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THE
WORKS
OF
SIR WILLIAM JONES.

THE LIFE OF THE AUTHOR,
BY
LORD TEIGNMOUTH.

IN THIRTEEN VOLUMES.

VOLUME V.

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THE DESIGN

or

A TREATISE

ON

THE PLANTS OF INDIA.

BY THE PRESIDENT.

THE greatest, if not the only, obstacle to the progress of knowledge in these provinces, except in those branches of it, which belong immediately to our several professions, is our want of leisure for general researches ; and as ARCHIMEDES, who was happily master of his time, had not *pace* enough to move the greatest weight with the smallest force, thus we, who have ample space for our inquiries, really want *time* for the pursuit of them. " Give me a place to stand on, said the great mathematician, and I will move the whole earth:" *Give us time*, we may say, *for our investigations, and we will transfer to Europe all the science arts, and literature of Asia.* " Not to have despaired," however, was thought a degree of merit

in the *Roman* general, even though he was defeated; and, having some hope that others may occasionally find more leisure, than it will ever, at least in this country, be my lot to enjoy, I take the liberty to propose a work, from which very curious information, and possibly very solid advantage, may be derived.

Some hundreds of plants, which are yet imperfectly known to *European* botanists, and with the virtues of which they are wholly unacquainted, grow wild on the plains and in the forests of *India*: the *Amarcofi*, an excellent vocabulary of the *Sanfrit* language, contains in One chapter the names of about three hundred medicinal vegetables; the *Medim* may comprise many more; and the *Dravyabhidhana*, or *Dictionary of Natural Productions*, includes, I believe, a far greater number; the properties of which are distinctly related in medical treatises of approved authority. Now the first step, in compiling a treatise on the plants of *India*, should be to write their true names in *Roman* letters, according to the most accurate orthography, and in *Sanfrit* preferably to any vulgar dialect; because a learned language is fixed in books, while popular idioms are in constant fluctuation, and will not, perhaps, be understood a century hence by the inhabitants of these *Indian* territories, whom future botanists

may confult on the common appellations of trees and flowers: the childilh denominations of plants from the perfons, who firft defcribed them, ought wholly to be rejected ; for *Champaca* and *Hinna* feem to me not only more elegant, but far properer, defignations of an *Indian* and an *Arabian* plant, than *Michelia* and *Lawfonia*; nor can I fee without pain, that the great *Swedifo* botanift confidered it as *the fupreme and only reward of labour* in this part of natural hiftary, to preferve a name by hanging it on a bloifom, and that he declared this mode of promoting and adorning botany, worthy of being *continued with holy reverence*, though fo high an honour, he fays, *ought to be conferred with chajle referve, and not prostituted for the purpofe of conciliating the good will, or eternizing the memory, of any but his cho/en followers; no, not even offaints*: his lift of *an hundred and fifty* fuch names clearly fhows, that his excellent works are the true bafis of his juft celebrity, which would have been feebly fupported by the ftalk of the *Linnaa*. From what proper name the *Plantain* is called *Mufa*, I do not know; but it feems to be the *Dutch* pronunciation of the *Arabick* word for that vegetable, and ought not, therefore, to have appeared in his lift, though, in my opinion, it is the only rational name in the mufter-roll. As to the

fyfthem of LINNAEUS, it is the fyfthem of Nature, fubordinate indeed to the beautiful arrangement of *natural orders*, of which he has given a rough fketch, and which may hereafter, perhaps, be completed: but the diftribution of vegetables into *claffes*, according to the number, length, and pofition of the ftamens and piftils, and of thofe *claffes* into *kinds* and *fpedes*, according to certain marks of difcrimination, will ever be found the cleareft and moft convenient of methods, and fhould therefore be ftudioufly obferved in the work, which I now fuggeft; but I muft be forgiven, if I propofe to reject the *Linnean* appellations of the twenty-four *claffes*, becaufe, although they appear to be *Greek*, (and, if they really were fo, that alone might be thought a fufficient objection) yet in truth they are not *Greek*, nor even formed by analogy to the language of *Grecians*; for *Polygamos*, *Mc-nandros*, and the reft of that form, are both mafculine and feminine; *Polyandria*, in the abftraft, never occurs, and *Polyandrion* means a publick cemetery; *dicecia* and *diecus* are not found in books of authority; nor, if they were, would they be derived from *dis*, but from *dia*, which would include the *triaria*; let me add, that the *twelfth* and *thirteenth* clafles are ill diftinguifhed by their appellations, independently of other exceptions to them, fives

the real distinction between them consists not so much in the *number* of their stamens, as in the *place*, where they are inserted; and that the *fourteenth* and *fifteenth* are not more accurately discriminated by two words formed in defiance of grammatical analogy, since there are but *two* powers, or two *diversities of length* in each of those classes. *Calyapolyandros* might, perhaps, not inaccurately denote a flower of the *twelfth* class; but such a compound would still favour of barbarism or pedantry; and the best way to amend such a system of words is to efface it, and supply its place by a more simple nomenclature, which may easily be found. Numerals may be used for the *eleven* full classes, the former of two numbers being always appropriated to the *Stamens*, and the latter, to the *petals*: short phrases, as, *on the calyx* or *calice, in the receptacle, two long, four long, from one base* from two, or many, *bases, with anthers connected, on the petals, in two flowers, in two distinct plants, mixed, concealed* or the like, will answer every purpose of discrimination; but I do not offer this as a perfect substitute for the words, which I condemn. The allegory of *weddings* and *nuptials*, even if it were complete, ought, I think, to be discarded, as unbecoming the gravity of men, who, while they search for truth, have *no business**

nefs to inflame their imaginations; and, while they profefs to give defcriptions, have nothing to do with metaphors: few paffages in *Aloifia*, the moft impudent book ever compofed by man, are more wantonly indecent than the hundred-forty-fixth number of the *Botanical Philofophy*, and the broad comment of its grave author, who *dares*^ like OCTAVIUS in his epigram, *to /peak with Roman Jimplicity* ; nor can the *Linnean* defcription of the *Arum*, and many other plants, be read in *Englifh* without exciting ideas, which the occafion does not require. Hence it is, that no well-born and well-educated woman can be advifed to amufe herfelf with botany, as it is now explained, though a more elegant and delightful ftudy, or one more likely to aflift and embellifh other female accomplifhments, could not poffibly be recommended.

When the *Sanfcrit* names of the *Indian* plants have been correctly written in a large paper-boo^, one page being appropriated to each, the frefh plants themfelves, procured in their refpective feafons, muft be concifely, but accurately, *claffed* and *deferHed*; after which their feveral *ufes* in medicine, diet, or manufactures, may be collefled, with the affiftance of *Hindu* phyficians, from the meucal books in *Sanfcrit*,

ON THE PLANTS OF INDIA.

and their accounts either disproved or established by repeated experiments, as fast as they can be made with exactness.

By way of example, I annex the descriptions of five *Indian* plants, but am unable, at this season, to re-examine them, and wholly despair of leisure to exhibit others, of which I have collected the names, and most of which I have seen in bloom.

I. M U C H U C U N D A .

Twenty, from One Base.

Cal. Five-parted, thick; leaflets, oblong.

Cor. Five petals, oblong.

Siam. From twelve to fifteen, rather long, fertile; five shorter, sterile. In some flowers, the *unprolific* stamens, longer.

Fiji. Style cylindrick.

Peric. A capsule, with five cells, many-seeded.

Seeds: Roundish, compressed, winged.

Leaves: Of many different shapes.

TJfes: The quality, refrigerant.

One flower, steeped a whole night in a glass of water, forms a cooling mucilage of use in virulent gonorrhoeas. The *Muchucunda*, called also *Pichuca*, is exquisitely fragrant: its calyx

THE DESIGN OF A TREATISE

is covered with an odoriferous duft ; and the dried flowers in fine powder, taken like snuff, are said, in a *Sanfcrit* book, almost instantly to remove a nervous head-ach.

Note. This plant differs a little from the *^entapetes* of LINN-ZEUS.

IL BILVA OR MA'LU'RA,

Many on the Receptacle, and One.

CaL Fpur, or five, cleft, beneath.

Cor. Four, or five, petals; mostly reflex.

Siam. Forty, to forty-eight, filaments ; anthers, mostly erect.

PijL Germ[^] roundish; *Style*, smooth, sharp; *Stigma*, clubbed*

Peric. A spheroidal berry, very large; many-seeded-

Seeds.: Toward the surface, ovate, in a pellucid mucus.

Leaves: Ternate ; common petiole, long ; leaflets, subovate ; obtusely notched, with four petioles ; some almost lanced.

Stem: Armed with sharp thorns.

Uses: The fruit nutritious, warm, cathartic ; in taste, delicious ; in fragrance, exquisite: its aperient and detergent quality, and its efficacy in removing habitual constipation,

< *m* THE PLANTS OF INDIA.

It has been proved by constant experience. The mucus of the seed is, for some purposes, a very good cement.

Note. This fruit is called *Srifhala*, because it sprang, say the *Indian* poets, from the milk of *Sri*, the goddess of abundance, who bestowed it on mankind at the request of ISWARA, whence he alone wears a chaplet of *Bilva* flowers; to him only the *Hindus* offer them; and, when they see any of them fallen on the ground, they take them up with reverence, and carry them to his temple. From the first blossom of this plant, that I could inspect, I had imagined, that it belonged to the same class with the *Durio*, because the filaments appeared to be distributed in five sets; but in all, that I have since examined, they are perfectly distinct.

III. SRINGA'TACA.

Four and One.

Cal. Four cleft, with a long peduncle, above.

Cor, Four petals.

Stam. Anthers, kidney-shaped.

Piji. *Germ,* roundish; *Style,* long as the filaments; *Stigma,* clubbed.

10 THE DESIGN OF A TREATISE

Seed: A *Nut* with four opposite angles (two of them *Jharp* thorns) formed by the *Calyx*.

Leaves: Those, which float on the water, are rhomboidal the two upper sides unequally notched, the two lower, right lines. Their petioles, buoyed up by spindle-shaped spongy substances, not bladders.

Root: Knotty, like cedar

Uses: The fresh kernel, in sweetness and delicacy, equals that of the filberd. A mucus, secreted by minute glands, covers the wet leaves, which are considered as cooling.

Note. It seems to be the floating *Trapa* of LINNÆUS,

IV. PU'TI CARAJA.

Ten and one.

Cal. Five-cleft.

Cor. Five equal petals.

Peric. A thorny legumen ; two seeds.

Leaves: Oval, pinnated.

Stem: Armed.

Uses: The seeds are very bitter, and, perhaps, tonic; since one of them, bruised and given in two doses, will, as the *Hindus* assert, cure an intermittent fever.

V. MADHU'CA.

(See *Atjiat. Refearcb. vol. L page 300.*)

Many, *not* on the Receptacle, and One.

Cal. *Perianth* four, or five, leaved.

Cor. One-petaled. *Tube* inflated, fleshy.

Border nine, or ten, parted.

Stam. *Anthers* from twelve to twenty-eight, erect, acute, fubvillous.

Pjft. *Germ,* roundish; *Style,* long, awl-shaped.

Peric. A *Drupe,* with two or three *Nuts* ?

Leaves : Oval, fomewhat pointed.

Ufes : The *tubes,* efculent, nutritious ; yielding, by diftillation, an inebriating fpirit, which, if the fale of it were duly refrained by law, might be applied to good purpofes. An ufeful oil is expreffed from the feed.

Note. It refembles the *Baffia* of K o E N I G

Such would be the method of the work, which I recommend ; but even the fpecimen, which I exhibit, might, in fkilful hands, have been more accurate. Engravings of the plants may be annexed ; but I have more than once experienced, that the bell anatomical and botanical prints give a very inadequate, and fometimes a very falfe, notion of the objects, which they were intended to repreſent. As we learn

a new language, by reading approved compactions in it with the aid of a Grammar and Dictionary, so we can only study with effect the natural history of vegetables by analysing the plants themselves with the *Philosophia Botanica*, which is the *Grammar*, and the *Genera et Species Plantarum*, which may be considered as the *Dictionary*, of that beautiful language, in which nature would teach us what plants we must avoid as noxious, and what we must cultivate as salutary, for that the qualities of plants are *in some degree* connected with the *natural orders and classes* of them, a number of instances would abundantly prove.

Vol.3.

The Petals are White



Jatamanasi
or • Indian Spikenard.

ON THE

SPIKENARD OF THE ANCIENTS.

BY THE PRESIDENT.

IT is painful to meet perpetually with words, that convey no distinct ideas ; and a natural desire of avoiding that pain excites us often to make inquiries, the result of which can have no other use than to give us clear conceptions. Ignorance is to the mind what extreme darkness is to the nerves : both cause an uneasy sensation and we naturally love knowledge, as we love light, even when we have no design of applying either to a purpose essentially useful. This is intended as an apology for the pains which have been taken to procure a determinate answer to a question of no apparent utility, but which ought to be readily answered in *India*, " What is *Indian Spikenard* ?" All agree, 'that it is an odoriferous plant, the best sort of which, according to PTOLEMY, grew about *Rangamritica*, or *Rahgamdti*, and on the borders of the country now called *Butan*: it is mentioned by DiosCORIDIS, whose work I have not in my possession;

but his description of it must be very imperfect, since neither LINNÆUS nor any of his disciples pretend to class it with certainty, and, in the latest botanical work, that we have received from *Europe*, it is marked as *unknown*. I had no doubt, before I was personally acquainted with KOENIG, that he had ascertained it; but he assured me, that he knew not what the *Greek* writers meant by the nard of *India*; he had found, indeed, and described a sixth species of the nardus, which is called *Indian* in the supplement to *Limiteus*; but the *nardus* is a grass which, though it bear a *Spike*, no man ever supposed to be the *true* Spikenard, which the great Botanical Philosopher himself was inclined to think a species of *Andropogon*, and places, in his *Materia Medica*, but with an expression of doubt, among his polygamous plants. Since the death of KOENIG I have consulted every botanist and physician, with whom I was acquainted, on the subject before us; but all have confessed without reserve, though not without some regret, that they were ignorant what was meant by the *Indian* Spikenard.

In order to procure information from the learned natives, it was necessary to know the *name* of the plant in some *Asiatick* language. The very word *nard* occurs in the song of

SOLOMON ; but the name and the thing were both exotick: the *Hebrew* lexicographers imagine both to be *Indian*; but the word is in truth *Per/ian*, and occurs in the following distich of an old poet:

A'n chu bikheft, in chu nardcft, an chu (hakheft,m chu bar,
An chu bikhi p'yidareft, in chu nardi payidar.

It is not easy to determine in this couplet, whether *nard* mean the stem, or, as ANJU' explains it, the *pith*; but it is manifestly a part of a vegetable, and neither the *rooty* the *fruit*, nor the *branch*, which are all separately named: the *Arabs* have borrowed the word *nardy* but in the sense, as we learn from the *Kamus*, of a *compound medicinal unguent*. Whatever it signified in old *Perjany iheArabici* word *fumbuly* which, *Xiktfumbalahp* means an *ear* or */pike*, has long been substituted for it; and there can be no doubt, that by *the fumbul of India* the *Mufelmans* understand the same plant with the *nard* of PTOLEMY and the *Nardoftacbys*, or *Spike-nardy* of GALEN ; who, by the way, was deceived by the dry specimens, which he had seen, and mistook them for *roots*.

A singular description of the *fumbul* by ABU' LFAZL, who frequently mentions it as an ingredient in *Indian* perfumes, had for some time also convinced me, that the *true Spike-*

nardvm the *Cetaca*, or *Pandanus* of our fitocanifts: his words are, *Sumbu! panj berg ddred, cth dirdzii an dah angojhtejiu pahndi feh*, or

The *fumbul* has five leaves, ten fingers long, " and three broad." Now I well knew, that the minifter of ACBAR was not a botanift, and might eafily have miftaken a thyrfus for a fingle flower: I had feen no bloflbm, or aflemlage of bloflbms, of fuch dimensions, except the male *Cetaca*; and, though the *Perjian* writer defcribes the female as a different plant, by the vulgar name *Cydra*, yet fuch a miftake might naturally have been expected in fuch a work: but what molt confirmed my opinion, was the exquisite fragrance of the *Ckaca** flower, which to my fenfe far furpafled the richeft perfumes of *Europe* or *Afia*. Scarce a doubt remained, when I met with a defcription of the *Cetaca* by FORSKOHL, whofe words are fo perfectly applicable to the general idea, which we are apt to form of *Spikenard*, that I give you a literal tranflation of them: " The *Pandanus* " is an incomparable plant, and cultivated for " its odour, which it breathes fo richly, that one " or two *Spikes*, in a fituation rather humid, " would be fufficient to diffufe an odoriferous " air for a long time through a fpacious apart- " ment; fo that the natives in general are hot " felicitous about the living plants, but *purchaft*

⁴ⁱ *the Spikes at a great price*" I learned also, that a fragrant essential oil was extracted from the flowers ; and I procured from *Bandres* a large phial of it which was adulterated with sandal; but the very adulteration convinced me that the genuine essence must be valuable, from the great number of thyrfi, that must be required in preparing a small quantity of it. Thus had I nearly persuaded myself, that the true nard was to be found on the banks of the *Ganges*, where the *Hindu* women roll up its flowers in their long black hair after bathing in the holy river; and I imagined, that the *precious alabaster-box* mentioned in the Scripture, and the *small onyx*, in exchange for which the poet offers to entertain his friend with *a cask of old wine*; contained an essence of the same kind, though differing in its degree of purity, with the nard, which I had procured : but an *Arab* of *Mecca*, who saw in my study some flowers of the *Cetaca*, informed me that the plant was extremely common in *Arabia*, where it was named *Cedii*; and several *Mahomedans* of rank and learning have since assured me, that the true name of the *Indian Sumbul* was not *Cetaca*, but *Jatamans*). This was important information : finding therefore, that the *Pandanus* was not peculiar to *Hindustan*, and considering, that the *Sumbul* of *ABU'LEAZT*. differed from it in

the precise number of leaves on the thyrsus, in the colour, and in the season of flowering, though the length and breadth corresponded very nearly, I abandoned my first opinion, and began to enquire eagerly for the *Jatdmns* which grew, I was told, in the garden of a learned and ingenious friend, and fortunately was then in bloom. A fresh plant was very soon brought to me : it appeared on inspection to be a most elegant *Cyperus* with a polished three-sided culm, an umbella with three or four ensiform leaflets minutely serrated, naked proliferous peduncles, crowded spikes, expanded daggers ; and its branchy root had a pungent taste with a faint aromack odour; but no part of it bore the least resemblance to the drug known in *Europe* by the appellation of *Spikenard*; and a *Mughal* physician from *Dehli* assured me positively, that the plant was not *Jatdmns* but *Sud*, as it is named in *Arabick*, which the author of the *Tohfathul Mumerim* particularly distinguishes from the *Indian Sumbul*. He produced on the next day an extract from the Dictionary of Natural history, to which he had referred ; and I present you with a translation of all that is material in it.

" i. SUD has aroundish olive-shaped root, externally black, but white internally, and so fragrant as to have obtained in *Per/ta* the name

€ of *Subterranean Mujk* : its leaf has some re-
 * semblance to that of a leek, but is longer and
 " narrower, Urong, somewhat rough at the edges,
 " and tapering to a point, 2. SUMBUL means a
 " *Spike* or *ear*, and was called *nard* by the *Greeks*.
 " There are three sorts of *Sumbul* or *Nardln*;
 " but, when the word stands alone, it means
 " the *Sumbul* of *India*, which is an herb with-
 " out flower or fruity (he speaks of the drug
 " only) like the tail of an ermine, or of a small
 " weasel, but not quite so thick, and about the
 " length of a finger. It is darkish, inclining to
 " yellow, and very fragrant : it is brought
 " from *Hindujldriy* and its medicinal virtue lasts
 " three years." It was easy to procure the dry
yatdmana which corresponded perfectly with
 the description of the *Sumbul* -, and though a
 native *Mujelman* afterwards gave me a *Pcrjian*
 paper, written by himself, in which he repre-
 sents the *Sumbul* of *India*, the *Sweet Sumbul*,
 and the *Jatamansi* as three different plants,
 yet the authority of *Tobfatul Mumenln* is de-
 cative, that the *fwcet Sumbul* is only another
 denomination of *nard*, and the physician who
 produced that authority, brought, as a specimen
 of *Sumbul*^ the very same drug, which my *Pan-*
dit who is also a physician, brought as a speci-
 men of the *Jatdmdnsi* : a *Brahmen* of eminent
learning gave me a parcel of the same sort, and

told me that it was used in their sacrifices ; that, when fresh, it was exquisitely sweet, and added much to the scent of other essences, in which it was a principal ingredient; that the merchants brought it from the mountainous country to the north-east of *Bengal*; that it was the entire plant, not a part of it, and received its *Sanfrit* names from its resemblance to *locks of hair* \ as it is called *Spikenard*, I suppose, from its resemblance to a Spike, when it is dried, and not from the configuration of its flowers, which the *Greeks*, probably, never examined. The *Perfian* author describes the whole plant as resembling the tail of an ermine; and the *Jatdmndsi*, which is manifestly the *Spikenard* of our druggists, has precisely that form, consisting of withered stalks and ribs of leaves, cohering in a bundle of yellowish brown capillary fibres, and constituting a spike about the size of a small finger. We may on the whole be assured, that the *nardus* of PTOLEMY, the *Indian Sambul oi* the *Perfians* and *Arabs*, the *Jatdmndsl* of the *Hindus*, and the *Spikenard* of our shops, are one and the same plant; but to what class and genus it belongs in the *Linnean* system, can only be ascertained by an inspection of the fresh blossoms. Dr. PATRICK RUSSEL, who always communicates with obliging facility his extensive and accurate know-

ledge, informed me by letter, that " Spike-
 " nard is carried over the defert (from *India* I
 " perfume) to *Aleppo*, where it. is ufed in fub-
 " ftance, mixed with other perfumes, and worn
 " in fmall bags, or in the form of eflence, and
 ' kept in little boxes or phials, like *at ar* ofrofes.":
 He is perfuaded, and fo am I, that the *Indian*
 nard of the ancients, and that of our (hops, is
 one and the lame vegetable.

Though diligent refearches have been made
 at my requft on the borders of *Bengal* and
Ei'u ar, yet the *Jatmdnsl* has not been found
 growing in any part of the *Britijh* territories.
 Mr. SAUNDERS, who met with it in *Butdn*,
 where, as he was informed, it is very common,
 and whence it is brought in a dry ftate to
Rangpur, has no hefitation in pronouncing it a
 fpecies of the *Baccharis*; and, fince it is not
 poffible, that he could miftake the *natural order*
 and *ejjential char after* of the plant, which
 he examined, I had no doubt that the *Ja-*
tdmdns) was compofit and corymbiferous with
 ftamens connefted by the anthers, and with
 female prolifick florets intermixed with herma-
 phrodites: the word *Spike* was not ufed by the
 ancients w^rith botanical precifion, and the *Sta-*
chys itfelf is verticillated, with only two fpecies
 out of fifteen, that could juftify its generick
 appellation. I therefore concluded, that *the*

true Spikenard was a *Bdccharis*, and that, while the philosopher had been searching for it to no purpose,

—,———**the dull swain**

Trod on it daily with his clouted shoon,

for the *Bacchant*, it seems, as well as the *Conyza*, is called by our gardeners, *Ploughman's Spikenard*. I suspected, nevertheless, that the plant, which Mr. SAUNDERS described, was not *yatamansi*; because I knew that the people of *Butan* had no such name for it, but distinguished it by very different names in different parts of their hilly country: I knew also, that the *Butias*, who set a greater value on the drug than it seems, as a perfume, to merit, were extremely reserved in giving information concerning it, and might be tempted, by the narrow spirit of monopoly, to mislead an inquirer for the fresh plant. The friendly zeal of Mr. PURLING will probably procure it in a state of vegetation; for, when he had the kindness, at my desire, to make enquiries for it among the *Butan* merchants, they assured him, that the living plants could not be obtained without an order from their sovereign the *De'vardja*, to whom he immediately dispatched a messenger With an earnest request, that eight or ten of the growing plants might be sent to him at *Rangpur*: should the *Devardja* comply with

tftat requeft, and ihould the vegetable flourifh in the plain of *Bengal*, we fhall have ocular proof of its clafs, ordelf g[^]nus, and fpecies; and, if it prove the fame yrith the *Jatdmdnst*, of *Nfydl*, which I now muft introduce to your acquaintance, the* qfteftiofff with which I began this eflay, will be fatisfa&orily answered.

Having traced the *Indian Spikenard*, by the name of *Jatdndm*\> to the mountains of *Nipdl*% I requested my friend Mr. 'L A W, who then refided at *Gayd*, to procure fome of the recent plants by the means of the *Nepalefe* pilgrims ; who, being orthodox *Hindus* and poffeffing many rare books in the *Sanfcrit* language, were more likely than the *Butias* to know the true *Jatdmdns*), by which name they generally diftinguifh it: many young plants were accordingly fent to *Gayd*, with a *Perfian* letter fpecifically naming them, and apparently written by a man of rank and literature; fo that no fufpicion of deception or of error can be juftly entertained. By a miftake of the gardener they were *all* planted at *Gayd*, where they have bloffomed and at firft feemed to flourifh : I muft, therefore, defcribe the *Jatdmdnsl* from the report of Mr. BURT, who favoured me with a drawing of it, and in whole accuracy we may perfectly confide j but, before I pro-

duce the description, I must endeavour to remove a prejudice, in regard to the *natural order* of the spikenard, which . they, who are addicted to swear *bf* every word of their master LINNJEUS, will hardly abandon, anj which I, who lo[^]; truths better than him, have abandoned •with some reluctance* *Nard* has been generally supposed to be a *grafs*; and the word *flacys* or *fptke*, which agrees with the habit of that natural order, gave rise, perhaps, to the supposition. There is a plant *i^Java*, which most travellers and some physicians called *Spikenard* and the Governor of *Chhfurc*, who is kindly endeavouring to procure it thence in a state fit for examination, writes me word, that " a Dutch^{cc} author pronounces it a *grafs like the Cypirus*, " but infills that what we call the *spike* is the^{fi} fibrous part above the root, as long as a " man's little finger, of a brownish hue inclining to red or yellow, rather fragrant, and with a pungent, but aromack, scent." This is too flowly a description to have been written by a botanist; yet I believe the latter part of it to be tolerably correct, and should imagine that the plant was the same with our *Jcitumdmz^* if it were not commonly ascribed, that the *Javan* spikenard was used as a condiment, and if a well-informed man, who had seen it in the island, had not assured me, that it was a sort of

Pimento, and confequently a fpecies of *Myrtle*, and of the order npw called *Hesperian*. The refemblance before djtaintoned between the *Indian fumhid* and the *Arabian Sud*, or *Cypirus*, had led me to fufped, that the true nard was a *grafs* or a *reed*; and, as this country bounds in *odoriferous graffh*^l biegaif to collect them from all quarters. Colonel K Y D obligingly fent me two plants with fweet flnelling roots ; and, as they were known to the *Pandits*, I foon found their names in a *Sanfcri* dictionary : one of them is called *gandhas'ai' bi* and ufed by the *Hindus* to feent the red powder of *Sapan* or *Bakkam* wood, which they fcatter in the feftival of the vernal feafon ; the other has many names, and, among them, *ndgaramajlac* and *gonarda*, the fecond of which means *rnjUing in the water* ; for all the *Pandits* infill, that *nard* is never ufed as a noun in *Saufcrit*, and fignifies, as the root of a verb, *to found* or *to rujile*. Soon after, Mr. BURROW brought me from the banks of the *Ganges* near *Heridwar*, a very fragrant *grafs*, which in fome places covers whole acres, and diffufes, when crufted, fo Urong an odour, that a perfon, he fays, might eafily have fmelt it, as ALEXANDER is reported to have fmelt the nard of *Gedroja*^ from the back of an elephant: its bloflbms were not preferved, and it cannot, therefore, be defcribed. From Mr. BLANE of

Lucnow I received a fresh plant, which has not flowered at *Calcutta* ; but I rely implicitly on his authority, and have no doubt that it is a species of *Andropogon* : it has rather a rank aromatick odour, and, from the virtue ascribed to it or curing intermittent fevers, is known by the *Sanfcrit* name of *Jwardncusa*, which literally means a *fever-hook*, and alludes to the *iron-hook* with which elephants are managed, Lastly, Dr. ANDJERSON of *Madras*, who delights in, useful pursuits and in assisting the pursuits of others, favoured me with a complete specimen of the *Andropogon Nardus*, one of the most common grasses on the Coast, and flourishing most luxuriantly on the mountains, never eaten by cattle, but extremely grateful to bees, and containing an essential oil, which, he understands, is extracted from it in many parts of *Hindustan* and used as an *at ar* or *perfume** He adds a very curious philological remark, that in the *Tamul* *dictionaxy*, most words beginning with *ndr* have some relation to *fragrance*; as *ndrukeradu* to yield an odour, *ndrtum pillu*, lemon-grass, *ndrtei*, citron, *ndrta manum*, the wild orange-tree, *ndrum panei*, the *Indian Jafmin*, *ndrum alleri*, a strong smelling flower, and *nartu*, which is put for *nard* in the *Tamul* version of our Scriptures ; so that not only the *nard* of the *Hebrews* and *Greeks*', but even the

topid nartum of HOKACE, maybe derived from an Indian root: to this I can only say, that I have not met with any such root in Sanscrit^ the oldest polished language of India, and that in Persian, which has a manifest affinity with it, *nar* means a pomegranate, and *nar git* (a word originally Sanscrit) a cocoa-nut, neither of which has any remarkable fragrance.

Such is the evidence in support of the opinion given by the great Swedij naturalist, that the true nard was a gramineous plant and a species of *Andropogon*; but, since no grass, that I have yet seen, bears any resemblance to the *Jatmdns*), which I conceive to be the *nardus* of the ancients, I beg leave to express my dissent, with some confidence as a philologist, though with humble diffidence as a student in botany. I am not, indeed, of opinion, that the *nardum* of the Romans was merely the essential oil of the plant, from which it was denominated, but am strongly inclined to believe, that it was a generic word, meaning what we now call *utar*^ and either the *tit ar* of roses from *Cajhmir* and *Per/ia*^ that of *Ce'taca*, or *Pandanus*, from the western coast of India, or that of *Aguru*, or aloe-wood, from *Jt/dm* or *Cochinchina*^ the process of obtaining which is described by ABU'LF AZL, or the mixed perfume, called *abir*, of which the principal in-

redients were yellow fandal, violets, orange*, flowers, wood of aloes, rose-water, mulk, and true fpikenard : all these (fences and compositions were softly ; and, most of them being^ fold by the *Indians* to the *Perjians* and *Arabs*, from whom, in the time of OCTAVIUS, they were received by the *Syrians* and *Romans*, they must have been extremely dear at *Jerusalem* and at *Rome*. There might also have been a pure *nardine oil*, as ATHENTEUS calls it; but *nardum* probably meant (and KOENIG was of the same opinion) an *Indian essence in general*, taking its name from that ingredient, which had, or was commonly thought to have, the most exquisite scent. But I have been drawn by a pleasing subject to a greater length than I expeded, and proceed to the promised description of the true *nard* or *jalainanji*, which, by the way, has other names in the *Amarciji* the first of which are *jatila* and *lomasif*, both derived from words meaning *hair*. Mr. BURT, after a modest apology for his imperfect acquaintance with the language of hotanits, has favoured me with an account of the plant, on the correctness of which I have a perfect reliance, and from which I collect the following *natural characters* ;

ACG REGATI-

CaL Scarce any. *Margin*, hardly discernible.

Cor. One petal. *Tide* fomewhat glfybouï*
Border five cleft.

Stdm. Three *Anthers*

Pi/f. *Germ* beneath. *One Style erect*

Seed Solitary, crowned with a pappus*

Foot Fibrous.

Leaves Hearted, fourfold; *radical* leaves petioled.

It appears, therefore, to be the *Protean* plant, VALERIAN, a fister of the mountain and *Celtick* Nard, and of a fpecies, which I fhould defcribe in the *Linnean* ftyle : VALE-RIANA JATA'IWA'NSI *floribus 'triandris, foliis cordatis quaicmis^ radicalibus petiolatis.* The radical leaves, rifmg from the ground and enfolding the young Rem, are plucked up with a part of the root, and being dried in the fun or by an artificial heat, are fold as a drug, which from its appearance has been called *fpike nard*; though, as the *Perfian* writer obferves, it might be compared more properly to the *tail of an ermine*: when nothing remains but tlie dry-fibres of the leaves, which retain their original form, they have fome refemblance to a *lock of hair^* from which the *Sanfcrit* name, it feems, is derived. Two mercantile agents from *Butan* on the part of the *Devardjd* were examined, at my requeft, by Mr. HARRINGTON, and inform-

ed him, that the drug, which the *Bengale/e* called *Jatdmimi*, " grew erect above the surface " of the ground, resembling in colour an ear " of green wheat; that when recent, it had a " faint odour, which was greatly increased by " the simple process of drying it; that it " abounded on the hills, and even on the plains, " of *Butan*, where it was collected and prepared " for medicinal purposes." What its virtues are, experience alone can ascertain ; but, as far as botanical analogy can justify a conjecture, we may suppose them to be antispasmodick; and, in our provinces, especially in *Behar*, the plant will probably flourish ; so that we may always procure it in a state fit for experiment. On the description of the *Indian* spike-nard, compared with the drawing, I must observe, that, though all the leaves, as delineated, may not appear of the same shape, yet all of them are not fully expanded. Mr. BURT assures me, that the four radical leaves are *hearted and petioled*; and it is most probable, that the cauline and floral leaves would have a similar form in their state of perfect expansion, but unfortunately, the plants at *Gaya* are now shrivelled ; and they, who seek farther information, must wait with patience, until new stems and leaves shall spring from the roots, or other plants shall be brought from *Wpal* and

Butan. On the propofed inquiry into the virtues of this celebrated plant, I muft be permitted to fay, that, althpugh many botanifts may have wafted their time in enumerating the qualities of vegetables, without having afcertained them by repeated and fatisfactory experiments, and although *mere botany* goes no farther than technical arrangement and defcription, yet it feems indubitable, that the great end and aim of a botanical philofopher is, to difcover and prove the feveral ufes of the vegetable fyftem, and, while he admits with HIPPOCRATES the *fallacioufnefs of experience*, to rely on experiment alone as the bafis of his knowledge.

ADDITIONAL REMARKS

ON THE

SPIKENARD OF THE ANCIENTS.

BY THE PRESIDENT.

IMEARLY at the time when the result of my first inquiries concerning spikenard was published in the second volume of our *Ajiatkk Researches*, there appeared in the *Philosophical Transactions* an account of the ANDROPOGON *ywardncafa*[^] the specimen of which Dr. BLANE had received from *Lucnow*, and which he supposes to be the true *Indick* nard of DiosCORIDES and GALEN : having more than once read his arguments with pleasure, but not with conviction, I feel it incumbent on me to state my reasons for dissenting from the learned physician with all the freedom of a searcher for truth, but without any diminution of that respect, to which his knowledge and candour justly entitle him.

In the first place, there is a passage in Dr. BLANE'S paper, which I could not but read with surprize; not because it is erroneous or disputable (for nothing can be more certain), but because it is decisive against the very proportion, which the writer endeavours to support: " DIOSCORIDES mentions the *Syriack* nard, says " the odor, as a species different from the " *Indian*, which was certain/y brought from some " of the remote parts of *India*; for both he and " GALEN, by way of fixing more precisely " the country, whence it came, call it also " *Gagnites*" We may add, that PTOLEMY*, who, though not a professed naturalist, had opportunities in *Egypt* of conversing with *Indian* merchants on every thing remarkable in this country, distinguishes *Rangamati*, as producing the true spikenard; and it is from the borders of that very district, if we believe modern *Indians*, that the people of *Butan* bring it yearly into *Bengal* (a). Now it is not contended, that the new species of *Andropogon* (if it be a new species) may be the *Indick* nard of DIOS CO-

fa,} PTOLB'ME'E distingue le canton de *Rhandamarcotta*, en ce qu'il fournit la plante, que nous appellons *Spic nard*, ce qui peut convenir a *Rangamati*; et des differentes especes *Yndique* est bien la plus ctimee.

D'ANV. *Ant'iq. Gccgr. Ind.* 81.

S* ADDITIONAL REMARKS ON THE

Hints, (f), becaufe it was found by Mr. BLANE in a remote part of *India* (for that folitary fact would have proved nothing) ; but it is learnedly and elaborately urged, that it *muft be* the true *Indian* fpikenard, becaufe it differs only in the length of the ftalks from the nard of GARFIAS, which, according to HIM, is the only fpecies of *nardus* exported from *India*, and which refembles a dried fpecimen feen by RUMPHIUS, and brought, he fays, among other countries, from *Mackran*, or the ancient *Gadrofta*, the very country, where, according to ARRIAN, the true nard grew in abundance; for " the *Phenicians*, " he fays, collected a plentiful ftore of it, and " fo much of it was trampled under foot by the " army, that a ftong perfume was diffufed on " all fides of them : " now there is a Angular coincidence of circumftances ; for our *Andropogon* was difcovered by the fcant of its roots, when they were crufted by the horfes and elephants in a hunting-party of the fe/r A'su-FUDDAULAH; fo that, on the whole, // *muft be the fame with the plant mentioned by ARRIAN*: but it may be argued, I think, more conclufively, that a plant, growing with great luxuriance in *Gadrofta* or *Mackran*, which the doctor

(b) Dr. ROXBURGH with great reafon fuppofes it to be the *Muricated* ANDROPOGON of KOENIG, who mentions ; roots as odoriferous, when fprinkled with water

See RETZ, III. *Fafdc.* 4

admits to be a *maritime province* of *Ptrfia*, could not poffibly be the fame with a plant *confined to remote parts of India*; fo that, if G A R - 51AS, RUMPHIUS, and ARRIAN be fuppofed to have meant the fame fpecies of nard, it was evidently different from that of DIOSCORIBES and GALEN, The refpe&able writer, with whole opinions I make fo free, but from no other motive than a love of truth, feems aware of a little geographical difficulty from the weftern pofition of *Macrdn*; for he, firft, makes it extend to the river *Indus*, and then infers, from the long march weftward and the diftreffes of ALEXANDER'S army, fubfequent to the difcovery of the fpikenard, that it muft have grown in the more eaftern part of the defert, and confequently on the very borders of *India* ; but, even if we allow *Gedrofia*, or *Gadrofis*[^] to have been the fame tradt of land with *Macrdn* (though the limits of all the provinces in *Per/ia* have been considerably changed), yet the frontier of *India* could never with any propriety be carried fo far to the weft; for not only the *Oritce* and *Arabita*, but, according to MELA, the whole province of *Ariana*, were between *Gadrofis* and the *Indus* j and, though *Macrdn* (for fo the word fhould be written) may have been annexed to *India* by fuch whimfical geographers as the *Turks*, who give the name of

white *Indians* to the *Perfians* of *Arachojut*, and of yellow *Indians* to the *Arabs* of *Temen*^ yet the river *Indus*, with the countries of *Sind* and *Multdn* on both fides of it, has ever been confidered by the *Perfians* and *Arabs* as the weftern limit of *Hind* or *India*; and *ARRIAN* himfelf exprefsly names the *Indus* as its known boundary : let *Gadrqfis*, however, be *Macrdn*, and let *Macrdn* be an *Indian* province, yet it could never have been a remote part of *India* in re* fpeft of *Europe* or *Egypt*, and, confequently, was not meant by *GALEN* and *DIOSCORIDES*, when they defcribed the true fpikenard. It muft be admitted, that, if the *Siree* of *RUMPHIUS* which differs little from the *nardus* of *G A R - 51 A S*, which correponds for the moft part with the new *A.ndropogon*, was ever brought from the province of *Macrdn*, they were all three probably the fame plant with the nard of *Arrian*; but, unfortunately, *RUMPHIUS* thought of no country lefs than of *Perjia*^ and of no province lefs than of *Macrdn* ; for he writes very diftin&ly, both in his *Latin* and his *Dutch* columns, that the plant in queftion grows in *Macian*, which he well knew to be one of the *Moluccas fe*): I am far from intending to give

(c) Hi flores faepe, immo vulgo fere, obfervantur in vetuftis *Sim* (lipitibus, qui in *Ternata*, *Motira*, et *Martian* crefcunt. Vol. 5. Lib. 8. Cap, 24. p. 182,

pain by dete&ing this trifling miftake ; and, as I may have made many of greater confequence, I fhall be truly obliged to any man, who will fet me right with good manners, the facred laws of which ought never to be violated in a literary debate, except when fome petulant aggreffor has forfeited all claim to refped.

ARRIAN himfelf can by no means be understood to aflert, that the *Indian fpikenard* grew in *Perjia*; for his words are *a fragrant root of nard (d)*, where the omiffion of the definite articles implies rather *a nard*, than *the nard*, or the moft celebrated fpecies of it; and it feems very clear, that the *Greeks* ufed that foreign word generically for odoriferous plants of different natural orders: but ARRIAN in truth was a mere compiler ; and his credit, even as a civil hiftorian, feems liable to fo much doubt, that it cannot be fafe to rely on him for any faCT in the hiftory of nature. " We cannot, fays the judicious and accurate STRABO, " givs eafy credence to the generality even of " contemporary writers concerning ALEXAN- " DER, whose fame was aftonifhingly high, " and whose hiftorians, preferring wonders to " truth, wrpte with fecure negligence; well " knowing, that, as the fartheft limits of *Afia*

" were the scene of his actions, their assertions
 " could hardly be disproved." Now ARRIAN'S
 principal authority was ARISTOBULUS of *Caf-*
fandra, whose writings were little prized by the
 ancients, and who not only asserted, " that
 " *Gadrojis* produced very tall *myrrh-trees*, with
 " the gum of which the *Phenicians* loaded many
 " beasts," (notwithstanding the slaughter of
 them from the distresses of the whole army), but,
 with the fancy of a poet describing the nest of
 a phoenix, placed *myrrh*, *incense*, and *cassia**
 with *cinnamon* and *Spike-nard* itself, even in the
 wilds of *Arabia* : " The fruitfulness of *Arabia*"
 says ARRIAN, " tempted the king of *Macedon*
 " to form a design of invading it; for he had
 " been assured, that *myrrh* and *frankincense*
 " were collected from the trees of that country;
 " that *cinnamon* was procured from one of its
 " shrubs ; and that its meadows produced spontane-
 "aneously *abundance of spike-nard*.^ HERODOTUS,
 indeed, had heard of *cinnamon* in
Arabia, where the *Laurus*, to the bark of
 which we now give that name, was, I verily
 believe, never seen : even the *myrrh-tree* does
 not seem to have been a native of *Arabia*, and
 the publick are now informed, that it was
 transplanted from *Abyssinian* forests, and has not
 flourished on the opposite shore ; but, whatever
 be the countries of *myrrh* and *cinnamon*, we

may be certain, that any learned *Arab* would laugh at us, if we were to tell him, that the *Sumbulul Hind* grew wild in abundance on the plains of *Tabdmab*. It seems a bold allegation of GARPIAS, that he has exhibited "the only species of *nardus* known in *India*, either for consumption by the natives or for exportation to *Persta* and *Arabia*;" if he meant, that any plant was either used in this country or exported from it by the name of *nard*, he had been strangely deceived; and if he meant, that it was the only fragrant grass used here as a medicine or as a perfume, his error was yet more gross. But, whatever his meaning might have been, if the *nard* of GARPIAS and of ARRIAM was one and the same plant, it is wonderful, that it should ever have been exported to *Persia* and *Arabia*, where it grew, we are told, in so great abundance. The *nard* of *Arabia* was, probably, the ANDROPOGON *Schcenanthus*, which is a native of that country; but, even if we suppose, that the *spikenard* of *India* was a reed or a grass, we shall never be able to distinguish it among the many *Indian* species of *Cyperus*, *Andropogon*, *Schcenus*, *Carex*, and other genera of those natural orders, which here form a wilderness of sweets, and some of which have not only fragrant roots, but even spikes in the ancient and modern senses of that emphatical

^o & J; one of them, which I never have seen in bloom, but suppose from its appearance to be a *Schcenus*^ is even called *Gonarda*^ and its dry root has a most agreeable odour; another, which RHEESE names *Bilaca*^ or *Kamacciam*, or white *Irivili*^ and which BURMAN thought a variety of the *Schcenanthus*^ is a considerable article, it seems, of *Indian* commerce, and, therefore, cultivated with diligence, but less esteemed than the *black* root, or *Caraballa*, which *has a more fragrant root and affords an extremely odoriferous oil* (*).,, All those plants would, perhaps, have been called *nards* by the ancients; and all of them have stronger pretensions to the appellation of *the true spike-nard*, than the *Frifuge* ANDROPOGON, which the *Hindus of Bebar* do not use as a perfume. After all, it is assuming a fact without proof, to assert, that the *Indian spike-nard* was evidently gramineous; and, surely, that fact is not proved by the word *arifia*^ which is conceived to be of a *Grecian* origin, though never applied in the same sense by the *Greeks* themselves, who perfectly well knew what was *best* for mankind in the vegetable system, and for what gift they adored the god-

(i) |2 Hort. Malab. tab. 12. and 9 H. M. p. 145. See also the *Flora Indica*, and a note from HERMAN on the taluaMc oil of *Stree*.

defe of *Eleujis*. The *Roman* poets (and poets **only** are cited by **Dr. BL A NE**, though naturalifts alfo are mentioned) were fond of the word *arigid*[^] becaufe it was very convenient at the clofe of an hexameter, where we generally*, if not conftantly, find it j as HOMER declares in LUCIAN, that he began his *Iliad* with Mum, becaufe it was the firft commodious word that prefented itfelf, and is introduced laughing at a profound critick, who difcovered in that fingle ward an epitome of the whole poem on the *wrath* of ACHILLES: fuch poets as OVIJD and LACTANTIUS defcribed plants, which they never had feen, as they defcribed the neft of the phenix, which never exifted, from their fancy alone; and titeir defcriptions ought not ferioufly to be adduced as authorities on a queftion merely botanical; but, if all the naturalifts of *Greece* and *Italy* had concurred in affTuring us, that the nard of *India* bore an ear or fpike, without naming the fource of their own information, they would have deferved no credit whatever; becaufe not one of them pretends to have feen the frefh plant, and they had not even agreed among themfelves, whether its virtues refided in the *root* or in the *hujky leaves* and (talks, that were united with it. PIETRO DELLA VALLE, the moft learned and accomplifhed of eaftern tra-f eilers, does not feem to have known the *Indian*

Spikenard, though he mentions it more than *oacc* by the obsolete name of *Spigonardo* j but he introduces a *Sumbul* from *Rbatd*, or a part of *China*, which he had seen dry, and endeavours to account for the *Arabick* name in the following manner :—" Since the *Khatdian* " *Sumbuly* says he, is not a *spike* but a *root*, ** it was probably so named, because the word " *Sumbul* may signify, in a large acceptation, " not only the *spike*, but *the whole plants* what- ** ever *herb or grafts* may be found ; as the *Ara-* " *bick* dictionary (*f*) entitled *Ramus*, appears " to indicate;" The passage, to which he alludes, is this ; " *SUMBUL*, says the author of the " *Ramus*, is an *odoriferous plant*, the strongest of " which is the *Suri* and the weakest the *Mindi** " but the *Sumbul* of *Rum* has the name of *nar-* " *din*" I suggested in my former paper, and shall repeat in this, that the *Indian* spikenard, as it is gathered for use, is in fact *the whole plant*; but there is a better reason why the name *Sumbul* has been applied to it. By the way, *DELI, A VALLE* failed, as he tells us, along

(f) Giacche il *Sombol* del *Cataio* e radice e non e *Spiga*, potremmo dire, che cosi s'i chiami, perche forse la parola *Sombol* possa piu largamente significare non solo la *spiga*, ma tutta la *pianta* di ogni erba o biada, che si femini; come par, Che il *Camus*, vocabolario *Arabia*, ne dia indizio.

LitU 18. di *Baghdad*.

the coast of *Macran*, which he too supposes to have been a part of *Gedrq/ia*; but he never had heard, that it produced *Indian* spikenard, though the *Perfians* were fully acquainted with that province; for he would not have omitted so curious a fact in his correspondence with a learned physician of *Naples*, for whose sake he was particularly inquisitive concerning the drugs of *AJia*: it is much to be wished, that he had been induced to make a short excursion into the plains of *Macrdn*, where he might have found, that the wonderful tree, which ARRIAN places in them, *with flowers like violets, and with thorns of such force and magnitude\ as to keep wild beasts in captivity, and to transfix men on horseback, who rode by them incautiously*, was no more probably than a *Mimosa*, the blossoms of which resembled violets in nothing but in having an agreeable scent.

Let us return to the *Arabs*, by whom DIOSCORIDES was translated with assistance, which the wealth of a great prince will always purchase, from learned *Greeks*, and who know the *Indian* spikenard, better than any *European*, by the name of *Sumbulul Hind*: it is no wonder, that they represent it as weaker in scent and in power than the *Sumbul* of the lower *AJia*, which, unless my smell be uncommonly defective, is a strong *Valerian*; especially as they could

only have used the dry nard of *India* which loses much of its odour between *Rangpur* and *Calcutta*. One question only remains (if it be a question), whether the *Sumbulu Hind* be the true *Indian* spikenard; for, in that case, we know the plant to be of the natural order, which LINNÆUS calls *aggregate*. Since the publication of my paper on this subject, I put a fair and plain question severally to three or four *Muzfelman* physicians, "What is the *Indian* name of the plant, which the *Arabs* call *Sumbulu'l Hind*?" They all answered, but some with more readiness than others, *Jataminst*. After a pretty long interval, I showed them the *spikes* (as they are called) of *Jataminst* and asked, what was the *Arabick* name of that *Indian drug*: they all answered readily, *Sumbulu Hind*. The same evidence may be obtained in this country by any other *European* who seeks it; and if, among twelve native physicians, versed in *Arabian* and *Indian* philology, a single man should after due consideration give different answers, I will cheerfully submit to the *Roman* judgement of *non liquet*. My own inquiries having convinced me, that the *Indian* spikenard of DIOSCORIDES is the *Sumbulu Hind*, and that the *Sumbulu Hind* is the *Jataminst* of AMARSIH, I am persuaded, that the true nard is a species of *Valerian* pro*

duced in the *most remote* and hilly parte of *India*^ such as *Nfydl*, *Morang*, and *Brian** near which PTOLEMY fixes its native foil: the commercial agents of the *Devardja* call it also *Pampi*, and, by their account, the dried specimens, which look like the tails of ermines, *rise from the ground, resembling ears of green 'wheat both in form and colour*; a fact, which perfectly accounts for the names *Stachys*, *Spica*, *Sumbul*, and *Khijjah*, which *Greeks*, *Romans*, *Arabs*, and *Perfians* have given to the drug, though it is not properly *zypike*, and not merely a root, but *the whole plant*, which the natives gather for sale, before the radical leaves, of which the fibres only remain after a few months, have unfolded themselves from the base of the stem. It is used, say the *Butan* agents, as a perfume and in medicinal unguents, but with other fragrant substances, the scent and power of which it is thought to increase; as a medicine, they add, it is principally esteemed for complaints in the bowels. Though considerable quantities of *Jatdmdm*) are brought in the caravans from *Butan*, yet the living plants, by a law of the country, cannot be exported without a licence from the sovereign, and the late Mr. PURLING, on receiving this intelligence, obligingly wrote, for my satisfaction, to the *Divdrdja*, requesting him to send eight or

were according**

ly sent in pots from *Ttajifudan*^ with as many of the natives to take care of them under a chief, who brought a written answer from the *Raja* of *Butan*; but that prince made a great merit of having complied with such a request, and my friend had the trouble of entertaining the messenger and his train for several weeks in his own house, which they seem to have left with reluctance. An account of this transaction was contained in one of the last letters, that Mr. PILING lived to write; but, as all the plants withered before they could reach *Calcutta**, and as inquiries of greater importance engaged all my time, there was an end of my endeavours to procure the fresh *Jatdmansi*^ though ifot of my conviction, that it is *the true nard of the ancients*.

BOTANICAL OBSERVATIONS

SPIKENARD OF THE ANCIENTS,

INTENDED AS A SUPPLEMENT TO THE LATE

SIR WILLIAM JONES'S PAPERS ON THAT PLANT-

BY WILLIAM ROXBURGH, M. D.

VALERIANA JATAMANSI.

GENERIC CHARACTER, FLOWERS triandrous, leaves entire, four-fold, the inner radical pair petioled, and cordate; the rest smaller, sessile, and sub-lanceolate; seeds crowned with a pappus.

V. *Jatamanfi* of Sir WILLIAM JONES. See *Afiatkk Refearches*, vol. 2, page 405 417, and vol. 4, page 109.

NOVEMBER 6th, 1794. I received from the Honourable C. A. BRUCE, Comraiffioner

at *Coos-Beyhar*, two small baskets with plants of this valuable drug; he writes to me on the 27th *September* (so long had the plants been on the road), that he had, the day before, received them from the *Deb Rajah* of *Bootan*, and further says, that the *Booteahs* know the plant by two names, viz. *Jatamanji*, and *Pampe* or *PaumpL*

I need scarce attempt to give any further history of this famous odoriferous plant than what is merely botanical, and that with a view to help to illustrate the learned dissertations thereon, by the late Sir WILLIAM JONES, in the 2d and 4th volumes of these Researches, and chiefly by pointing out the *part of the plant* known by the name, *Indian Nard* or *Spikenard* \ a question on which MATHEOLUS, the commentator of *Dioscorides*^ bellows a good deal of argument; viz. Whether the roots, or stalks, were the parts esteemed for use, the testimony of the ancients themselves on this head being ambiguous. It is therefore necessary for those who wish for a more particular account of it, to be acquainted with what that gentleman has published on the subject.

The plants now received, are growing in two small baskets of earth, in each basket there appears above the earth between thirty and

SPIKENASUO OF THE ANCIENTS,

forty ftairy, fpifce-like bodies* but more juftly compared to the tails of *Ermines*, or fmali *Weafels**; from the apex of each, or at leaft of thegreateft part ofthem, there is a fmooth lanceolate, or lanceolate-oblong, three or five-nerved, Ihort-petiof d, acute, or obtufe, flightly ferrulate leaf or two fhooting forth. Fig. i. reprefents one of them in the above ftate, and on gently removing the fibres, or hairs which furround the fhort petiols of thefe leaves, I find it confifts of numerous (heaths, of which one, two or three of the upper or interior ones are entire, and have their fibres conne&ed by a light-brown coloured membranous fubftance as at />. but in the lower exterior fheaths, where this connecting membrane is decayed, the more durable hair-like fibres remain diftind:, giving to the whole the appearance of an *Ermine s* tail: this part, as well as the root itfcelf, are evidently perennialf. The root itfcelf (beginning at the

* The term fpica, or fpikc, is not fo ill applied to this fubftance, as may be imagined ; feveral of the *Indian* gratTes, well known to me, have fpikes almoft exactly refembling a (ngle ftraight piece of nardus, and when thofe hairs (or flexible arifta like briftles) are removed, PLINY'S words, " frutexradice pingui et crafla/" are by no means inapplicable. See Fig. 2, from *a* to *b*.

f The above defcribed perennial hairy portion of the plant, is clearly the *Indian* fpikeriard of our (hops | but

surface of the earth where the fibrous envelope ends) is from three to twelve inches long, covered with a pretty thick, light-brown coloured bark: from the main root, which is sometimes divided, there issues several smaller fibres. Fig. 2, is another plant with a long root; here the hair-like (heaths, beginning at *a*. are separated from this the perennial part of the stem, and turned to the right side; at the apex is *ten* the young shoot, marked 6, which is not so far advanced as at Fig. 1; *c c c* (how the re-

whether the nardus of the ancients, or not, I leave to better judges to determine; however, I believe few will doubt it after having read Sir WILLIAM JONES'S *Dissertations* thereon, and compared what he says with the accompanying drawings of the perennial hairy part of the stem of this plant, which are taken from the living plants immediately under my own eyes: the drawing of the herbaceous, or upper part of the plant, is out of the question in determining this point, and only refers to the place the plant bears in our botanical books. While writing the above, I desired an *Hindu* servant to go and buy me from their apothecaries (hops a little *Jatamami*) without paying more or less: he immediately went and brought me several pieces of the very identical drug, I have been describing, a drawing of one of the pieces is represented at Fig. 4, and agrees not only with those I have taken from the living plants, but also exceedingly well with GAKSIAS AB ORTA'S figure of the nardus indica, which is to be found at page 129, of the fourth edition of CLUSIUS'S *Latin* translations of his history of *Indian* drugs, published in 1693.

mains of last year's annual stem. **When the** young shoot is a little further advanced than in Fig. 2, and not so far as in Fig. 1. they resemble the young convolute shoots of racemose plants. *June 1795.* The whole of the abovementioned plants have perished, without producing flowers, notwithstanding every care that could possibly be taken of them. The principal figure in the drawing marked Fig. 3, and the following description, as well as the above definition, are therefore chiefly extracted from the engraving and description in the second volume of these Researches, and from the information communicated to me by Mr. BURT, the gentleman who had charge of the plants that flowered at *Goya*, and who gave Sir WILLIAM JONES the drawing and description thereof.

Description of the Plant.

Root, it is already described above.

Stem, lower part perennial, involved in fibrous sheaths, &c. as above described; the upper part herbaceous tuberous, simple, from six to twelve inches long.

Leaves four-fold, the lowermost pair of the four radical are opposite, sessile, oblong, forming as it were a two-valved spathe; the other pair are also opposite petioled, cordate, margins

waved > and pointed; those of the stem sessile, and lanceolate; all are smooth on both sides.

Corymb terminal, first division trichotomous.

Bract awl'd.

Calyx scarce any.

Corolla one petal'd, funnel-shaped, tube somewhat gibbous. Border five-cleft.

Stamens^ filaments three, project above the tube of the corolla; anthers incumbent.

Pistil germ beneath. Style erect, length of the tube. Stigma simple.

Pericarp, a single seed crowned with a pappus.

THE FRUIT OF THE MELLt5RI,

BY THE PRESIDENT.

As far as we can jjetermSj^ffie clafs and order of a plant from a mere delineation of Its fruit, we may fafely pronounce, that the *Ldram* of *Nicobar* is the *Cddhi* of the *Arabs*, the *Citaca* of the *Indians*, and the *Yandanm* of our botanifts, which is defcrihed *very awkwardly* (as KOENIG firft obferved to me) in tfre Supplement to LINNTEUS : he h(id himfelf defcfibed with that *elegant concifenefs*^ which conftitutes the beauty of the *Linnean* method, not only the wonderful fru&ification of the fragirarit *Citaca** but mort of the flowers, which are celebrated in *Sanfcrit*, by poets for their colour or fcent and by phyficians for their medical ufes; and, as he bequeathed his manufcripts to Sir JOSEPH BANKS, we may be fure, that the publick fpirk of that illuftrious naturalift will not fuffer the labours of his learned friend to be funk in oh~

livion. Whether the PANDANUS *Leram* be a
Species, or only a variety, we cannot yet
 positively decide; but four of the plants have
 been brought from *Nicobar*, and seem to flourish
 in the Company's Botanical Garden, where they
 will probably bloom; and the greatest en-
 couragement will, I trust, be given to the culti-
 vation of so precious a vegetable. A fruit
 weighing twenty or thirty pounds, and con-
 taining a farinaceous substance, both palatable
 and nutritive in a high degree, would perhaps,
 if it were common in these provinces, forever
 secure the natives of them from the horrors of
 famine; and the *Pandanus* of *Bengal* might be
 brought, I conceive, to equal perfection with
 that of *Nicobar*, if due care were taken to
 plant the male and female trees in the same
 place, instead of leaving the female, as at pre-
 sent, to **bear** an imperfect and unproductive
 fruit, and the distant male to spread itself only
 by **the** help of its radicating branches.

INDIAN PLANTS,
COMPREHENDING THEIR SANSKRIT,

AND

AS MANY OF THEIR LINNÆAN GENERIC NAMES AS COULD
WITH ANY DEGREE OF PRECISION BE ASCERTAINED.

BY THE PRESIDENT.

A'CA'SABALLr, Caffiya.	Amlalonica, <i>Oxalis</i> *
Achyuta. <i>Morinda</i> .	Amlavctafa, <i>Hypericum</i> .
A'cranti <i>Sctanum</i> .	Amlica, <i>Tamarindus</i> .
Acfha,	A mm, <i>Matigifera</i> .
5 Agaftya, <i>JEfckytiontnc</i> .	20 Amrataca, <i>Sponiias</i> *
Agnisic'ha.	Ancot'a.
Aguru, <i>Cordia</i> .	Ans'umatl.
Alabu, <i>Cucurbita</i> .	An'u, <i>Oryza</i>
Alamvufha, <i>Bryonia</i> .	Apamarga.
10 Alarca, <i>Afclcpias</i> *	25 Aparajita, <i>Clitoria</i> .
Alpamariflia.	Area, <i>Afclcpias</i> .
Amala.	A'rdraca, <i>Amomum</i> .
A'malac), <i>Phyllanthus</i> .	Arimeda.
Ambafht'Tia.	Arifhta, <i>Xanthium</i> *
15 Aralana, <i>Gomphrena</i> P 30	Arjaca, <i>Ocymum</i> .

- Arjuna, Lagerfl&emia ?** Brahmafuvrcchala.
Aruihcara, Semecarpus. Brahma, *Ruta*.
 A'smantaca. Bilva, *Cratoeva*.
Asaea, a new genus. Biranga.
 35 A'spTiota, *Nyclanthes*. 70 Cacamachi.
 A'us'vrihi, *Oryza*. Cacangi, *Aponogeton ?*
 Atavifba. Cachu, *Arum*.
 Atichara. Cadali, *Mufa*.
Atimu&ZyBantferia. Cadamba, *Nauclea**
 40 A'vigna, *Carijfa?* 75 Cahlara, *Nymphoea*.
 Bacula, *Mimufops*. Chia.
 Badari, *Rhamnus*, Cila.
 Bahuvaraca. Calambi.
 Bahvanga, a new genus. Calami.
 45 Bala. 80 CalayaCklinga, C//r<r3;V/7.
 Bala. Calpaca.
 Bandhuca, *Ixora*. Camalata, *Ipomcea*.
 Banga, *Cannabis ?* Campilla, a new genus.
 Bata, *Picus*. Canchaniira, *Bauhinia*.
 5© Bhadramuftaca, *Cyperus?* 85 Cauda, *Dracontium*.
 Bhanga, *Goffypium*. Candarala.
 Bhantij *Clododendrum*. Candura, *Dolichos*.
 Bhavya, *Dillema*. Canduru, *Scilia ?*
 Bharadwaj). Cangu.
 5 5 Bhuchampaca, *Kampftria*. 90 Cantala, *Agave ?*
 Bhujambuca. Capilh.
 Bhiilavanga, *Juffieua*. Capitt'ha, *Li monta*.
 Bhurandi, *Ipomoca ?* Caranjaca, a new genus.
Bhurja. 95 Ch ravel Ia, *Cleomc?*
 60 Bhuftrina, *Atidropogon F* Caravi, *Laurus*.
 Bhutavei, *Nytiantkes*. Caravira, *Nerium*.
 Berberh. Carmaranga, *Averrhoa*.
 Bimba', *Bryonia ?* Carnicara, *Pavttta*.
 Bimbica, the fame ? 100 Carparhla, *Aloe ?*
 65 Brahmani) *Ovieda*. Carpasi, *Goffypium*.

- | | |
|----------------------------------|--------------------------------------|
| Carpura, <i>Lauras</i> . | Culaca, <i>Strychtm*</i> |
| Caruna, <i>Citrus</i> . | Culmaiha. |
| <i>Cafa</i> , <i>Saccharum</i> , | Cumbha. |
| 5 <i>Cafbmira</i> . | Cumbhidi, <i>Piftit</i> . |
| Cataca, <i>Strychnos</i> . | 40 Cumuda, <i>Mmianthes</i> . |
| Catp'hala, <i>Taberncsmon*</i> | (<i>Cuncuma</i> , <i>Crocus</i>) ? |
| <i>tana</i> . | Cunda, <i>Jafminum</i> . |
| Catu. | Curubaca, <i>Barlecria</i> . |
| Cemuca. | Curuntaca. |
| jo Cefara, <i>Crocus</i> . | 45 Curuvaca. |
| Cetaca, <i>Pandunus</i> . | Cus'a, <i>Poa</i> . |
| Chacrala. | Cuflimanda, <i>Cucumis?</i> |
| C'hadira, <i>Mimoia</i> . | Cufumbha, <i>Carthamus*</i> |
| Ch'hatraca, <i>Agaricus</i> . | Cutaja, <i>J a/minum</i> . |
| 15 Champaca, <i>Michclia</i> . | 50 Cuvalaya. |
| Chanaca. | Cuvt'raca, <i>Swietenia ?</i> |
| Chan da. | Damapana. |
| Chandana, <i>Santalum</i> . | Dantica. |
| Chandrica. | Dhanyaca. |
| 20 Oharjura, <i>Phoenix</i> . | 55 Darinia, <i>Punka</i> . |
| Charmacafha. | IXisJ. |
| Chavaca. | IX'vadaru, <i>Uncna</i> . |
| Chitra. | Dhutaci. |
| Chitraca, <i>Plumbago</i> . | Dhufliira, <i>Datura</i> . |
| 25 Chorapufhpi, <i>Scirpus</i> . | 60 Dona, <i>Ait im t/ia</i> . |
| Cirata. | Dracflu, <i>Vitm</i> . |
| Cudrava. | Durgaja'ta, <i>Ophhgloffum</i> . |
| Corangi. | Durva, <i>Agrojiis</i> . |
| Co vidara, <i>Bauhinia</i> . | l)wipatri> <i>Impatient</i> . |
| 30 Clitaca. | 6\$ E'la, <i>Amomum</i> . |
| Cramuca. | Elabuluca, |
| Criihna. | Eranda, <i>Ricinus</i> , |
| Criihnachura, <i>Poinciana</i> . | Gajapippali, a new gc |
| Cfhiravi, <i>Afelepias ?</i> | nus? |
| 35 Cfhumk, <i>Linum</i> . | Gambhari. |

- 70 Gandali. Hilamochica'.
 Gandhara'ja, *Gardenia** HimavatL
Gandira, Solatium? 5 **Hingu, Tercbinthus***
 jSlterichandra, *Hedyfa-* Hinguli, *Selanum*,
rum. Hinta'la, *Elate**
 Ghantapa'tali. Holica.
 7J Gho'nta', *Rhamnus.* Jambira, *Citrus.*
 Gho'ftiaca'. 10 Jambu, *Eugenia.*
 Gra'nt'hila. Jatama'nsi, *Valeriana.*
 Grinjana, *Daucus.* **Java, Termina/ia ?**
 Go'cantaca, *Barleria.* Jayap'hala, *Myrijlica.*
 80 Godha'padi. **Jayanti, JEfehynomcne***
 Go'dhuma, *Triticum.* 15 **Icfhu, Saccharum.**
Go'jihva', Elephantopus, Icfhtiura.
Golomi, Agrojlis? Icfliwa'cu.
 Gonarda, *Cyperus?* Jimuta.
 85 Goraefha'. **Indivara, Tradefcantia?**
 Gova'cfhi. 20 Jiraca.
Govara', Eranthemum? Jivanti.
 Guggulu. Indrava'runi.
 Guha'. Ingudi.
 90 Gunja', *Abrus.* Irba'ru.
 Guva'ca, *Areca.* 25 IVwaramula, *Arijlolochia.*
 HaimavatL **Lacucha, Artocarpus?**
Halaca, Nymphoea. Langali, *Nama?*
 Hanu. Lata'rca, *Allium.*
 95 Haricus'a, *Acanthus.* Lafuna, *Allium.*
 Haridra', *Curcuma.* 30 Laval i, *Avcrrhca.*
 Haridru. **Lavanga, Caryophyllus.**
Haritaci, Terminalia. Lodhra.
 Haritala. **Madana, Pifonia.**
 200 Haryanga, *Ciffus.* Madhuca, *BaJJa.*
 Hcmapufhpica', *Jafmi-* 35 Madhulaca.
num. Madhuraca.
Hcmasa'gara, Cotyledon. Madhusigtfu, *Guilandin**.

- | | | |
|----|----------------------------------|-----------------------------------|
| | MahajYli. | Nichula, a new genus. |
| | Maba'fweta. | Nili, <i>Indigofera</i> . |
| 40 | Malapu. | 75 Nilotpala, <i>Pontederia</i> . |
| | Ma'lati, <i>Jafminum</i> . | Nimba, <i>Meiia</i> . |
| | Mallica', <i>Nyclantbes</i> . | Niva'ra, <i>Oryza</i> . |
| | Ma naca, <i>Arum</i> ? | Pacala, |
| | Manda'ra, <i>Erythrina</i> . | Pad ma, <i>Nymphaa</i> . |
| 45 | Ma'rcara. | So Pala'ndu, <i>Allium</i> . |
| | Marcati. | Pala'fa, <i>Butea</i> . |
| | Maricha, <i>Capficum</i> . | Panafa, <i>Artocarpus</i> * |
| | Marunma Ia'. | Parna Ta, <i>Ocymutn</i> . |
| | Ma'faparni. | Pa'tali, <i>Bignonia</i> . |
| 50 | Ma'fha, <i>Phafeolus</i> . | 85 Pa'tola, <i>Solanum</i> ? |
| | Ma'fhandari, <i>Callicarpa</i> . | Paura'. |
| | Mafiira. | Pichula, <i>Tamarix</i> . |
| | Ma'tulanga, <i>Citrus</i> . | Pilu, <i>Aloe</i> ? |
| | Mauri. | Pinya'. |
| 55 | Mayvira. | 90 Pippala, <i>Picus</i> . |
| | Muchucunda, <i>PentapeUs</i> . | Pippali, <i>Piper</i> . |
| | Mudga. | Piya'Ia. |
| | MudgaparnL | Pitafa'Ia. |
| | Mulaca, <i>Raphanus</i> . | Placiha, <i>Picus</i> , |
| 60 | Mundaballi, <i>Ipomosa</i> . | 95 Prlfniparni. |
| | Mura'. | Priyangu. |
| | Murva', <i>Aletris</i> . | Potica, <i>Phyfalis</i> . |
| | Muftaca, <i>Schoenus</i> ? | Punarnava, <i>Boerhaavia</i> . |
| | Na'gabala', <i>Sida</i> . | Pundarka. |
| 65 | Na'gabalii, <i>Bauhinia</i> . | 300 Pundra. |
| | Na'gact'fara, <i>Mefua</i> . | Puticaraja, <i>Guilandina</i> . |
| | Na gad an a, <i>Artemifta</i> . | Ractamula, <i>Oldenlandia</i> . |
| | Na'garanga, <i>Citrus</i> . | Raja dana. |
| | Nala, <i>Arijlida P</i> | Rajani. |
| 70 | Nail. | 5 Rajica. |
| | Na ran ga. | Ra fhtrica'. |
| | Na'rice'Ia, <i>Cocos</i> . | R a'fna', <i>Ophioxylum</i> ? |

- Renuca,
Riddhi.
- 10 Rifhabha.
Rochana'.
Rohita, *Punica*.
Sa'cotaca, *Tropbis*.
Sahaea'ra, Alangifcrv.
- 15 Sahaqhari.
Sailt'ya, *Mufcus*.
Sairiyaca, *Barteria*.
Saiva'la.
Sala.
- 20 Sa'lanchi.
S'a'lmali, *Bombax*.
Samanga', 2 ?
Sami, Mimofa.
S'amira, *Mimofa*.
- 25 Samudraca, *Aquilicia*.
Sana', *Crotalaria*.
Sancarajata', *Hedyfarum*.
S'anc'hapufhpa, Coin .
S'ara
- 30 Sarala.
Sarana'.
Sa tumuli.
S'atnpuiLpa.
S athi.
- 35 S'ep'ha'lica', *NyttaMhes*.
Septals, Nyctanthes
Sep tap a nia, *Lchitcs*.
Seriapa, *Sinapis*.
S'imbi, Beli shot.
- 40 Sindhuca, *Vitev*.
Sirifha, *Mitncfa*.
Sifu, Craton ?
- S W .
Sobha'njana, *Guilandirta*.
- 45 Somalata', *Rata?*
Somaraji, *Ptzderia*.
S'olp'ha,
S'onaca, Bignonia.
Snnga'taca, *Trapa*.
- 50 S'nparna.
St'halapadma, *Hibifittf*
S'uca.
Sudi.
Sunifhannaca, *Marfika**
- 55 Surablu.
S u r y a m a n i, *Hibifcus*.
Suvernaca, *Cajfta*.
Sya'maV a uew genus.
S'ya'ma'ca.
- 60 Ta'Fa, Boraffu*.**
Ta'lamulaca, *Cochlear ia r*
Ta li, *Corypha*.
Tama'!a> *Laut us ?*
Ta mhilir, *Piptr*.
- 65 Ta rnr acuta, *Nnot ia na*.
Ta'raca, *Amomum P*
Taruni, *Alee*.
Tatpatn, *Laurus*.
*Iila, St'fatKtim**
- 7a Tiiaca.
Tinduca, *Dicjpyrai*.
Tin fa, *Ebcnus ?*
TrapuHia, *Cucumis*.
Traya ma'na'.
- 75 Trivrlta'.
Tubavica'.
Tula, *Moms*.

- | | | | |
|-----|------------------------------|-----|----------------------------------|
| | Tunga. | | Va'ftuca, <i>Amaranthus</i> ? |
| | Udumbara, <i>Picus</i> . | 400 | Vafa. |
| 80 | Ulapa, <i>Ariftida</i> ? | | Va'taca. |
| | Upodica. | | Vatsadani, <i>Menifpermum</i> * |
| | Urana, <i>CaJJia</i> . | | Va'yafoli. |
| | Utpaia? | | Vetafa, <i>Barleria</i> . |
| | Vajradru, <i>Euphorbia</i> . | 5 | Vetra, <i>Calamus</i> . |
| '85 | Valvaja, <i>Andrcpogon</i> ? | | Vichitra', <i>Tragia</i> , |
| | Vanaceli, <i>Carina</i> . | | Vida'rL |
| | Vanamudga. | | Vidula. |
| | Vana'rdraca, <i>Coflus</i> ? | | Virana, <i>Andropogon</i> . |
| | Vanda', <i>Epidendrum</i> . | 10 | Vifha'nu |
| 90 | Vanda', <i>Loranthus</i> . | | Vifta raca, <i>Convolvulus</i> . |
| | Vanda', <i>Vifcum</i> . | | Vrithi, <i>Oryza</i> . |
| | Vanda'ca, <i>Qttercus</i> . | | Vya'ghranac'ha. |
| | Vans'a, <i>Bambos</i> . | | Vya'ghrapa'da. |
| | Va'rahi. | 15 | YaTa. |
| 95 | Vara'ngaca, <i>Laurus</i> . | | Yava, <i>Hordeunu</i> |
| | Va'runa. | | Yavafa, <i>Poa</i> ? |
| | Va'faca, <i>Diantkera</i> . | | Yuctla'rafa'. |
| | VaTalya. | | Yut'hica', <i>Jafmtnum</i> . |

BOTANICAL OBSERVATIONS

SELECT INDIAN PLANTS*.

BY THE PRESIDENT.

IF my names of plants difpleafe you, fays the
' great *Swedi/hbot^ni^* choofe others more agree-
c able to your tafte,' and, by this candour, he has
difarmed all the criticifm, to which as it mull
be allowed, even the critical parts of his ad-
mirable works lie continually open : I avail my-
felf of his indulgence, and am very folicitous to
give *Indian* plants their true *Indian* appellations;
becaufe lam fully perfuaded, that LINN^US him-
felf would have adopted them, had he known
the learned and ancient language of this country;
as he, like all other men, would have retained
the native names of *Ajiatick* regions and cities,
rivers and mountains, leaving friends or perfons

* This paper was announced in the fpecimen of an *Afiatick*
Common-place Book, which the Prefident added, in the
third volume of thefe *Tranfactions*, to Mr. HARRINGTON'S
propofal for an improvement of LOCKE'S ufeful plan.

of eminence to preserve their own names by their own merit* and inventing new ones, from distinguishing marks and properties, for such objects only as, being recently discovered, could have had no previous denomination. Far am I from doubting the great importance of perfect *botanical descriptions* for languages expire as nations decay, and the true sense of many appellatives in every dead language must be lost in a course of ages : but, as long as those appellatives remain understood, a travelling physician, who should wish to procure an *Arabian* or *Indian* plant, and, without asking for it by its learned or vulgar name, should hunt for it in the woods by its *botanical character*, would resemble a geographer, who, desiring to find his way in a foreign city or province, should never inquire by name for a street or a town, but wait with his tables and instruments, for a proper occasion to determine its longitude and latitude.

The plants, described in the following paper by their classical appellations, with their synonyma or epithets, and their names in the vulgar dialects, have been selected for their novelty, beauty, poetical fame, reputed use in medicine, or supposed holiness ; and frequent allusions to them all will be found, if the *Sanskrit* language should ever be generally studied, in the popular and sacred poems of the ancient *Hindus*^ in their medical books and law treatises, and even in the

Vidds thetnfelves: though ^unhappily I cann<w profefs, with the fortunate *Swede*, to have feen without glafles all the parts of the flowers, which I have defcribed, yet you may be aflured, that I have mentioned no part of them, which I have not again and again examined with niy own eyes ; and though the weaknefs of my fight will for ever prevent my becoming a botanift, yet I have in fome little degree atoned for that fatal defedl by extreme attention, and by an ardent zeal for the mort lovely and fafcinating branch of natural knowledge.

Before I was acquainted with the method purfued by V A N RHEEJDE, nceflity bad obliged me to follow a fimilar plan on a finaller fcale; and, as his mode of fludying botany, in a country and climate by no means favourable to botanical excursions, may be adopted more fuccefsfully by thofe who have more lcifure than I fhall ever enjoy, I prefent you with an interefting paifage from one of his prefaces, to which I ihould barely have referred you, if his great work were not unfortunately confined, from its rarity, to very few hands, fie informs us in an introduction to his third volume, " that feveral " *Indian* phyficians and *Brabmens* had compofed " by his order, a catalogue of the mort cele- " brated plants, which they diftributed accord- " ing to their times of bloflbming and feeding, " to the configuration of their leaves, and to

the forms of their flowers and fruit; that, at
 " the proper seasons he gave copies of the^d list
 " to several intelligent men, of whom he sent
 " parties into different forests, with instructions
 " to bring him, from all quarters, such plants
 " as they saw named, with their fruit, flow-
 " ers, and leaves, even though they should
¹¹ be obliged to climb the most lofty trees
 " for them; that three or four painters, who
 " lived in his family, constantly and accu-
 " rately delineated the fresh plants, of which, in
 " his presence, a full description was added;
 " that, in the meanwhile, he had earnestly re-
 " quested all the princes and chiefs on the
 " *Malabar* coast to send him such vegetables, as
 " were most distinguished for use or for elegance,
 " and that not one of them failed to supply his
 " garden with flowers, which he sometimes
 " received from the distance of fifty or sixty
 " leagues; that when his herbarists had collected
 " a sufficient number of plants, when his
 " draughtsmen had sketched their figures, and
 " his native botanists had subjoined their de-
 " scription, he submitted the drawings to a little
 " academy of *Pandits*, whom he used to con-
 " vene for that purpose from different parts of
 " the country; that his assembly often consisted
 " of fifteen or sixteen learned natives, who vied
 " with each other in giving correct answers to

€i all his questions concerning the names and
 " virtues of the principal vegetables, and that he
 " wrote all their answers in his note-book;
 " that he was infinitely delighted with the can-
 " did, modest, amicable, and respectful debates
 " of those pagan philosophers, each of whom
 " adduced passages from ancient books in sup-
 " port of his own opinion, but without any
 " bitterness of contest or the least perturba-
 " tion of mind; that the texts which they
 " cited were in verse, and taken from books,
 " as they positively asserted, more than four
 " thousand years old; that the first couplet of
 " each section in those books comprised the sy-
 " nonymous terms for the plant, which was the
 " subject of it, and that, in the subsequent
 " verses, there was an ample account of its
 " kind or species, its properties, accidents, qua-
 " lities, figure, parts, place of growth, time of
 " flowering and bearing fruit, medical virtues,
 " and more general uses; that they quoted those
 " texts by memory, having gotten them by
 " heart in their earliest youth, rather as a play
 " than a study, according to the immemorial
 " usage of such *Indian* tribes, as are destined by
 " Nature to the learned professions; and on that
 " singular law of tribes, peculiar to the old
 " *Egyptians* and *Indians*, he adds many solid and
 " pertinent remarks." Now when we **com-**

plain, and myself as much as any, that we have no leisure in *India* for literary and philosophical pursuits, we should consider, that VAN RHEEDE was a nobleman at the head of an *Indian* government in his time very considerable, and that he fully discharged all the duties of his important station, while he found leisure to compile, in the manner just described, those twelve large volumes, which LINNÆUS himself pronounces *accurate*.

I. TA'RACA:

VULG. *Tarac.*

LINN. *Amomum.*

CAL. *Perianth* spathe-like, but fitting on the germ; tubular, one leaved, broken at the mouth into few irregular sharp toothlets; downy, striated; in part coloured, in part semipellucid.

COR. One-petaled, villous. *Tube* short, funnel form. *Border* double. *Exterior* three parted; coloured like the calyx; *divisions* oblong, striated, internally concave, rounded into flipperlike bags; the two *lower* divisions, equal, rather deflected; the higher, somewhat longer, opposite, bent in a contrary direction, terminated with a long point. *Interior*, two-tipped (unless the *upper* lip be called the filament); *under* lip revolute, with a tooth on each side near the base; two-parted from the

middle; *divisions* axe-form, irregularly end-nicked. *Nectaries*, two or three honey-bearing, light brown, glossy bodies at the base of the *under* lip, just below the teeth; erect, awled, converging into a small cone.

STAM. *Filament* (unless it be called the *upper* lip of the *interior border*), channelled within, sheathing the style; dilated above into the large fleshy *anther*, if it can justly be so named, *slender* oblong, externally convex and entire, internally flat, divided by a deep furrow; each *division*, marked with a perpendicular pollen-bearing line, and ending in a membranous point.

PIST. *Germ* beneath, protuberant, roundish, obscurely three-fided, externally soft with down. *Style* threadform, long as the *filament*, the top of which nearly closes round it. *Stigma* headed, perforated.

PER. *Capshle* (or *capfular berry*, not bursting in a determinate mode) oblong-roundish, three-friped, smooth, crowned with the permanent calyx and corol; with a brittle coat, almost black without, pearly within.

SEEDS, lopped, with three or four angles, very smooth, enclosed within three oblong, rounded, soft, membranous integuments, conjoined by a branchy receptacle; in each parcel, four or five.

Interior Border of the corol, pink and white; *under lip*, internally milk-white, with a rich carmine stripe in each of its divisions. *Seeds* aromatick, hotter than *Cardamoms*. *Leaves* alternate, sheathing, oblong, pointed, keeled, most entire, margined, bright grass-green above; very smooth; pale sea-green below. *Stem* compressed, three or four feet long, bright pink near its base, erect, ending in a beautiful panicle. *Peduncles* many flowered; *bracts* few lance-linear, very long, withering. *Root* fibrous, with two or three bulbous knobs, light brown and spongy within, faintly aromatick.

Although the *Taraca* has properties of an *Amomum*, and appears to be one of those plants, which RUMPHIUS names *Glohba*, yet it has the air of a LAKGUAS, the *fruity* I believe, of a RENEALMIA, and no exact correspondence with any of the genera so elaborately described by KOENTZ : its *essential character*, according to RETZ, would consist in its *two parted interior border*, its *channelled filament*, and its *two left anther* with *pointed divisions*.

2. BHU'CHAMPACA :

V ULG, *Bhuchampac*.

LINN. Round-rooted KÆEMPFERIA.

CAL. Common *Spathe* imbricated, many flowered; partial* *Perianth* one leaved, small, thin, obscure.

COR. One petal ed* *Tuievcry* long, flender, fub-cylindric below, funnel form above, fome-what incurved. *Border* double, each three parted: *exterior*, divifions lanced, acute, dropping; *interior*, two higher divifions erect, lapping over, oblong, pointed, fupporting the back of the anther; *lower* divifion, expanding, deflected, two-cleft; *fubdivifions* broad, axeform, irregularly notched, endnicked, with a point.

STAM. *Filament* adhering to the throat of the corol, oblong below, enlarged, and twolobed above, coloured. *Anther* double, linear, higher than the mouth of the tube, fixed on the lower part of the filament, conjoined round the piftil, fronting the two cleft diviion of the border.

PIST. *Germ* very low near the root, attended with a *neSlarcous* gland. *Style* capillary, very long. *Stigma* funnel form below, compressed above; fanfhaped, twolipped, downy, emerging a little from the conjoined *anther*.

PER. and SEEDS not yet feen.

Scape thickifh, very fhort. *Corol* richly fragrant; *tube* and *exterior border* milkwhite, divifions dropping, as if fenfitive, on the flighted touch, and foon yielding to the preffure of the air; *interior border* purple, the higher divifions diluted, the lower deeply coloured within, variegated near the bafe-

One or two flowers blow every morning in *April* or *May*, and wither entirely before funfet: after the *fpike* is exhausted, rife the large *leaves* keeled, broad-lanced, membranous nerved. *Root* with many roundifh, or rather fpindlefhaped *bulbs*.

This plant is clearly the *Benchapo* of RHEEDE, whose native afliftant had written *Bhu* on the drawing, and intended to follow it with *Champa*: the fpicy odour and elegance of the flowers, induced me to place this KÆEMPFERIA (though generally known) in a feries of feleft *Indian* plants; but the name *Ground CHAMPAC* is very improper, fince the true *Champaca* belongs to a different order and clafs ; nor is there any re-femblance between the two flowers, except that both have a rich aromatick fcent.

Among all the *natural orders*, there is none, in which the genera fecrn lefs precifely afcertained by clear *effential charafiers*, than in that, which (for want of a better denomination) has been called *jitamineous*; and the judicious RETZ, after confefling himfelf rather diflatisfied with his own generick arrangement, which he takes from the *border* of the corol, from the *Jlamen*, and principally from the *anther*, declares his fixed opinion, that *the genera in this order will never be determined with abfolute certainty*

until all the fcitamineous plants of India fhall he perfectly defcribed,

3. SEP'HALICA:

SYN. *Suvahd, Nirgudi, Nilica, Nivarica.*

VULG. *Singahar, Nibari.*

LINN/ Sorrowful NYCTANTHES.

In all the plants of this fpecies examined by me, the *calyx* was villous; the *border* of the corol white, five-parted, each divifion unequally fubdivided; and the *tube* of a dark orange-colour; the *klamens* and *pifil* entirely within the *tube*; the *berries*, twin, compreffed, capfular, two-celled, margined, inverfe-hearted with a point. This *gay* tree (for nothing *forrowful* appears in its nature) fpreads its rich odour to a confidcrable diftance every evening ; but at fun-rife it thedsmoil of its *night-flowers*, which are collected with care for the ufe of perfumers and dyers. My *Pandits* unanimoufly allure me, that the plant before us is their *Sep'hdlicd*, thus named becaufe *bees* are fupposed *tojleep* on its bloflbms ; but *Nilica* muft imply a blue colour; and our travellers infift, that the *Indians* give the names of *Parijdtica* or *Pdrijdta* to this ufe-ful fpecies of *Nyctanthes*: on the other hand, I know that *Parijata* is a name given to flowers of a genus totally different; and there may be a variety of this with *bluci/b* corols; for it is ex-

previously declared, in the *Amarcojh*, that, "when
" the *Sefhdlica* has white flowers, it is named
" *Swfoafurafd*, and *Bbufavesi*"

4, a. MAGHYA :

SYN. *Cunda*.

LINN. *NyBanthes Sambac*.

See [RHEF.DE](#) : 6 H. M. tab. 54.

Flowers exquisitely white, but with little or
no fragrance ; *stem*, *petioles*, and *calyx* very
downy ; *leaves* egged, acute ; below rather
hearted.

3. SEPTALA :

SYN. *Navamallicd*, *Navamdlicd*.

VULG. *Bela*, *Muta-bela*.

B u R M. *Many-flowered Nyctantbes*.

See 5 RUMPH. tab. 30. 6 H. M. tab. 50.

The bloifoms of this variety are extremely
fragrant. *Zambak* [io the word fhould be
w^rritten) is a flower to which *Perjian* and *Arabian*
poets frequently allude.

5. MALLICA :

SYN. *Tnnafu/ya*, *Malli*, *Bhupadi*, *Satabbirtt*.

VVLG. *De si- bela*.

LINN. Wavy-leaved NYCTANTHES.

Berry globular, fimple, one-celled, SEED large,
iingle, globular.

According to RHEEDE, the *Brahmens* in the
^veft of *India* diftinguifh this flower by the word

Cafturii or *mujk*, on account of its very rich odour.

6. A'SP'HOTA' :

SYN. *Vanamalti**

VVIG. *Banmallica*.

LINN. Narrow-leaved NYCTANTHES.

The *Indians* confider this as a variety of the former fpecies; and the flowers are nearly alike. *Obtufe-leaved* would have been a better fpecifick name: the *petals*, indeed, are comparatively narrow, but not the leaves. This charming flower grows wild in the forefts ; whence it was called *Vanajdti* by the *Brdhmens*, who aflifted RHEEDE; but the *Jati* or *Mdlati*; belongs, I believe, to the next genus.

j. MA'LATI:

SYN. *Sumana*, *Jali*

VULG. *Malti Jati*, *Chambeft*.

LINN. Great-flowered JASMIN.

Buds bluhing; *corol*, moftly with purplifh edges. *Leaves* feathered with an odd one ; two or three of the terminal *leaflets* generally confluent.

Though *Malaii* and *Jati* are fynonymous, yet fome of the native gardeners diftinguifh them ; and it is the *Jati* only, that I have examined. COMMELINE had been informed, that the *Javans* give the name of *Maleti* to the *Zambak*,

which in *Sanfcrit* is called *Navamallica* and which, according to RHEEDE, is ufed by the *Hindus* in their facrifices; but they make offerings of moft odoriferous flowers, and parties- larly of the various *Jafmins* and *Zambaks*.

8. YUT'HICA':

SYN. *Mdgadbi, Ganteca Ambafhfba, yutbi.*

VULO. *Juthi, Jui.*

LINN. *Azorick* JASMIN.

Leaves oppofite, three'd. *Branchlets* crofs-armed.

Umbels three-flowered. *Corols* white, very fragrant. The yellow *Yut'bzcd*, fay the *Hindus*, is called *Hchnapufopicd*, or *golden-flowered* % but I have never feen it, and it may be of a different fpecies.

9. AMLICA':

SYN. *Tintidi, Chine ba.*

V ULG. *Tintiri\ Tamrulbindl*, or *Indian Date.*

LINN. *Tamarindus.*

The flowers of the *Tamarind* are fo exejuifitely beautiful, the fruit fo falubrious, when an acid Iherbet is required, the leaves fo elegantly formed and arranged, and the whole tree fo magnificent, than I could not refrain from giving a place in this ferics to a plant already well known; in all the flowers, however, that I have examined, the coalition of the ftamens appeared fo invariably, that the *Tamarind* fhould be removed, I think, to the *jixteenth* clafs; and it

were to be wifhed, that fo barbarous a word as *Tamarindus*, corrupted from an *Arabick* phrafe abfurd in itfelf, fince the plant has no fort of refemblance to a date-tree, could without inconvenience be rejected, and its genuine *Indian* appellation admitted in its room.

10. SARA : or *Arrow-cane*.

SYN. *Gundra*, or Playful; *Tejanaca*, or Acute,

VULG. *Ser*, *Ser beri*

LINN. *Spontaneous* SACCHARUM.

CAL. *Glume* two-valved; *valves*, oblong-lanced, pointed, fubequal, girt with filky diverging hairs, exquisitely foft and delicate, more than twice as long as the flower.

COR. One-valved, acute, fringed.

STAM. *Filaments* three, capillary; *Anthers*, oblong, incumbent.

PIST. *Germes* very minute, *ftyles* two, thread-form. *Stigmas* feathery.

FLOWERS on a very large terminal *panic/e*, more than two feet long, in the plant before me, and one foot acrofs in the broadeft part; confifting of numerous compound *Jpikes*, divided into */pikelets*, each on a capillary jointed rachis, at the joints of which are the flowerets alternately feffile and pedicelled. *Common peduncle* many-furrowed, with reddifh joints. *Valvelet* of the. corol purple or light red; ftamens and piilils ruddy; *Jtigmas*, purple;

pedicles, of a reddish tint; finely contrasted with the long silvery beard of the calyx. Leaves very long, striated, minutely serrated; teeth upwards; keel smooth white, within; sheathing the culm; the mouths of the sheaths thick, set with white hairs. *Culm* above twenty feet high; very smooth, round and light; more closely jointed and woody near the root, which is thick and fibrous; it grows in large clumps, like the *Verm.* This beautiful and fragrant grass is highly celebrated in the *Puranas*, the *Indian* God of War, having been born in a grove of it, which burst into a flame; and the gods gave notice of his birth to the nymph of the *Pleiads*, who descended and suckled the child, thence named *Arcticeya*. The *Casa* vulgarly *Casia*, has a shorter culm, leaves much narrower, longer and thicker hairs, but a smaller panicle, less compounded, without the purple tints of the *Sara*: it is often described with praise by the *Hindu* poets, for the whiteness of its blossoms, which give a large plain, at some distance, the appearance of a broad river. Both plants are extremely useful to the *Indians*, who harden the internodal parts of the culms, and cut them into implements for writing on their polished paper. **From**

the *munja* lor culm, of the *Sara* was made die *maunji* or holy thread, ordained by MENU to form the facerdotai girdle, in preference even to the CWtf-grafs.

DU'RVA':

SYN. *S'ataparvicd*, *Sabafraviryra*, *Bhdrgavi*,
Rudrd, *Anantd*.

VULG. *Dub*.

KO EN. AGROSTIS *Linearis*.

Nothing eflential can be added to the mere botanical defcription of this moft beautiful grafs; which VAN RHEEDE has exhibited in a coarfe delineation of its leaves only, under the barbarous appellation of *Belie araga* : its flowers, fn their perfect ftate, are among the lovelieft objects in the vegetable world, and appear, through a lens, like minute rubies and emeralds in conftant motion from the leaf! breath of air. It is the fweteft and moft nutritious pafture for cattle; and its ufeulnefs added to its beauty induced the *Hindus*, in their earlieft ages, to believe, that it was the manfion of a bene* volent nymph. Even the *Veda* celebrates it; as in the following text of the *A'fharvana*: " May " *Diirva*, which rofe from the water of life, " which has a hundred roots and a hundred " ftems, efface a hundred of my fins and pro- " long my exiftence on earth for a hundred

"years!" The plate was engraved from a drawing on pLoxBiJiiOH's valuable collection of *Indian grimes*.

12. Cus'A; or Cus HA :

Sy N. *Cut, ba, Darbba, Paviitra*

VULG. *Cufha*.

KOEN. *Poa Cynofuroides*.

Having never seen this most celebrated grass in a (state of perfect inflorescence, I class it according to the information, which Dr. ROXBURGH has been so kind as to send me: the *leaves* are very long, with margins acutely fawned downwards but smooth on other parts, even on the keels, and with long points, of which the extreme acuteness was proverbial among the old *Hindus*. Every law-book, and almost every poem, in *Sanskrit* contains frequent allusions to the holiness of this plant; and, in the fourth *Veda*, we have the following address to it at the close of a terrible incantation: "Thee, O *Dark 'ba*, the learned proclaim a divinity not subject to age or death; thee they call the armour of INDUA, the preserver of regions, the destroyer of enemies; a gem that gives increase to the field. At the time, when the ocean refounded, when the clouds murmured and lightnings flashed, then was *Darbha* produced, pure as a drop of fine gold/ Some of the *leaves* taper to a most acute, evanescent point; whence **the**

Pandits ofteot fay of a very iharp-minded man, that his intellects are *acute as the point of a Cus'a* leaf.

13. BANDHU'CA :

S YN. *Ractaca*, *Bandhujivaca*.

VULG. *Bandhuti Ranjan*.

LINN. Scarlet IXORA.

CAL. *Perianth* four-parted, permanent; *divifions*, coloured, eredt, acute.

COR. One-petaled, funnel-form. *Tube*, cylindrick, very long, flender, fomewhat curved. Border four-parted ; *divi/ions*, egged, acute, deile&ed.

STAM. *Filaments* four, above the throat very fhort, incurved. *Anthers* oblong, depreffed.

PiST. *Germ* roundiih, oblate beneath. *Style* threadform, long as the tube. *Stigma* two-cleft, jull above the throat ; *divijions*, externally curved.

PER.

*6EEDS :

FLOWERS bright crimfon-fcarlct, umbel-fafci-cled. *Leaves* oval, crofs-paired, half-item-clafping, pointed ; paie below, dark green above, leathery, clothing the whole plant. *Stipules* between the oppofite leaves, erect, linear. *Stem* ruifet, channelled.

The *Banduca-flovrQY* is often mentioned by the bell *Indian* poets; but the *Pandits* are

strangely divided in opinion concerning the plants which the ancients knew by that name, RA'DHACA'NT brought me, as the famed *Band-Mca*; some flowers of the *Doubtful PAPAVER*; and his younger brother RAMA'CA'NT produced on the following day the *Scarlet IXORA*, with a beautiful couplet in which it is Jfcaflæd *Bandhuca*: soon after, SERVO'RU showed me a book, in which it is said to have the vulgar name *Dop'hariya*, or *Meridian*; but by that *Hindufldni* name, the *Mufelmans* in some districts mean the *Scarlet PENTAPETES*, and, if others, the *Scarlet HIBISCUS*, which the *Hindus* call *Suryamani*, or *Gem of the Sun*. The last-mentioned plant is the *Siafmin* of RFJEEDÉ, which LINNÆUS, through mere inadvertence, has confounded with the *Scarlet Pentapetes*, described in the *fifty-sixth* plate of the same volume. I cannot refrain from adding, that no *Indian* god was ever named IXORA; and that *Is'wara*, which is, indeed, a title of SIVA, would be a very improper appellation of a plant, which has already a classical name.

14. CARNICA'RA :

SvX. *Drumdtpala*, *Perivyadha*,

VULG. *Cdncrd*; *Cat'hachampa*.

LINN. *Indian PAVETTA*.

It is wonderful, that the *Pandits* of this province, both priests and physicians, are unable to

bring me the flower, which CA'LIBA'SA mentions by the name of *Carnidra*, and celebrates as a flame of the woods: the lovely *Pavetta*, which botanists have sufficiently described, is called by the Bengal peasants *Cartera*, which I should conclude to be a corruption of the Sanscrit Word, if a comment on the *Amaracojha* had not exhibited the vulgar name *Cafha-champa*; which raises a doubt, and almost inclines me to believe, that the *Carnidra* is one of the many flowers, which the natives of this country improperly called wild *Champacs*.

15, MA'SHANDARI:

VULG. Mafandari in Bengal; and Bajira in Hindustan.

LINN. American CALLICARPUS; yet a native of Java?

CAL. Perianth one-leaved, four-parted; Divisions pointed, erect.

COR. One-petaled, funnel-form; border four-cleft.

STAM. Filaments four, thread-form, coloured, longer than the corol. Anthers roundish, incumbent.

PIST. Germ above, egged. Style thread-form, coloured, longer than the stamens. Stigma thickish, gaping.

PER.

SEEDS,

FLOWERS minute, bright lilack, or light purple, extremely beautiful. *Panicles* axillary one to each leaf, two-forked, very short in comparison of the leaves, downy. *Bracts* awl edged, opposite, placed at each fork of the panicle. *Leaves* opposite, petioled, very long, egged, veined, pointed, *obtusely-notched*, bright green and soft above, pale and downy beneath. *Branches* and *petiols* hoary with down. *Shrub*, with flexible branches; growing wild near *Calcutta*: its *root* has medicinal virtues, and cures, they say, a cutaneous disorder called *mafha*, whence the plant has its name. Though the leaves be not faded, yet I dare not pronounce the *species* to be new. See a note on the *Hoary CALLICARFUS*, 5 RETZ. *Fascic.* p. 1. n. 19.

16. SRINGA'TA:

SYN. *Sringdtaca*.

VULG. *Singhara*.

LTNN. Floating TRAPA.

I can add nothing to what has been written on this remarkable water-plant; but as the ancient *Hindus* were so fond of its *nut* (from the *horns* of which, they gave a name to the plant itself), that they placed it among their lunar constellations, it may certainly claim a place in a series of *Indian* vegetables.

17. CHANDANA:

\$t BOTANICAL OBSERVATIONS

SYN. *Gandhafa* Malayaja, *Bbadras'ri*.

VULG. *Chandan*, *Sandal*, *Sanders*.

LINN. True *Suntalum*; more properly *Sandatum*.

SEED large, globular, smooth.

Having received from Colonel FULLARTON many seeds of this exquisite plant, which he had found in the thickets of *Midnapur*, I had a sanguine hope of being able to describe its flowers, of which RUMPHIUS could procure no account concerning which there is a singular difference between LINNÆUS and BURMAN the younger, though they both cite the same authors, and each refers to the works of the other; but the seeds have never germinated in my garden, and the *Chandan* only claims a place in the present series, from the deserved celebrity of its fragrant wood, and the perpetual mention of it in the most ancient books of the *Hindus*, who constantly describe the benefit of it as flourishing on the mountains of *Malaya*. An elegant Sanscrit stanza, of which the following version is literally exact, alludes to the popular belief, that the *Venus*, or *bambus*, as they are vulgarly called, often take fire by the violence of their collision, and is addressed, under the allegory of a sandal-tree to a virtuous man dwelling in a town inhabited by contending factions: " De-
" light of the world, beloved CHANDANA, stay

* no longer in this forest, which is overpread
 " with rigid pernicious *Vansas*, whose hearts
 " are unfound; and who, being themselves con-
 " founded in the scorching stream of flames
 " kindled by their mutual attrition, will consume
 " not their own families merely, but this whole
 " wood," The original word *durvans'a* has a
 double sense, meaning both a dangerous *bambu*,
 and a man with a mischievous *offspring*. Three
 other species or varieties of *Chandan* are men-
 tioned in the *Amaracofloa*, by the names *Taila-*
parnica, *G6sirjha*, and *Herichandana*: the red
 sandal (of which I can give no description) is
 named *Cuchandana* from its inferior quality,
Ranjana and *Rafla* from its colour, and *Tila-*
parni or *Patrdnga* from the form of its leaves,

18. CUMUDA:

SYN. *Cairava*.

VULG. Ghain-chu.

RHEEDE: *Tsjeroea Cit* Ambel. 11 H. M. t. 29.

LINN. MENIANTHES?

CAL. Five-parted, longer than the tube of the
 corol, expanding, permanent; *divisions*, awled.

COR. One-petaled. *Tube*, rather belled; *bor-*
der five-parted; *divisions* oblong, wavy on the
 margin; a longitudinal wing or foldlet in the
 middle of each. The mouth and whole inte-
 rior part of the corol flabby.

STAM. *Filaments* five, awled, ered ; *Anthert* twin, converging j five, alternate lliorter, fterile.

PI ST.. *Germ* egged, very large in proportion ; girt at its bafe with five roundifh glands. *Style* very fhort, if any. *Stigma* headed.

PER. *Capfule* four-celled, many-fedded.

SEEDS round, compreffed, minute, appearing rough, with fmall dots or points.

LEAVES hearted, fubtargeted, bright green on one fide, dark rufiet on the other. *Flowers* umbel fafcicled, placed on the item, juft below the leaf. *Glands* and *Tube* of the corol yellow ; *border* white ; both of the moft exquisite texture : *Cumuda*, or Delight of the Water, feems a general name for beautiful aquatick flowers ; and among them, according to VAN RHEEDE, for the *Indian Menianthes*; which this in part refembles. The *divijions* of the corol may be called *three-ivinged*: they look as if covered with filver froft.

19. CHITUACA:

SYN. *Pat'hin*, *Vakni*, and all other names of *Fire*,

VULG. *Chita*, *Cbi:i*, *Chltrd*.

LINN. PLUMBAGO of *Sildn*.

CAL. *Perianth* one-leaved, egg-oblong, tubular, five-fuled ; rugged, interfperfed with mi-

nute pedicelled glands, exuding tranparent glutinous droplets; erect, clofely embracing the tube of the corol; *mouth* five-toothed; *bafe* protuberant with the valves of the nectary.

COR. Oner-petaled, funnel-form. *Tube* five-angled, rather incurved, *longer* than the calyx. *Border* five-parted, expanding. *Dlvijions* inverfe, egg-oblong, pointed, fomewhat keeled. *Neftary* five-valved, pointed, minute, including the germ.

STAM. *Filaments* five, thread-form, infcrted on the valvelets of the nedlary, as long as the tube of the corol. *Anthers* oblong, oblique,

PIST. *Germ* egged, very fmall; at firft, when cleared of the ne&ary, fsmooth; but affuming, as it fwells, five angles. *Style* columnar, as long as the ftamens. *Stigma* five-parted, (lender.

PER. None, unlefs we give that name to the five-angled coat of the feed.

SEED one, oblong, obfcurely five-fided, inclofed in a coat.

Racemes vifcid, leafy. *Calyx* light green. *Corol* milkwhite. *Anthers* purple, *ken* through the pellucid tube. *Leaves* alternate, egged, fsmooth, pointed, half iheathing, partly waved, partly entire; *floral leaves*, fimilar, minute. *Stem* flexible (climbing), many-angled, joined

at the rife of the leaves. *Root* cauftick; whence the name *Faint*, and the like. *Chitraca* means *attracting the mind*; and any of the *Indian* names would be preferably to *Plumbago*, or *Leadwort*. The fpecies here defcribed, feems raoft to refemble that of *Seilan*; the rofy *Plumbago* is lefs common here: the joints of its Items are red; the *brails* three'd, egged, equal pointed, coloured.

20. CA'MALATA':

SYN. *Surya-cdnti*, or *Sun/bine*, 11. H. M, t. 60.

VuLG. *Cdm-latd*, *Ijkh-picbah*.

LINN. IPOMOEAE *Quamoclit*.

The plant before us is the mod beautiful of its order, both in the colour and form of its leaves and flowers; its elegant bloflbms are *cekjliql rofy red, lovers proper hue*, and have jiiiftly procured it the name of *Cdmatd*, or *Love's Creeper*, from which I fhould have thought *ſuamoclit* a corruption, if there were not fome reafon to fuppofe it an *American* word: *Cdmatd* may alfo mean a mythological plant, by which all *dejires* are granted to fuch as inhabit the heaven of INDRA; and, if ever flower was *worthy of paradife*, it is our charming *Ipomoea*. Many fpecies of this genus, and of its near ally the *Convolvulus*, grow wild in our *Indian* provinces, fome fpreading a purple light

over the hedges, some snowwhite with a delicate fragrance; and one breathing after sunset the odour of cloves; but the two genera are so blended by playful nature, that very frequently they are undistinguishable by the *corals* and *figmas*: for instance, the *Mundavalli*, or *Beautiful Climber*, of RHEEDE (of which I have often watched the large spiral buds, and seen them burst into full bloom) is called *Ipomoea* by LINNÆUS, and *Convolvulus* (according to the Supplement) by KENNING; and it seems a shade between both. The divisions of the *perianth* are egg-oblong, pointed; free above, intricated below; its *corol* and *tube*, those of an *Ipomoea*; its *filaments* of different lengths, with *anthers* arrowed, jointed above the barbs, furrowed, half-incumbent; the *Jiigmas*, two globular heads, each globe an aggregate of minute roundish tubercles; the *Jlem* not quite smooth, but here and there bearing a few small prickles; the very large *corol* exquisitely white, with greenish ribs, that seem to act as muscles in expanding the contorted bud; its *odour* in the evening very agreeable; less strong than the primrose and less faint than the lily. The clove-scented creeper, which blows in my garden at a season and hour, when I cannot examine it accurately, seems of the same genus, if not of the same species, with the *Mundavalli*.

BOTANICAL OBSERVATIONS

ni. CADAMBA :

SYN. *Nipa, Priyaca, Halipriya.*

VULG. *Cadamb, Cadam.*

LINN. Oriental *Nauclea.*

To the botanical description of this plant I can add nothing, except that I always observed a minute five-parted *calyx* to each floret, and that the *leaves* are oblong, acute, opposite, and transversely nerved. It is one of the most elegant among *Indian* trees in the opinion of all who have seen it, and one of the holiest among them in the opinion of the *Hindus*: the poet CALIDA'S alludes to it by the name of *Nipa*; and it may justly be celebrated among the beauties of summer, when the multitude of aggregate flowers, each consisting of a *common receptacle* perfectly globular and covered uniformly with gold-coloured florets, from which the white thread-form *styles* conspicuously emerge, exhibits a rich and singular appearance on the branchy trees decked with foliage charmingly verdant. The flowers have an odour, very agreeable in the open air, which the ancient *Indians* compared to the scent of new wine; and hence they call the plant *Halipriya*, or *beloved by HALIN*, that is, by the third RAMA, AVIIO was evidently the BACCHUS of *India*.

22. GANDIRA :

SYN, *Samajbt/jia, Lavana-bhandca.*

V a t o . *LonaMant j Ins ; Sulatiya.*

L I N N , S O L A N U M . IS it the *Ferbajcum-\caye&>*

C A L . *perianth* one-leaved, cup-form or belled ?

Obfcurely five-cleft, downy, pale, frofted, permanent *Divifions* egged, ered, pointed, very villous.

C O R . One-petaled. *Tube* very fliort. *Border* five-parted. *Divifions* oblong, pointed, expanding, villous.

S T A M . *Filaments* five, moft fhort, in the mouth of the tube. *Jntbers* oblong, furrowed, converging, nearly coalefcnt, with two large pores gaping above.

P I S T . *Germ* roundifh, villous. *Style* thread-form, much longer than the ftamens. *Stigma* obtufe-headed.

P E R . *Berry* roundifh, dotted above, hoary, divided into cells by a flefhy *receptacle* with two, or three, wings.

S E E D S very many, roundifh, coniprcfTcd, neftling.

L E A V E S alternate, egg-oblong, pointed, rather wavy on the margin, delicately fringed with down; darker and very loft above, paler below with protuberant veins, downy on both fides, moftly decurrent on the long hoary petiols.

S T E M fhrubby, fcabrous with tubercles, unarmed. *Flowers* umbel-fafcicled. *Corols* white.

Anther, yellow. *Peduncles* and *pedicels* hoary with deciduous froft.

This plant is believed to contain a quantity of *lavana*, or *fait*, which makes it ufefui as a manure ; but the fingle word *Bhantdca*, vulgarly *Bhdnt*, means the *Clerodendrum*, which (without being *unfortunate*) beautifies our *Indian* fields and hedges with its very black *berry* in the centre of a bright-red, expanding, permanent calyx. The charming little bird *Chatrdca*, Commonly called *Chattdrya* or *Tuntuni*, forms its wonderful neft with a leaf of this downy *Solanum*, which it fews with the filk-cotton of the *Seven-leaved* B O M B A X, by the help of its delicate, but {harp, bill: that lovely bird is well known by the *Linnean* appellation of M O T A - C I L L A *Sartoria*, properly *Sartrix*, but the figures of it, that have been publilhed, give no idea of its engaging and exquifite beauty,

23. SAMUDRACA;

S V N. *Dbolafamudra*.

V u L G. *Dhol-famudr*.

L I N N, *Aquilicia*;but a new fpecies,

C A L. *Perianth* one-leaved, funnel-fhaped, five-toothed, fliort, the *teeth* clofely preffing the corol; permanent.

C O R. *Petals* five, egg-oblong, feffile, greenifh ; acute, curved inwards with a fmall angled concave appendage, *Neftary* tubular, fleftiy,

five-parted, yellowish; *divisions*, egg-oblong, doubled, compressed like minute bags with inverted mouths; enclosing the *germ*:

STAM. *Filaments* five, smooth and convex externally, bent into the top of the *nectary*, between the divisions or scales, and compressing it into a globular figure. *Anthers* arrowed; the points hidden within the nectary, surrounding the *stigma*; the barbs without, in the form of a star.

PIST. *Germ* roundish. *Style* cylindrical. *Stigma* obtuse.

PER* *Berry* roundish, flattened, navelled, longitudinally furrowed, mostly five-celled.

SEEDS solitary, three-sided, externally convex. *Cymes* mostly three-parted. *Stem* deeply channeled, jointed, two-forked. *Peduncles* also jointed and channeled. *Fructification* bursting laterally, where the stem sends forth a petiole. *Berries* black, watery. *Leaves* alternate, except one terminal pair; hearted, pointed, toothed; twelve or fourteen of the teeth shooting into lobes; above, dark green; below, pale, ribbed with processes from the petiole, and reticulated with protuberant veins; the full-grown leaves, above two feet long from the apex, and nearly as broad toward the base; many of them rather targetted: this new species may be called *large-leaved*,

or *AQUILICIA Samudraca*. The species described by the younger BURMAN, under the name of the *Indian STAPHYLEA*, is not uncommon at *Crtfhna-nagar*; where the peasants call it *Cdcajangbd*; or *Crow's foot*: if they are correct, we have erroneously supposed the *Coing* of the modern *Bengal fe* to be the *Cdcngi* of the ancient *Hindus*. It must not be omitted, that the stem of the *Aquilicia Sambucirta* is also channeled, but that its *frudlijication* differs in many respects from the descriptions of BURMAN and LINNÆUS; though there can be no doubt as to the identity of the genus.

24. SO'MARA'JI:

SYN. *Avalguja, Suballi, SomahaWcd, Ca/amejh*), *Crtflmdphald, Vacuo hi^ Vdguj*), *Puttfthalh*.

VULG. *Sdmrdj, Bacucbi*.

LINN. JV//J PCEDERIA.

The character as in LINNÆUS, with few variations. *Calyx*' incurved. *Corol* very flaggy within. *Style* two-cleft, pubescent; *dki/ions* contorted. *Stem* climbing, smooth. *Leaves* opposite, long-petioled; the lower ones oblong, hearted; the higher, egg-oblong; veined, with a wavy margin. *Panicles* axillary (except the highest), cross-armed. *Flowers* beautiful to the sight, crimson, with milk-

white edges, resembling the *Dianthus* vulgaris early called *Sweet William*, but resembling it only in form and colours; almost scentless to those who are very near it, but diffusing to a distance a rank odour of carrion. All the peasants at *Crjhna-nagar* called this plant *Somrdj*; but my own servants, and a family of *Brdhmens* from *Tribeni*, gave that name to a very different plant, of the nineteenth class, which I took, on a cursory inspection, for a *Prenanthes*.

25. SYA'MA':

SYN. *Gopty Sdrivd, Ananta, Utpalafdrivd, Gappd, Gopdicd, Gopaval/z.*

V v L o. *Sy a/nd-lata.*

RHEEDE: in *Malabar letters, Piippdl-valtu*

CAL. *Perianth*, one-leaved, live-toothed, crested, minute, permanent.

COR. One-petaled, falver-form. *Tube*, itself cylindrical, but protuberant in the middle with the germ and anthers; *throat* very villous. *Border* live-parted; *divisions* very long, lance-linear, spirally contorted, fringed, closed, concealing the fructification.

STAM. *Filaments*, if any, very short. *Anthers*, five, awled, erect, converging at the top.

Pi ST. *Germ* above, pedicelled, spheroidal, girt with a narrow ring. *Style* threadform, rather awled. *Stigma* simple.

PER. *Eapful* one-celled; one-feeded»roimdifh*
hifpid.

SEED oval, very minute, glofly.

Flowers raceme-panicled, greenifti-white, very
fsmall, fcented like thofe of- the hawthorn, but
far fweeter; and thence the *Portuguefe* called
them *honey-flowers*.

Peduncles axillary, ruflet; *pedicels* many-flow-
ered. *Branchlets* milky. *Leaves* oppofite,
lance-oval, pointed at both ends, moft entire
veined ; above dark green ; below, pale. *Sti-
pules* linear, axillary, adhering. *Stem* .climb-
ing, round, of a ruflet hue, rimmed at the
infertion of the fhort *petiols*.

The ripe fruit of this elegant climber, which
CA'LIDAS mentions in his poem of the *Seafons*,
has been {een by me only in a very dry date ;
but it feemed that the hifpid appearance of the
capjuksy or *berries*, which in a microfcope looked
exadly like the burrs in VAN RHEEDE'S en-
graving, was caufed by the hardened calyxes
and fringe of the permanent corols : *the feeds* in
each burr were numerous and like black ihining
fand; for no fingle pericarp could be difengag-
ed from it, and it is defcribed as *one-feeded*
merely from an infpcftion of the difle&ed germ.
Before I had feen the *fruit*, I thought the *Syama*
very nearly conne&ed with the *Shrubby* APO-
CYNUM, which it refembles in the *leaves*, and in
parts of the *corol*.

Five of the SANSKRIT names are frung together, by the author of the *Amaraedjh*, in the following
 verfe -,

Gopi s'y amd s'arivd fyddanantopalafarivd:
 and his commentator observes, that the left name was given to the *Sdrivd* from the resemblance of its flowers to those of the *Utpa/a*, which I thence conclude to be a *Menianthes*; especially as it is always described among the *Indian* water-plants. The other synonymous words are taken from V A C H A S P A T I.

26. A'VIGNA, or *Avinga*:

SYN. *CrijmapdcapVia/a*, *Sufloenas*, *Caramar-daca*.

VULG. *Caronda* or *Caraundd* in two dictionaries; in one, *Pumama Id*.

LINN. *CARISSA Caran das*.

CAL. *Perianth* live-cleft, acute, very small, coloured, persistent.

COR. One-petaled, funnel-form. *Tube* longish; *throat* swollen by the enclosed anthers. *Border* five-parted; *divisions* oblong; one side of each embracing the next.

STAM. *Filaments* five, extremely short. *Anthers*, oblong, erect.

Pi ST. *Germ* above, round. *Style* thread-form, (short, clubbed. *Stigma* narrower, pubescent.

PER. Berry, elliptical, two-celled.

SEEDS at least seven, oval, compressed, margin*
 ed. *Flowers* milkwhite, jasmine-like. *Fruit*
 beautiful in form and colour, finely (haded
 with carmine and white; agreeably acid*
Branches two-forked* *Leaves* opposite, short-
 petioled, elliptical, obtuse, most entire, smooth;
 some *small leaves* roundish, inverse-hearted.
thorns axillary, opposite, expanding; *points*^
 bright red. *Peduncles* twin, subterminal,
 three-flowered; *pedicels*, equal. The whole
 plant, even the fruit, milky. We have both
 species of *Carijfa* in this province; but they
 melt, scarce distinguishably, into each other.

The *Pandits* have always brought me this ele-
 gant plant, as the *Carcandhu* mentioned by JAYA-
 DE'VA; but, judging only by the shape and taste
 of the fruit, they seem to confound it with the
 RHAMNUS *Jujuba*; and the confusion is in-
 creased by the obscurity of the following passage
 in their best vocabulary:

Carcandhu, vadari, cdli; colam, cuvala ph'nile,
Sauviram, vadaram, ghtnta.....

All agree, that the *neuter* words mean *fruits*
 only; but some insist, that the *GhSnti* is a dis-
 tinct plant thus described in an ancient verse:
 'The *gbonta*, called also *gopapbonta*, is a tree
 f (shaped like the *Vadari*, with a very small
 4 fruit, growing only in forests.' For *xhsgbohtd*,
 here known by the name of *Sibdcul*, my fer-

vants brought *me* a RHAMNITS with *leaves* alternate egg-oblong, three-nerved, obscurely fawed, paler beneath, and moft beautifully veined; *Jtoral young leaves* crowded, very long, linear; *prickles* often folitary, fometimes paired, one ftraight, one curved; a fmall globular *drupe*, quite black, with a one-celled *nut*: the flowers I never faw perfect; but it feems the *nineteenth* (pedes of LINNAEUS. We have many fpecies of *Rbamnus* in our woods and hedges; fome like the *Alaternus*, polygamous by male and hermaphrodite flowers; others, diftinguifhed by various forms and pofitions of the *prickles* and *leaves*; but the common *Badari* or *Baiar*, is the *yujube-xxzc* defcribed by RHEEDE; and by RUMPHIUS called *Indian Apple-tree*. Its *Perfian* name is *Conar*, by which it is mentioned in the letters of PIETRO DELLA VALLE, who takes notice of the *foapy froth* procured from its leaves; whence it has in *Sanfcrit* the epithet *fhinila*, or *frothy*. To the plant the *Arabs* give the name of *Sidr*, and to its fruit, that of *Nabik*; from which, perhaps, *Napeca* has been corrupted.

27. CARAVI'RA:

SYN. *Pratikdfa*, *Sataprdfa*, *Chan data*, *Hayamdraca*.

LINN. NERIVM *Oleander*, and other fpecies*

VITLG* *CanJr*, *CarMr*.

A plant so well known would not **have** been inferred in this place, if it had not been thought proper to take notice of the remarkable epithet *bayamdraca*, or *horfe-killer*; which arose from **an** opinion still preserved among the *Hindus*, that a horfe, unwarily eating the leaves of the *Nerium*, can hardly escape death: most of the species, especially their roots, have strong medicinal, but probably narcotick, powers. The *blue-dying Nerium* grows in woods at a little distance from my garden; and the *Hindu* peasants, who brought it me, called it *Nil*, or *blue* a proof, that its quality was known to them, as it probably was to their ancestors from time immemorial. .

a8. SEPTAPERNA, *orfeven-leaved*:

SYN. *Vifala-twach*, *Sar adu Vifiama-cfihada*.

VULG. (*CWhitavan*), *CISbdtiyn*, *Ch'ba tin*, *CF-baton*.

LINK. *School* ECHITES.

CAL. *Perianth* five-parted, sub-acute, small, villous, permanent; closing round the germ, immediately on the removal of the tube.

COR. One-petalcd, funnel-form. *Tube* cylindrical below, prominent above with enclosed anthers, very villous in the throat. *Border* five-parted, shorter than the tube: *divisions* inverse-egged, obtuse, oblique, reflected, wavy on the margin. *Nettary*, a circular-**undi***

vided coronet, dr rim, terminating the tube, with a fhort ere& villous edge.

ST A M . *Filaments* five, cylindrick, very fhort, in the throat of the tube. *Anthers* heart-arrowed, cleft, pointed, forming a ftar, vifible through the mouth of the tube, with points diverging.

PIST. *Germ* above roundiih-egged, very vilous, fcarce extricable from the calyx enclofing and grafping it. *Style* cylindrick, as long as the tube. *Stigma* two-parted, with parts diverging, placed on an irregular orblet.

PER. *Follicles* two, linear, very long, one-valved. SEKDS numerous, oblong, compreffed with filky pappus pencilled at both ends.

N O T E .

The whole plant, milky. *Stem* dotted with minute whitifh tubercles. *Leaves* moflly fevened in verticils at fliort diftances, very lbft, oblong inverfe-egged, fome pointed, fome obtufe, fome end-nicked; fome entire, fome rather fcallopped; with many tranfverfe parallel veins on each fide of the axis; rich dark green above, diluted below. *Petiols* furrowed above, fsmooth and convex beneath, elongated into a ftrong protuberant nerve continually diminishing and evanefcent at the apex. *Stipules* above, erect, acute, fet in a coronet round the ftem; the verticils of

the leaves answering to the definition of fronds. *Flowers* rather small, greenish white, with a very particular odour less pleasant than that of elder-flowers. *Peduncles* terminal with two verticils pedicelled umbel-wise, but horizontal* *Pedicels* six, headed, many-flowered; highest verticils similar to those heads, more crowded, *Tree* very large, when full-grown; light and (elegant, when young. This plant so greatly resembles the *Pala* of VAN RHEEDE (which has more of the *Nerium* than of the *Tabernemontana*) that I supposed the genus and species to be the same, with some little variety: that author says, that the *Brahmins* call it *Santenu* but his *Nagari* letters make it *Savdnu*, and neither of the two words is to be found in *Sanskrit* We should call this plant *NERJUM Septaprina*: it is the *Pule* of RUMPHIUS, who enumerates its various uses at great length and with great confidence.

29. ARC A:

SYN. *Vafuca* *Ajyбота*, *Gondrupa*, *Vicirana* (*Mandarci*) *Arcapeyna*; and any name of the *Sun*.

VULG. *A candy A ne*.

LINN. *Gigantick* ASCLEPIAS.

NeSlariis with two-glanded, compressed, folds, instead of *azyled bornlets* at the summit; spi-

rally eared at the base. *Filaments* twisted in the folds of the anthers. *Anthers* flat, smooth, rather wedge-form. *Styles*, next half an inch long, subcylindrical. *Stigmas* expanded. *Flowers* terminal and axillary umbelliferous; amethyst-coloured with some darker shades of purple on the petals and anthers; the staminal tube, bright yellow. *Leaves* opposite, heart-oblong, mostly inverse-egg-shaped, subcordate, very rarely stem-clasping, pointed, villous on both sides, hoary beneath with soft down; *petioles* very short, concave and bearded above; with a thickish conical *stipule*. The whole plant filled with caustic milk. A variety of this species has exquisitely delicate milkwhite flowers; it is named *Alarca* or *Prat'apa/a*, and highly esteemed for its antispasmodic powers. The *Padmdrca*, which I have not seen, is said to have small crimson corols: the individual plants, often examined by me, vary considerably in the forms of the leaves and the tops of the nectary.

30, PJCHULA:

SYN. *J'havaca*.

VULG. *Jbau*.

KOEN, *Indian T'AMARIX?*

Flowers very small, whitish, with a light purple tinge, crowded on a number of spikes, which

form all together a moll elegant panicle. *Stem* generally bent, often ft might, and ufed anciently for arrows by the *Perjians*, who call the plant *Gaz*: the celebrated {haft of ISFENDIYA'R was formed of it, as I learned from BAHMEN, %ho firft fhowed it to me on a bank of the *Ganges*, but aflerted, that it was common in *Perfia*. The *leaves* are extremely minute, feffile, moftly imbricated. *Calyx* and *corol* as defcribed by LINNJEUS; five filaments confiderably longer than the petal j *anthers* lobed, furrowed; *germ* very fmall; *Jlyle*^ fcarce any; *Jiigmas* three, revolute, but, to my eyes, hardly feathered.

Nothing can be more beautiful than the appearance of this plant in flower during the rains on the banks of rivers, where it is commonly interwoven with a lovely twining ASCLEPIAS, of which the following defcription is, I hope, very exaft:

31* DUGDHICA': or *Milkplant*\

SYN. *Cjhirdvij Dugdbicd*.

VULG. *Kyirui, Dudbt\ Dudh-latd*.

LINN, Efculent *Periploca*.

CAL. One-leaved, live-parted; *dhifions* awled, acute, coloured, expanding.

COR. Ope-petaled, falver-form, ftarlike; *divifions* five, egged, pointed, fringed.

Ne&ary double, on a five-cleft bafe, gibbous

between the clefts, protruded, and pointed above, furrowed with a bright green villous rim: *exterior* five-parted; *divisions* egged, converging, attenuated into daggers; each concave externally, gibbous below the cavity, which is two-parted and wrinkled within. *Interior* a five-parted corpuscle, lopped above, five-angled, surrounding the fructification.

STAM. *Filaments* scarce any. *Anthers* five, roundish, very minute, set round the summit of the lopped corpuscle.

PIST. *Germes* two, egged, pointed, erect, internally flat. *Styles* none, unless you so call the *points* of the germes. *Stigma*, IV not but the *interior nectary*, unless you consider that as a *common stigma*.

PER. *Follicles* two, oblong; in some, pointed; in others, obtuse; inflated, one-valved; each containing a one-winged *receptacle*.

SEEDS numerous, roundish, compressed, crowned with pappus.

To each pair of leaves a peduncle mostly two-flowered, often with three, sometimes with five, flowers. *Calyx* reddish. *Corol* white, elegantly-marked with purple veins; *fringe*, white, thick; *anthers*, black. *Leaves* linear-awled, pointed, opposite, petioled with one strong nerve; *fitipules*, very soft, minute. *Stem* smooth, round, twining; the whole plant abounding with *milk*.

3SU I*A'NOAtI"

SYN. *Saradi*, *Toyapippal*), *Saculddanu*

YVLG. *Cdncbra*, *IJholangolyi*.

RHEEDE : *Chiru^vallel?*

LIJN, NAMA of *Silan*.

CAL. *Perianth* five-leaved, five-parted, vil-
lous; *divisions*, lanced, pointed, long, per-
manent.

CONF. One-petaled, nearly wheeled. *Tube* very
short. *Border* five-parted. *Divisions* egged*

STAM. *Filaments* five, awled, expanding; from
the mouth of the tube, adhering to the divi-
sions of the border by rhomboidal concave
lobes convergent above. *Anthers* large, ar-
rowed.

PIST. *Germ* above, egg-oblong, two-cleft.
Styles two, azure, funnel-form, diverging al-
most horizontally. *Stigmas* lopped, open.

PER. *Capfule* many-seeded.

SEEDS very minute,

Stem herbaceous, branchy, smooth, pale, creep-
ing. *Leaves* alternate, short-petioled, mod-
erate, lance-oblong, smooth, acutifid. *Pe-
duncles* mostly axillary, sometimes terminal,
villous, often many-flowered, rarely umbel-
liferous, three-rayed, with *involucres* general
and partial. *Corolla* bright-blue, or violet;
Stamens white. The plant is aquatic; and
by no means peculiar to *Sil(in; I have great*

reafoo, however, to doubt whether it be **the** *Langah* of the *Amaracbjh*, which is certainly the *Canchra* of *Bengal* \ for though it was first brought to me by that name, yet my gardener informs, that *Canchra* is a very different plant, which, on examination, appears* to be the *Aftending* JUSSIEUA of LINNÆUS, with *leaves inverse-egged, smooth, and peduncles shorter*: its fibrous, creeping roots are purplish, buoyant, white, pointed, foliary; and at the top of the germ fits a nectary, composed of five flaggy bodies arched like horse shoes, with external honey-bearing cavities.

33, U M A :

SYN. *Atasi, Cfiumd.*

VULG. *Tisi, Mafand.*

LINN. *Mojl common* LINUM.

CAL. *Perianth* five-leaved. *Leaflets* oblong, acute, imbricated, keeled, fringed minutely, having somewhat reflexed at the points.

COR. Small, blue; petals, notched, striated, wavy, reflex, imbricated.

STAM. *Anthems* light-blue, converging, no rudiments of filaments.

Pi ST. *Germ* large. *Style* pale-blue. *Stigma* simple.

PER. *Capful** pointed. Furrowed.

Root simple.

Stem, Herbaceous, low, eread, furrowed, *knotty?*
naked at the bafe*

Leaves linear, threenerved, alternate croffwife,
feffile, fsmooth, obtufe, reflected, ftipuled,
glanded?

Stipules linear. Q.a minute *gland* at the bafe.

34, MU'RVA':

SYN. *Devi Madhurafa, Moratd, Tejam, Sur-*
W, Madhulica, Madhusren, Gocarn, Pilu-
farm;

VULG. *Muragh) Murahara, Murgabi.*

LINN. *Hyacinthoid, ALETRIS.*

CAL. None.

CoR. One-petalcd, funnel-form, fix-angled.
Tube fhort, bellied with the germ. *Border*
fix-parted. *Divifions* lanced; three quite re-
flected in a circle ; three alternate, defle&ed,
pointed.

STAM. *Filaments* fix, awled, as long as the
corol, diverging, inferted in the bafe of the
divisions. *Anthers* oblong, incumbent.

Pi sr. *Germ* inverfe-egged, obfeurely three-
lided, with two or three *boney-hearing* pores
on the flattifh top. *Style* awled, one-furrowed
as long as the ftamens. *Stigma* clubbed.

PERICARP and SEEDS not yet infpe&ed.

Root fibrous, tawny, obfeurely jointed, ftolon-
bearing. *Scape* long, columnar, (heathed

with leaves, imbricated from the root; a few
 {heaths above, dragging. *Leaves* fleshy,
 channelled, swordform, keeled, terminated
 with awls, the interior ones longer; mostly
 arched; variegated with transverse undulat-
 ing bands of a dark green hue approaching
 to black. *Raceme* erect, very long; *Flowers*,
 from three to seven in each fascicle, on very
 short petiols. *Bracts* linear, minute. *Corols*,
 pale, pea-green, with a delicate fragrance,
 resembling that of the *Peruvian* HELIO-
 TROPE; some of the *Sanskrit* names allude
 to the *honey* of these delicious flowers; but
 the numerous pores at the top of the germ
 are not very distinct: in one copy of the
Amaracofloa we read *Dhanuhsren*) among the
 synonyma; and if that word, which means
a series of bows, be correct, it must allude
 either to the *arched leaves* or to the *reflexed*
divisions of the corol. This ALETREIS ap-
 pears to be a *night-flower*; the raceme being
 covered, every evening, with fresh blossoms,
 which fall before sunrise.

From the leaves of this plant, the ancient
Hindus extricated a very tough elastick thread,
 called *Maurvt*, of which they made bowstrings,
 and which, for that reason, was ordained by
 MENU to form the sacrificial scone of the *mili-*
tary clafs,

35. TARUNI :

SYK4 Saha, *Cumari*V o t o . *Ghrita-cumdri.*LINN. *Two-ranked* ALOE, A Perfoliata, P ?

Flowers racemed, pendulous, fubcylindrick, rather incurved. *BraSls*, one to each peduncle, awled, concave, deciduous, pale, with three dark ftripes. *Corol* fix-parted; three *external divifions*, orange-fcarlet; *internal*, yellow, keeled, more fleftiy, and more highly coloured in the middle. *Filaments* with a double curvature. *Germ* fix-furrowed. *Stigma* fimple. *Leaves* awled, two-ranked; the loweft, expanding; fea-green, very flefhy; externally quite convex, edged with foft thorns; variegated on both fides with white fpots. V A N RHEEDE exhibits the *true* ALOE by the name *oi Cumdri*; but the fpecimen, brought me by a native gardener, feemed a variety of the *two-ranked*, though melting into the fpecies, which immediately precedes it in LINNÆUS.

36. BACULA:

SYN. *Cefdra.*YULG. *Mulfari* or *Mulafru*LINN. MIMUSOPS *Elengu*

C A L . *Perianth* eight-leaved; *leaflets* egged, acute, permanent; four *interior*, fimple; four *exterior*, leathery.

COR, *Petals* iixteen, lanced, expanding; a&

long as the *calyx*. *Ne&ary* eight-leaved; *leaflets* lanced, converging round the *ftamen* and *piftil*.

STA^{M*} *Filaments* eight (or from feven to ten), awled, very fhort, hairy. *Anthers*, oblong, ered.

PIST. *Germ* above, roundifh, villous* *Styk* cylindrick. *Stigma* obtufe.

PER. *Drupe* oval, pointed; bright orange-fcarlet.

NUT. Oval, wrinkled, flattifh and fsmooth at one edge, broad and two-furrowed at the other.

Flowers agreeably fragrant in the open air, but with too ftrong a perfume to give pleafure in an apartment; fince it muft require the imagination of a BURMAN to difcover in them a refemblance to the *face* of a man, or of an ape, the genus will, I hope, be called BACULA> by which name it is frequently celebrated in the *Purdnas*, and even placed an^ong the flowers of the *Hindu* paradife. *Leaves* alternate, petioled, egg-oblong pointed, fsmooth. The tree is very ornamental in parks and pleafure-grounds.

37. AS'O'CA:

SVN. *Vanjula*.

CAL. *Perianth* two-leaved, clofely embracing the tube.

CoRt Oiiie-petaled. *Tube* long; cylindrick, fubfacurved; *mouth* encircled with a ne&a-reous rim. *Border* four-parted, *divijions*, roundifh.

STAM. *Filaments* eight, long, coloured, inferted on the rim of the tube. *Anthers* kidriey-fliaped.

PiST. *Germ* above, oblong, flat. *Style* fhort, downy. *Stigma* bent, fimple.

PER. *Legume* long, compreffed at firft, then protuberant with the fwelling feeds; incurved, ftrongly veined and margined, fharp-pointed.

SEEDS from two to eight, iblid, large, many-fhaped, fome oblong-roundifh, fome rhomboidal, fome rather kidney fhaped, ,moftly thick, fome flat.

Leaves egg-oblong-lanced, oppofite, moftly five-paired, nerved ; long, from four or five to twelve or thirteen inches.

The *number* of flamens varies confiderably in the fame plant: they are from fix or feven to eight or nine ; but the regular number feems *eight*, one in the interilices of the corol, and one before the centre of each divifion. Moft of the flowers, indeed, have one abortive ftamen, and fome only mark its place, but many are perfect; and VAN RUEEDE lpcaks of *eight* as the conftant number: in fadt no part of the plant ia

constant. *Flowers* fascicled, Yragrant juflr after funfet and before funrife, when they are ffefh with evening and morning dew; beautifully diverfified with tints of orange-fcarlet, of pale yellow, and of bright orange, which grows deeper every day, and forms a variety of fhades according to the age of each bloflbm, that opens in the fafcicle. The vegetable world fcarce exhibits a richer fight than an *Afoca-txte* in full bloom: it is about as high as an ordinary Cherry-tree. A *Brdbtmen* informs me, that one fpecies of the *AJoca* is a creeper; and JAYADE'VA gives it the epithet *voluble*: the *Sanfcrif* name will, I hope, be retained by botaniffts, as it perpetually occurs in the old *Indian* poems and in treatifes on religious rites.

38. S'AIVA'LA :

S v N. *Janalilt. Sahala.*

VULG. *Sim ar, Sylld, Pdtafyala. Sihala.*

LINN. *Vallifneria?* R.

C A L. *Common Spathe* one-leaved, many-flowered, very long, furrowed, two-cleft at the top; each divifion end-nicked. *Proper Periantb* three-parted; *divifions*, awled.

COR. *Petals* three, linear, long, expanding, flefhy.

ST A M. . *Filaments* invariably nine, thread-form. *Anthers* ereft, oblong, furrowed. .

PIST. *Germ* egged, uneven. *Styles* always

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three, fliort, awlecj, expanding* *Stigmas*
three, fimple.

PER. *Capfule* very long, fsmooth, awled, one*
celled, infolded in an angled *Spathe*.

SEEDS very numerous, murexed, in a vifcid
mucus.

Flowerets from fix to fourteen, fmall. *Scape*
comprefled, very narrow, flefhy, furrowed in
the middle.

Pedichel of the floweret, thread-form, crimfon
above ; proper *perianth*, ruflet; *petals*, white;
anthers, deep yellow. *Leaves* fwordform,
pointed, very narrow, fsmooth, and foft, about
two feet long, crowded, white at the bafe.
Root fmall, fibrous. It flouriflies in the ponds
at *Crifhna-nagar*: the refiners of fugar ufe
it in this province. If this plant be a *Vallif-*
ncria, I have been fo unfortunate as never to
have feen a female plant, nor fewer than nine
ftamens in one bloflbm out of more than a
hundred, which I carefully examined.

39. PU'TICARAJA:

SYN. *Pracirya*, *Piitica*, *Calimdraca**

VULG. *Natdcaranja*.

LINN. GUILANDINA *Bonduccella*.

The fpecies of this genus vary in a Angular
manner: on feveral plants, with the oblong
leaflets and *double prickles* of the *Bonduccella*, I
could fee only *male* flowers, as RHEEDE has

described them ; they were yellow, with a
aromatic fragrance. Others, with flannel-like
leaves and prickles, were clearly polygamous, and the
flowers had the following character:

M A L E .

C A L . *Perianth* one-leaved, calver-form, downy ;
Border five-parted, with equal, oblong divi-
sions.

C O R . *Petals* five, wedge-form, obtusely notch-
ed at the top ; four equal, erect, the fifth,
depressed.

S T A M . *Filaments* ten, awled, inserted in the
calyx, villous, very unequal in length. *An-
thers* oblong, furrowed, incumbent.

HERMAPHRODITE.

Calyx, *Corolla*, and *Stamens*, as before.

P I S T . *Germ* oblong, villous. *Style* cylindrical,
longer than the filaments. *Stigma* simple.

P E R . and SEEDS well described by LINNÆUS.

Flowers yellow ; the depressed petal variegated
with red specks. *Bracts* three-fold, roundish,
pointed. *Spikes*, set with floral leaflets, lanc-
ed, four-fold, reflexed.

40. SOBHA'ISJANA :

S Y N . *Sigru*, *Ticjhna*, *Gandbaca*, *Acjkiva*,
Mo'chaca.

V U L G . *Sajjana*, *Moranga*,

& INN. *Guilandina Moringa*.

CAL. *Perianth* one-leaved. *Tube* short, unequal, gibbous. *Border* five-parted. *Divisions* oblong-lanced, unequal; first deflected, then revolute; coloured below, white above

COR. *Petals* five, inserted into the calyx, resembling a boat-form flower,

Wing-Make, two, inverse-egged, clawed, expanding.

Awning-like, two, inverse-egged, erect; *claws*, shorter.

AV*-/like, one, oblong, concave; enclosing the fructification; beyond it, spatulate; longer than the wing-petals,

STAM. *Filaments* five, fertile; three, bent over the pistil: two shorter, inserted into the claws of the middle petals. *Anthers* twin, rather rounded, obtuse, incumbent. *Five* sterile (often *four* only) alternate with the fertile, shorter; their bases villous.

PIST. *Germ* oblong, coloured, villous; below it a nectar-bearing gland. *Style*, shorter than the stamen, rather downy, curved, thicker above. *Stigma* simple.

PER. *Legume* very long, slender, wreathed, pointed, three-fided, channelled, prominent with seeds, one-celled.

SEEDS many, winged, three-fided.

TREE very high *branches* in an extreme degree

light'afd beautiful, rich with cluttering flowers. *Stem* exuding a red gum. *Leaves* mostly thrice-feathered with an odd one; *leaflets* some invcrfe-egged, some egged, some oval, minutely end-nicked. *Raceme-panicles* mostly axillary. In perfect flowers the whole calyx is quite defle&ed, counterfeiting five petals'; whence VAN RHEEDE made it a part of the corol. *Corols* delicately odorous; milk-white, but the two central erect petals beautifully tinged with pink. The *root* answers all the purposes of our horse-radish, both for the table and for medicine: the fruit and blossoms are dressed in *carts*. In hundreds of its flowers, examined by me with attention, five stamens and a pistil were invariably perfect: indeed, it is possible, that they may be only the female hermaphrodites, and that the males have ten perfect stamens with pistils abortive; but no such flowers have been discovered by me after a most diligent search.

There is another species or variety, called MEDHU*SI'GRU, that is *Honey-Sigru*; a word intended to be expressed on VAN RHEEDE'S plate in *Nagari* letters: its vulgar name is *Muna*, or *Racfa Jajjana*[^] because its flowers or wood are of a *redder* hue.

LINNEUS refers to Mrs. BLACKWELL, who represents this plant, by the name of *Balanus*

Myrepfy, as the celebrated *Ben*, properly *Ban* of the *Arabian* physicians and poeta,

41. COVDARA:

SYN. *Cdnchandra*, *Qhamarica*, *Cuddla*, *Yugapatra*.

VULGI *Cacbndr*, *Racta cdcnban*.

LINN. *Variiegated* BAUHINIA.

CAL. *Perianth* one-leaved, obfcurely five-cleft, deciduous.

COR. *Petals* five, egged, clawed, expanded, wavyj one more diftant, more beautiful, ftriated.

STAM. *Filaments* ten, unequally connected at the bafe; five, fhorter. *Anthers*, dpuble, incumbent.

PIST. *Germ* above, oblong. *Style* incurved. *Stigma* fimple, afcending.

PER. *Legume* flattifh, long, pointed, moflly five-celled.

SKEDS moftly five; compreffed, wrinkled, roundiih.

LEAVES rather hearted, two-lobed; fome with rounded, fome with pointed, lobes. *Flowers* chiefly purplifh and rofe-coloured, fragrant; the fweet and beautiful buds arc eaten by the natives in their favory mefTes. We have feen many fpecies and varieties of this charming plant: one had racemed flowers, with petals equal, expanding, lanced, exquisitely

white, with a rose-coloured stripe from the base of each to its centre; *anthers*, four only, fertile; six, much shorter, sterile; a second had three fertile, and seven very short, barren; another had light purple corols, with no more than five filaments, three longer, coloured, curved in a line of beauty. A noble Climbing BAUHINIA was lately sent from Nepal] with flowers racemed, cream-coloured; *Style*, pink; *germ*, villous; *filaments* three filaments, with rudiments of two more; *Stem*, downy, four-furrowed, often spirally. *Tendrils* opposite, below the leaves. *Leaves* two-lobed, extremely large: it is a stout climber up the highest ARUNDO *Vfau** The Sanscrit name *Mandara* is erroneously applied to this plant in the first volume of VAN RHEEDE,

42. CAPITT'HA:

SYN. *Gr a bin, Dadbitt'ba, Manmafba, Dadhip'bala, Pujhpap' bala, Dantas'at'ba**

VULG. *Cath-bel.*

KOEN. *Crateva, Valanga.*

CAL. *Perianth* five-parted, minute, deciduous; *divisions* expanded, acute.

COR. *Petals* five, equal, oblong, reflexed*

STAM. *Filaments* ten, very short, with a small gland between each pair, awled, furrowed^

Anthers, thick, five times as long as the filament? ; furrowed, coloured, ereft-expanding.

PIST. *Germ* roundifh, girt with a downy coronet. *Style* cylindrick, fhort. *Stigma* fimple.

PER. *Berry* large, fpheroidal, ragged, often warted, externally, netted within; many-**feeded.**

SEEDS oblong-roundifh, flat, woolly, neftling in five parcels, affixed by long threads to, the branchy receptacles.

Flowers axillary, moftly toward the unarmed extremity of the branch. *Diviflons* of the *Perianth*, with pink tips; *petals* pale; *anthers*, crimfon, or covered with bright yellow pollen. *Fruit* extremely acid before its maturity; when ripe, filled with dark brown pulp agreeably fubacid. *Leaves* jointedly feathered with an odd one; *leaflets* five, feven, or nine ; fmall, glofly, very dark on one fide, inverfe-hearted, obtufely-notched, dotted round the margin with pellucid fpecks, very ftrongly flavoured and fcented like anife. *Thorns* long, fharp, folit<iry, afcending, nearly crofs-armed, axillary, three or four petiols to one thorn, KLEINHOFF limits the height of the tree to *thirty* feet, but we have young trees forty or fifty feet high ; and at *Bandell* there h a full-grown *Capitfha* equal in fize to the

true *Biha*, from its fancied resemblance to which the vulgar name has been taken: when the trees flourish, the air around them breathes the odour of anise both from the leaves and the blossoms; and I cannot help mentioning a *Angular* fact, which may, indeed, have been purely accidental: not a single flower, out of hundreds examined by me, had both *perfect germs*, and anthers *visibly fertile*, while others, on the same tree, and at the same time, had their anthers profusely covered with *pollen* but scarce any *styles*, and *germs* to all appearance *abortive*.

43, CUVE'RACA:

SYN. *Tunna*, *Tum* | *Cacb'ba*, *Cdntalaca*, *Cum* | *Nandivrtcjfa*.

VULG. *Tiim* | *Tun*; absurdly, *J Hay ati Nim*.

LINN. Between CEDRELA and SWIETENIA.

CAL. *Perianth* one-leaved, five-cleft, minute, deciduous; *divisions* roundish, concave, vil-
lous, expanding.

COR. Rather bell-shaped. *Petals* five, inverse-
egged, obtuse, concave, erect, white with a
greenish tint, *three* exterior lapping over the
two others. *Style* short, five-parted; *divi-
sions* roundish, orange-scarlet, bright and con-
cave at the inflexion of the filaments, rather
downy.

3 TAM, *Filaments* five inserted on the *divi-*

Jims of the nedary, awled, fomewhat converging^ nearly as long as the ftyle. *Anthers* doubled, fome three-parted, curved, incumbent.

PIST. *Germ* egged, obfcirdy five-cleft. *Style* awled, ered, rather longer than the corol. *Stigma*^ broad-headed, flat, bright, green, circular, ftarred.

PER. *Capfule* egged, five-celled, woody, gaping at the bale. *Receptacle* five-angled.

SEEDS imbricated, winged.

Leaves feathered, fcarce ever with an odd one j *pairs* from fix to twelve; *petioles*^ gibbous at their infertion, channelled on one fide, convex and fsmooth on the other. *Stipules* thick, ihort, roundifh; *leaflets oblong-lanced*, pointed, waved, veined, nerve on one fide. *Panicles* large, diffufe, confifting of compound racemes. *Nectaries* yielding a fine yellow dye. *Wood* light, in colour like *Mahagoni*.

44. NICHULA:

SYN. *Amhuja*, *Ijjala*.

VULG. *Hijala*, *Bad ia*, *Jyuli*

CAL. *Perianth* one-leaved, belled, fleihy, downy, coloured, permanent, five-parted; *divijions* ered, pointed.

COR. Five-petaled; *petals* egged, fhort-pointed, revolute, downy within and without.

STAM, *Filaments* ten, five moilly fhorter; iur

ferted in the bell of the calyx; awled, villous.
Anthers erect, oblong, furrowed.

>IST. *Germ* egg-oblong, very villous. *Style* thread-form, curved. *Stigma* headed, with five obtuse corners.

^JER. *Drupe* subglobular.

Vut' scabrous, convex on one side, angled on the other.

leaves feathered; *pairs*, from five to nine; *leaflets* oblong, daggered, notched. *Calyx* pale pink, *Corol* darker pink without, bright yellow within. *Cyme* terminal, spreading.

5. ATIMUCTA:

VN. *Puridraca*, *Vdfanti*, *Mddhavitatd**

^rV L G. *Mddhavitatd*.

.INN. *Bengal* BANISTERIA.

LHEEDE: *Dewenda*. 6. H. M. tab. 59.

'AL. *Perianth* one-leaved, five-parted, permanent; *divisions*, coloured, oblong-oval, obtuse; between two of them, a rigid glofly honey-bearing *tubercle*, hearted, acute.

;OR. Five-petaled, imitating a boatform corol; *wings*, two petals, conjoined back to back, involving the *neftary*[^] and retaining the honey, *Inwing*, large concave, more beautifully coloured. *Keel*, two petals, less than the wings, but similar. All five, roundish, elegantly fringed, with reflected margins, and short oblong claws.

STEM. , *Filaments* ten; one, longer. *Anthers* oblong, thickish, furrowed.

P U T . *Germ*s two, or three, coalesced. *Style* one, threadform, incurved, shorter than the longest filament. *Stigma* simple.

PER. *Capules* two or three, mostly two, coalesced back to back; each keeled, and extended into three oblong membranous *wings*, the lateral shorter than the central.

SEEDS roundish, solitary.

Racemes axillary. *Flowers* delicately fragrant; white, with a shade of pink: the large petal, supported by the nerved tubercle, shaded internally with bright yellow and pale red. *Bracts* linear; *Wings* of the seed, light brown; the long ones ruffet. *Leaves* opposite, egg-oblong, pointed. *Petioles* short. *Stipules* linear, soft, three or four to each petiole. Two *glands* at the base of each leaf. *Stem* pale brown, ringed at the insertion of the leaves, downy.

This was the favourite plant of SACONTALA, which she very justly called the *Delight of the Woods*; for the beauty and fragrance of its flowers give them a title to all the praises, which CALIDAS and JAYADEVA bestow on them: it is a gigantic and luxuriant climber; but, when it meets with nothing to grasp, it assumes the form of a sturdy tree, the highest branches

of which difplay, however, in the air their natural flexibility and inclination to climb. The two names *Vafantt* and *Mddbavt* indicate a *vernal* flower; but I have feen an *AtimuBa* rich both in bloffoms and fruit on the firft of *January*.

46. A'MRA'TACA:

SYN. *Pi tana*, *Capt tana*.

VULG. *AmdAy* pronounced *Amra*, or *Amid*.

LINN, SPONDIAS *Myrobalan* (2. or a newfpecics.

The *natural character* as in LINNJEUS. *Leaves* feathered with an odd one; *leaflets* moftly five-paired, egg-oblong, pointed, margined, veined, nerved; *common petiol*, fsmooth, gibbous at the bafe. *Flowers* raceme-panicled. yellowiili white. *Fruit* agreeably acid; thence ufed in cookery. VAN RHEEDE calls it *Ambadb* or *Ambalam*; and, as he defcribes it with *Jive* or *fix* ftyles, it is wonderful, that HILL fhould have fuppofed it a *Cbryfobalanus*.

47. HEMASA GARA; or the *Sea of Gold*.

VULG. *Hi mfagar*.

LINN. Jagged-leaved COTYLEDON.

CAL. *Perianth* four-cleft; *divifions* acute.

COR. One-petaled: *Tube*, four-angled, larger at the bafe; *border* four-parted; *divijions*, egged, acute. *NeElary*, one minute concave fcale at the bafe of each germ.

S r A M. *Filaments* eight, adhering to the tube;

four, juft emerging from its mouth; *fiur*. alternate, {hotter. *Anthers* ered, fmall, furrowed.

PIST. *Germ*s four, conical. *Style*s, one from each germ, awled, longer than the filaments. *Stigma*s fimple.

PER. *Capfules* four, oblong, pointed, bellied, one-valved, burfting longitudinally within.

SEEDS numerous, minute.

Vankles terminal. *Flowers* of the brighteft gold-colour. *Leaves* thick, fucculent, jagged, dull fea-green. *Stem* jointed, bending, in part recumbent. This plant flowers for many-months annually in *Bengal*: in one bloflbm . out of many, the numbers were *ten* andyfa;? ; but the filaments alternately long and fhort.

48. MADHITCA:

SYN. *Gurapufipa*, *Madhudruma*, *Vanaprajt'ha*, *Madhujhf bila*, *Madhu*.

VULG. *Matty ala Mahuyd*, *Mabwd*.

LINN. Longleaved BASSIA.

49. CAHLA'RA:*

SYN. *Saugandhica*, or *Sweet-fcented*.

VULG. *Sundbi-bddd*, or *Sundhi-hddd-ndlu*

LINN. NYMPHJEA *Lotos*.

* According to the facred Grammar, this word was written *Cahlhdra*, and pronounced as *Callara* would be in ancient Britifh. When the flowers are red, the plant is called *Hal-iaca* and *Mada fandbaca*.

CaJX as in the genus.

COR. *Petals* fifteen, lanced, rather pointed and keeled; the exterior series green without, imitating an interior calyx.

STAM. *Filaments* more than forty; below flat, broad; above narrow, channelled within, smooth without; the outer series erect, the inner somewhat converging. *Anthers* awied, erect; some coloured like the petals.

Pi ST. *Germ* large, orbicular, flat at the top; with many (often seventeen) furrows externally, between which arise as many procelles, converging toward *thejligwa*: the disk, marked with as many furrowed rays from the center, uniting on the margin with the converging procelles. *Stigma* roundish, rather compressed, sessile in the center of the disk, permanent.

PER. *Berry*, in the form of the *germ* expanded, with sixteen or seventeen cells.

SEEDS very numerous, minute, roundish. *Flowers* beautifully azure; when full blown, more diluted; less fragrant than the red or rose-coloured, but with a delicate scent. *Leaves* radical, very large, subtargeted, hearted, deeply scollop-toothed. On one side dark purple, reticulated; on the other, dull green, smooth. *Petiole* very smooth and long, tubular. The seeds are eaten, as well as the bulb of the

root, called *Saluca* a name applied by RHEEDE to the whole plant, through the word *Camala* which belongs to another *Linnaean* species of *Nymphcea*, be clearly engraved on his plate in *Ndgari* letters* There is a variety of this species with leaves purplish on both sides; flowers dark crimson, calycine petals richly coloured internally, and anthers flat, furrowed, adhering to the top of the filaments: the petals are more than fifteen, less pointed and broader than the blue, with little odour.

The true Lotos of *Egypt* is the NYMPHCEA *Nilufer* which in *Sanskrit* has the following names or epithets: PADMA, *Nalina*, *Aravinda*, *Mahopala*, *Camala*, *Cusejhaya*, *Sabafrapatra*, *Sarafa*, *Panceruha*, *Tantara/a*, *Sarasiruba*, *Rdjiva*, *Visaprafuna*, *Puthjara*, *Ambhoruha*, *Satapatra*. The new-blown flowers of the rose-coloured PADMA have a most agreeable fragrance; the white and yellow have less odour: the blue, I am told, is a native of *Cashmir* and *Perjia**

50. CHAMPACA:

SYN. *Chdmpeya*, *Hemapuflipaca**

VULG* *Champac*, *Charapa*.

LINN. *Michelia*.

The delineation of this charming and celebrated plant, exhibited by VAN-RHEEDE, is very correct, but rather on too large a scale"

no material change can be made in its *natural character* given by LINN[^]iis; but, from an attentive examination of his two *fpecies*, I fuf* peft them to be *varieties* only, and am certain* that his trivial names are merely different ways of exprefling the fame word. The ftrong aromatick fcent of the gold-coloured *Champac* is thought offenfive to the bees, who are never feen on its bloffoms; but their elegant appearance on the black hair of the *Indian* women is mentioned by RUMPHIUS; and both fads have fupplied the *Sanfcrit* poets with elegant allufions. Of the wild *Champac*, the leaves are lanced or lance-oblong; the three leaflets of the *calyx*, green, oval, concave; the *petals* constantly fix, cream-coloured, flefily, concave, with little fcent; the three *exterior*, inverfe-egged i the three *interior*, more narrow, fhorter pointed, converging; the *anthers* clubbed, clofely fet round the bafe of the imbricated *germs*, and with them forming a cone; the *jligmas*, minute, jagged.

Both Mr. MARSDEN and RUMPIIUS mention the blue *Champac* as a rare flower highly prized in *Sumatra* and *Java*; but I fhould have fufpe&ed, that they meant the KJEMPERIA *Bhiichampac*, if the *Dutch* naturalift had not afTerted, that the plant, which bore it, was a tree refembling the *Champaca* with yellow

bloffoms: he probably never had feen it; and the *Brdbmens* of this province infill* **that** it flowers only in paradife.

51. DE'VADA'RU :

SY\T. *Sacrapddapa, Pdribbadraca; Bbadraddru, Dubcilima, Pitaddru, Ddru, Puticd'jbi'ba.*

VULG. *Devaddr.*

LINN. *Moji lofty* UNONA,

52. PARNA'SA:

SYN. *Tulasi, Cat"" binjara, Cut'heraca, Vrindd**

VULG. *Tulosi, Tulji.*

LINN. *Holy* OCYMUM?

The *Natural CharaSler* as in LINNJEUS.

See 10 H. M. p. 173.

It is wonderful, that RHEEDE has exhibited no delineation of a fhrub fo highly venerated by the *Hindus*, who have given one of its names to a /acred grove of their *Parnajjus* on the banks of the *Yamuna*: he defcribes it, however, in general terms, as refcmbling another of his *TolaJJis* (for fo he writes the word, though *Tu-fas*), be clearly intended by his *Ndgari* letters); and adds, that // is *the only/pedes reputed boly, and dedicated to the God* VJSIINU. I fhould, confequently, have taken it for the *Holy* OCY- NUM of LINNJEUS, if its odour, of which that fpecies is faid to be nearly deftitute, had not been very aromatick and grateful; but it is more

probably a variety of that species, than of the *Small-flowered*, which resembles it a little in fragrance: whatever be its *Lhmcean* appellation, if it have any, the following are the only remarks that I have yet had leisure to make on it.

STEM one or two feet high, mostly incurved above; knotty, and rough, below. *Branchlets* cross-armed, channelled. *Leaves* opposite, rather small, egged, pointed, acutely lawed; purple veined, beneath; dark, above. *Petioles* dark purple, downy. *Racemes* terminal; *Flowers* verticilled threefold, or fivefold, cross-armed; *verticils* from seven to fourteen; *Peduncles* dark purple, channelled, villous; *brails* fertile, roundish, concave, reflected. *Calyx*, with its upper lip orbicular, deeply concave externally. *Color* bluish purple. The whole plant has a dusky purplish hue approaching to *black*, and thence perhaps, like the large *black bee* of this country, it is held sacred to CRISHNA; though a fable, perfectly *Ovidian*, be told in the *Puranas* concerning the metamorphosis of the nymph TULASI, who was beloved by the pastoral God, into the shrub, which has since borne her name: it may not be improper to add, that the *White* OCYMUM is in *Sanfcrif* called *Arjaca*.

53. PATALI:

SYN. *Pdtala*, *Am6ghh*, *CdchaJ?kdli*, *PhaU-*

ruha, *Crij7mavrintd*, *Cuverdcjh* Some read
Mdgbd and *CdldJThdli*.

VutG. *Par aid*, *Parali^PdruL*

LINN. BIGNONIA. *Chelonoides?*

CAL. *Perianth* one-leaved, belled, villous, withering, obfcurely live-angled from the points of the divifions, five-parted ; *divijions*, round-iff, pointed, the two lowed moft diftant.

COR. One-petaled, belled. *Tube* very fhort; *throaty* oblong-belled, gibbous. *Border* five-parted; the *two higher* divifions reflected, each minutely toothed; convex externally; the *three lower* divifions, above, expanded; below, ribbed, furrowed, very villous. *Palate* nearly clofing the throat. *Neftary*, a prominent rim, furrounding the *germ*, obfcurely five-parted.

SIAM. *Filaments* four or jive, incurved, inferted below the *upper* divifion of the border, ihorter than the corol, with the *rudiment* of a fifth or *Jixth*, between two fhortcr than the reft. *Anthers*, two-cleft, incumbent at obtufe angles.

PisT. *Germ* oblong-conical. *Style* thread-form, as long as the ftamens. *Stigma* headed with two folds, often clofed by vifcidity.

PSR. *Capfule* one-celled, two-valved, twelve inches long at a medium, and one inch thick; rounded, four-fided, pointed, incurved, rather

contorted, diminishing at both ends, dotted with ash-colored specks, here and there slightly prominent, striated; two stripes broader, very dark, at right angles with the valves.

REC. A series of hard, broadish, woody rings, closely strung on two wiry central threads.

SEEDS numerous, *forty-eight* on an average?, three-angled, inserted by one angle in cavities between the rings of the receptacle, into which they are closely pressed by parallel ribs in the four sides of the capsule; winged on the two other angles with long subpellucid membranes, imbricated along the sides of the receptacle.

Tree rather large. *Stem* scabrous.

Branchlets cross-armed, yellowish green, speckled with small white lines. *Leaves* feathered with an odd one; two or three paired, petioled. *Leaflets* opposite, edged, pointed, mostly entire, downy on both sides, veined; older leaflets roughish, margined, netted and paler below, daggered. *Petiols* tubercled, gibbous at the base; of the paired leaflets, very short; of the odd one, longer. *Stipules*, linear. *Flowers* panicled; *pedicels* opposite, mostly three-flowered; an odd flower subsessile between the two terminal pedicels. *Ceroid* externally, light purple above, brownish purple below, hairy at its convexity and inter-

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na%, dark yellow below, amethyftine above; exquisitely fragrant, preferred by the bees to all other flowers, and compared by the poets to the quiver of CA'MADE'VA, or the God of Love. The whole plant, except the *root and JieWy* very downy and vifcid. The fruit can fcarce be called a *Jilique*^ fince the feeds are no where affixed to the futures; but their *wings* indicate the genus, which might properly have been named *Pterofpermon*: they are very hard, but enclofe a white fweet kernel; and their light-coloured fummits with three dark points, give them the appearance of winged infe&s. Before I faw the fruit of this lovely plant, I fufpe&ed it to be the BIGNONIA *Chelonoides*^ which VAN RHEEDE calls *Pddri*\ and I conceived that barbarous word to be a corruption of *Pdtali*: but the pericarp of the true *Pdtali*^ and the form of the feeds, differ fo much from the *Pddn*\ that we can hardly confider them as *varieties* of the fame fpecies; although the fpecifick character exhibited in the Supplement to LINN^US, correponds very nearly with both plants.

The *Pdtali* bloflbms early in the fpring, before a leaf appears on the tree, but the fruit is not ripe till the following winter.

SYN. *Palancajhd*) *Icbugandbd*, *S'wadanjhtrd*,
Swdducant'aca, *Goc/huraca*, *Fanasrntgata*.

VULG. *Goc/hura*, *Gokyura*, *Culph*

RHEEDE : *Bahel Cbullu*

LINN. Long-leaved BARLERIA?

CAL. *Perianth* one-leaved, hairy, five-toothed;
tipper tooth, long, incurved, pointed; two
under and two lateral, shorter, subequal,
 winged with subpellucid membranes.

COR. One-petaled, two-lipped. *Tube* flattish,
 curved, protuberant at the mouth. *Upper* lip
 erect, two-parted, reflected at the sides, con-
 cave in the middle, enclosing the falsifica-
 tion. *Under* lip three-parted, reflected, with
 two parallel, callous, hispid bodies on the
 center of its convexity; *Divisions*[^] inverfc-
 hearted.

STAM. *Filaments* four, inserted in the mouth
 of the tube; connected at their base, then
 separated into pairs and circling round the
 pistil; each pair united below, consisting of a
long and *Ziftort* filament. *Anthers* arrowed.

PIST. *Germ* awled; pointed, furrowed, with
 prominent feedlets, fitting on a glandular pe-
 dicel. *Style* thread-form, longer than the
 filaments, incurved above them. *Stigma* Am-
 ple.

PER.

Flowers verticilled; *Corols* blue, or bright vio-

let j center of the *under* lip yellow. *Verticils*, each surrounded by six *thorns*, very long, diverging, coloured above; under which are the *leaves*, alike verticilled, lanced, acutely fawed, pubescent, interspersed with bristles, *Stem* jointed, flattish, hairy, reddish; furrowed on both sides; broader at the joints, or above the verticils; *furrows* alternate.

55. SINJDHUCA:

SYN, *Sintfhuvara*, *Indrafurifa*, *Nirvandl*, *Indrdnica*.

Vu L G . *Nisinda*.

LINN. Three-leaved VITEX; or *Negundo*?

CAL. *Perianth* five-toothed, beneath, permanent; *toothlets* acute, subequal.

COR. One-petaled, grinning; *Tube* funnel-shaped, internally villous; *border* two-lipped; *upper* lip broad, concave, more deeply coloured; *under* lip four-cleft; *divisions*, acute, similar.

STAM. *Filaments* four; two shorter, adhering to the *Tube*, villous at the base. *Anthers* half-mopned.

PLST* *Germ* globular; *Style* thread-form; *Stigma* two-parted, pointed, reflex.

PER. *Berry* (unless it be the coat of a naked seed) roundish, very hard, black, obscurely furrowed, with the calyx closely adhering.

SEEDS from one to four? I never saw more than one, as RHEEDE has well described it.

FLOWERS raceme-panicled; purplish or dark blue without, greyish within, small. *Racemes* mostly terminal; some pedicels, many-flowered.

STEM distinct&ly four-sided; *fides* channelled; jointed, bending. *Stipules* egged, scaly, thickish, close. *Branchlets* cross-armed.

The *tube* of the corol is covered internally with a tangle of silvery silky down, exquisitely beautiful; more dense below the *upper* lip.

This charming shrub, which seems to delight in watery places, rises to the height of ten or twelve, and sometimes of twenty, feet; exhibiting a most elegant appearance, with rich racemes or panicles lightly dispersed on the summit of its branchlets. On a comparison of two engravings in RUMPHIUS, and as many in VAN RHEEDE, and of the descriptions in both works, I am nearly persuaded that the SINDIFUCA or *Nirgandi*, is the VITEX *Negundo* of LINNÆUS; but it certainly resembles the *three-leaved* VITEX in its *leaves*^ which are opposite, egged, acute, petioled; above mostly *three*; below mostly *five*; paler beneath; rarely sawed and very flightly, but generally entire: they are very aromatick, and pillows are stuffed with them, to remove a cold in the head and a head-ach

occasioned by it. These, I presume, are the fruits, which BONTIUS calls *Lagondiy* and which he seems to consider as a panacea.

56. CARAVE'LLA:

SYN. *Cdtillaca*, *Sujhavi**

VULG. Beng. *Hurhuriya*; Hind. *Caraild*.

LINN. Five-leaved *Cleome*?

CAL. *Perianth* four-leaved, gaping at the base, then erect; *leaflets* egg-oblong, concave, downy; deciduous.

COR. Cross-form. *Petals* four, expanding *claws* long; *folds* wrinkled.

Neflary, from five to twelve roundish, perforated *glands*, girding the gibbous *receptacle*.

STAM. *Filaments* six, thread-form, hardly differing in length, inserted on a pedicel below the germ. *Anthers* erect, pointed, furrowed

PIST. *Germ* erect, linear, long, downy, fitting on the produced pedicel. *Style* very short *Stigma* headed, flat, circular.

PER. *Siliqua* one-celled, two-valved, spindle shaped, with protuberant seeds; *crowned with the permanent style*.

SEEDS very many, roundish, nodding. *Receptacles* linear, often more than two.

The whole plant, most distinctly one piece
Root whitish, with scattered capillary fibres
Stem herbaceous, pale green, in parts purple
 hairy, cross-armed, produced into a long *raceme*

crowded at the summit. *Branches*, similar to the stem, leaf-bearing; similar, but smaller leaves arising also from their axils. *Leaves* fixed, roundish-rhomboidal, notched, pointed, hairy, dark green, the lower pairs respectively equal, the odd one much larger, strongly ribbed with processes from the petiole-branches, conjoined by the basis of the ribs, in the form of a fan; each ray, whitish and furrowed within. *Calyx* green. *Petals* white. *Anthers* covered with gold-coloured pollen. *Pedicels* purplish. *Bracts* three, similar to the cauline leaves. The sensible qualities of this herb seem to promise great antispasmodic virtues; it has a scent much resembling *assa fetida*, but comparatively delicate and extremely refreshing. For pronouncing this *Cleome* the *Caravella* of the ancient *Indians*, I have only the authority of RHEEDE, who has exactly written that word in *Malabar* letters: as to his *Brithmanical* name *Tiloni*, my vocabularies have nothing more like it than *Tilaca*, to which *Cyljuraca* and *Srimat* are the only synonyms.

57. NA'GACE'SARA:

SYN. Champaya, Cefara; Canchana, or any other name of gold.

VUI.G. Nagafar.

LINN. *Iron* MESUA.

To the botanical descriptions of this delight*

ful plant, I need only add, that the tree is one of the most beautiful on earth, and that the delicious odour of its blossoms justly gives them a place in the quiver of CA'MADE'VA. In the poem, called *Naijhadba*, there is a wild, but elegant, couplet, where the poet compares the white of the *Ndgacefara* from which the bees were gathering the pollen of the numerous gold-coloured anthers, to an alabastrer wheel, on which CA'MA was whetting his arrows, while sparks of fire were dispersed in every direction. Surely, the genuine appellation of an *Indian* plant should be substituted for the corrupted name of a *Syrian* physician who could never have seen it; and, if any trivial name were necessary to distinguish a single species, a more absurd one than *iron* could not possibly have been selected for a flower with petals like silver and anthers like gold*

58- S'A'LMALI:

SYN. *Pictthild, Puram, Mocabd, St' hirdufo.*

VULG. *Seme/.*

LIN. Seven-leaved BOMBAX.

59. SANA':

SYN. *S'andpujpicd, Gbani*dravd.*

VULG. *Sanj* pronounced *Sun.*

LINN. *Rufhy Cr ot alar ia.*

CA L. *Perianth* one-leaved, villous, permanent;
 {hort below, gibbous on both sides, with

minute linear tra&s. *Upper* teeth, two, lanced, preffing the banner; *lower* tooth, boat-form, concave, two-gafhed in the middle, cohering above and below; fheatJiing the keel, rather fhorter than it; pointed.

COR. Boat-form.

Banner, broad, large, acute, rather hearted, witli two dark callofities at the bale, and with compreffed fides, moftly involving the other parts: a dark line from baie to point.

Wings inverfe-egg-oblong, with dark callous bodies at their axils, two-thirds of the banner in length.

Keel flattened at the point, nearly clofed all round to include the fru&ification, very gibbous below to receive the germ.

SPAM. *Filaments* ten, coalefced, cleft behind, two-parted below; alternately fliort with linear furrowed erect, and long wuk roundilh, *anthers*.

PIST. *Germ* rather awled, fiat, villous, at a right angle with the afcending, cylindrick, downy *Style*. *Stigma* pubefcent, concave, open, fomewhat lipped.

PER. *Legume* pedicelled, fhort, velvety, turgid, one-celled, two-valved.

SEEDS, from one or two to twelve or more, round-kidney-form, compreffed.

Flowers deep yellow. *Lraves* alternate, lanced,

paler beneath, keeled ; *petiols* very short ; *Jiipuks*, minute, roundish, villous. *Stem* striated.

Threads, called *pavitraca*, from their supposed purity[^] have been made of *Sana* from time immemorial: they are mentioned in the laws of MENU.

The *retufc-leaved* CROTALARIA, which VAN RHEEDE by mistake calls *Schama Pufpi*, is cultivated, I believe, for the same purpose. RUMPHIUS had been truly informed, that threads for nets were made from this genus in *Bengal*: but he suspected the information to be erroneous, and thought that the persons who conveyed it, had confounded the *Crotalaria* with the *Capular* CORCHORUS : strong ropes and canvas are made of its macerated bark.

The *Jangal-san*, or a variety of the watery CROTALARIA, has very beautiful flowers, with a greenish white banner, purple-striated, wings, bright violet: *Jlem*, four-angled, and four-winged; *leaves* egged, obtuse, acute at the base, curled at the edges, downy; *jiipules*, two, declining, rounded, if you chuse to call them so, but irregular, and acutely pointed. In all the *Indian* species, a difference of soil and culture occasion varieties in the flower and fructification.

60. JAYAKTI':

SYN. *Jaya Tercari*, *Nadeyi*,, *Vaijayantkd.*

VVLG. *Jawti*, *Jab*); fome *fay*, *Ar aril.*

RHEEDE. *Kedangu.*

LINN. JESCHYN.OMENE *Sejban.*

CAL. *Perianth* one-leaved, rather belled, five-cleft; *toothfets*, awled, erect, fubequal, more distant on each side of the awning; permanent.

COR. Boat-form.

Awning very broad, rather longer than the wings, inverfe-hearted, quite reflexed fo as to touch the calyx; waved on the margin; furrowed at the base internally, with two converging hornlets, fronting the aperture of the keel, gibbous below, awled upwards, acute, erect, within the wings. *Wings* oblong, clawed, narrower above, obtuse, fpurred below, embracing the keel and the hornlets of the aw^rning.

Keel compressed, enclosing the frudification, inflected nearly in a right angle, gaffied below and above the flexure; each division hatchet-form; beautifully ftriated.

ST A M. *Filaments* fimple and nine-cleft, inflected like the keel; the *fimple* one curved at the base. *Anthers* oblong, roundifh.

PJST. *Germ* compressed, linear, erect as high as the flexure of the filaments with vilible

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partitions. *Style* nearly at a right angle with the genu, awled, inflected like the filament. *Stigma* rather headed, somewhat cleft, pellucid..

PER. *Legume* very long, slender, wreathed when ripe, smooth at the valves, but with seeds rather protuberant, many-parted, terminated with a hard tip point.

SEEDS oblong, rather kidney-shaped, smooth, slightly affixed to the future, solitary.

Stem arborescent, rather knotty. *Leaves* feathered, pairs from nine to fifteen, or more, often alternate; *leaflets* oblong, end-nicked, some with an acute point, dark green above, paler beneath, with a gibbosity at the insertion of the petioles; sleeping* or collapsing, towards night. *Racemes* axillary; *pedicels* with a double curvature or line of beauty; *flowers* small, six or seven; varying in colour; in some plants, wholly yellow; in others, with a blackish-purple awning yellow within, and dark yellow wings tipped with brown; in some with an awning of the richest orange-scarlet externally, and internally of a bright-yellow; *wings* yellow, of different shades and a keel pale below, with an exquisite changeable light purple above, striated in elegant curves. The whole plant is inexpressibly beautiful, especially in the colour of

the buds and leaves, and the grace of all the curves, for there is no proper angle in any part of it. The *Brahmens* hold it sacred: VAN RHEEDE says, that they call it *Cananga*; but I never met with that word in *Sanscrit*: it has parts like an *Hedyfarum*, and the air of a *Cytifus*.

61. PALA'SA:

SYN. *Cinsuca, Parna, Vatapofba,*

VULG. *Palds, Plas, Dbac.*

KOEN. *Butea frondofa.*

CAL. *Perianth* belled, two-lipped; *upper* lip broader, obscurely end-nicked; *under* lip three-cleft, downy; permanent.

COR. Boat-form.

Aw7iing relieved, hearted, downy beneath; sometimes, pointed.

Wings lanced, ascending, narrower than the keel.

Keel, as long as the wings, two-parted below, half-mooned, ascending.

STAM. *Filaments* nine and one, ascending, regularly curved. *Anthers* linear, erect.

PIST. *Germ* pedicelled, oblongifli, downy,

Style awled, about as long as the filament*. *Stigma* small, minutely cleft.

PER. *Legume* pedicelled, oblong, compressed, depending.

SEED one, toward the apex of the pericarp, flat, smooth, oval-roundish.

*Flower** raceme-fafckled, large, red, or *French* icarlet, filvered with down.

Leaves threed, petioled ; *leaflets* entire, ftipuled, large, rhombo'idale; the *lateral* ones unequally divided ; the *terminal* one, larger, equally bif-fedted; brightly verdant. A *perfett* defcription of the *arborefcant* and the *twining* P A - L A ' S A has been exhibited in the laft volume, with a full account of its beautiful red *gum*; but the fame plant is here fhortly defcribed from the life, becaufe few trees are confidered by the *Hindus* as more venerable and holy. The *Paldfa* is named with honour in the *Vedas*, in the laws of MENU, and in *Sanfcrit* poems, both facred and popular; it gave its name to the memorable *plain* called *PldJJey* by the vulgar, but properly *Paldfi*; and, on every account, it muft be hoped, that this noble plant will retain its ancient and claffical appellation. A grove of *Palo/as* was formerly the principal ornament of *Crlflmanagar*^ where we ftill fee the trunk of an aged tree near fix feet in circumference. This genus, as far as we can judge from written defcriptions, feems allied to the *Niffblia*.

62. CARANJACA:

SYN. *Chirabilva*, *NaBamdla*, *Caraja*.

VULG. *Caranja*.

RHEEDE: *Caranfchi*, 6 H. M. tab. 3.

C A L . *Perianth* one-leaved, cup-form, obfcirely five-toothed, or fcalloped, beaked.

C O R . Boat-form.

Awning broad, end-nicked, ftriated, rather fpirally infle&ed, with two callofities at its bafe.

Wings oblong, of the fame length with the awning.

Keel rather fhorter, gibbous below, two-parted.

STAM. *Filaments* nine in one body, gaping at the bafe, and difcovering a tenth clofe to the ftyle. *Anthers* egged, erect.

PIST. *Germ* above, oblong, downy. *Style* incurved at the top. *Stigma* rather headed.

PER. *Legume* moftly one-feeded, thick, rounded above, flattifh, beaked below.

SEED oblong-roundifh, rather kidney-form.

Racemes axillary. *Awning* paie ; *wings* violet.

Leaves feathered with an odd one, moftly two-paired; *leaflets* egg-oblong, pointed, keeled, fhort-petioled ; brownilh on one fide, pale on the other. *Common petiol* gibbous at its bafe. *The feed* yields an oil fuppofed to be a cure for the moll inveterate fcabies.

63. ARJUNA :

SYN. *Nadifarja*, *Fir at ar u*, *Indradru*^ *Cacubha*.

VULG. *Jar al*.

RHEEDE. *Adamboe*; 4 H. M. tab. 20, 21, 22.

LINN. *Beautiful* MUNCHHAUSIA?

KOEN. *Zueen s-flower* LAGERSTROEMIA ?

C A L . *Perianth* one-leaved, five-cleft, top-lobed, furrowed, with protuberant ridges, downy, permanent; *divisions*, coloured, with points reflected.

COR. *Petals* five, roundish, somewhat notched, expanding, wavy; *claws* short, inserted in the calyx.

ST A M . *Filaments* coloured, numerous, capillary shortish, obscurely conjoined in five parcels, one to each *division* of the calyx; *Anthers* thick, incumbent, roundish, kidney-shaped.

PJST. *Germ* above, egged. *Style* coloured, longish, thread-form, incurved. *Stigma* obtuse.

PER. *Capfule* egged, five-celled, five-valved.

SEEDS numerous[^]

Panicles, racemed, terminal, erect *Flowers* violet or light purple, in the highest degree beautiful. *Leaves* alternate, leathery, some opposite, egg-oblong, stipuled, most entire, short-petioled, smooth, paler beneath. *Branches* round and smooth; I have seen a single panicle, waving near the summit of the tree, covered with blossoms, and as large as a milkmaid's garland. The *timber* is used for the building of small boats.

64. VANDA':

S v N . *Vrlcjhadarii*, *Fncjl:aruhd*, *Jivantica*.

VULG. *Bdndh, Perfara, Perafgra.*

Thefe names, like the *Linnaan*, are applicable to all *parajite* plants.

LINN. Retufe-leaved EPIDENDRUM ?

CAL. *Spatbes*, minute, ftragging.

COR. *Petals* five, diverging, oval-oblong, obtufe, wavy; the two lowed larger; the three higheft, equal, bent towards the ne&ary.

Neflary central, rigid : *Mouth* gaping oblique: *Upper lip* ihorter, three-parted, with a polified honey-cup ; *under lip*, concave in the middle, keeled above, with two fmaller cavities below; two proceffes at the *bafe*, incurved, hollow, oval-pointed, converging, honey-bearing.

STAM. *Filaments* very fliort. *Anthers* round, flattifh, margined, covered with a lid, eafily deciduous from the *upper lip* of the ne&ary.

PiST. *Germ* beneath, long, ribbed, contorted with curves of oppofite flexure. *Style* very fhort, adhering to the *upper lip*. *Stigma* fimple.

PER. *Capfule* oblong-conick, wreathed, fix-keeled, each with two fmaller keels, three-celled, crowned w^rith the dry corol.

SEEDS innumerable like fine dust, affixed to the *Receptacle* with extremely fine hairs, which become thick wool.

Scapes incurved, folitary, from the cavity of the leaf, at moft feven-flowered: pedicels alter-

nate. *Petals* milk-white externally, transparent brown within, yellow-spotted. *Upper lip* of the nectary snow-white; *under lip*, rich purple or light crimson fringed at the base, with a bright yellow gland, as it seems, on each process. The flowers gratefully fragrant and exquisitely beautiful, looking as if composed of shells or made of enamel; crisp, elastic, viscid internally. *Leaves* sheathing, opposite, equally curved, rather fleshy, sword-form, retuse in two ways at the summit, with one acute point. *Roots* fibrous, smooth, flexible; shooting even from the top of the leaves. This lovely plant attaches itself chiefly to the highest *Azras* and *Bilvas*; but it is an air-plant, and lives in a pot without earth or water: its leaves are excavated upwards, to catch and retain dew. It most resembles the first and second *Maravaras* of VAN RHEEDE in its roots, leaves, and fruit, but rather differs from them in its inflorescence. Since the parasites are distinguished by the trees, on which they most commonly grow, this may in *Sanskrit* be called *Amaravanda*; and the name *Baculavanda* should be applied to the *Loranthus*; while the *Viscum* of the Oak, I am told, is named *Vanda* simply and transcendently, the *Vandca*^ or Oak, being held sacred.

6§. A'MALACI':

SYN. *Tifbyap** *bala*, *Amrita*, *Vayaftiba*.

YULG.

LINN. PHYLLANTHUS *Emb/icd*

66. GAJAPIPPALI':

SYN. *Carippali*, *Capiballi*, *Colaballt*, *S'riyasi*, *Vasira*. Some add, *Cbavicd* or *Cbavya*, but that is named, in the *Amaracofl?*, as a diftinf plant, vulgarly *Cbava* or *Chayi*.

YULG. *Pippal-flhanca*, *Maidah*.

Male Flowers.

CAL. *Common Tenantb* four-leaved ; *leaflets*, roundifh, concave; the two exterior, oppo-
lite, fmaller; containing from *eight* to *four-*
teen florets. *Partial calyx*, none.

COR. None. *Nectary*, many yellow glands on the pedicel of the filaments.

STAM. *Filaments* from eight to eighteen in each floret, connected by a ihort villous pedicel, threadform, very hairy. *Anthers* large, netted, irregular, inflated, containing the pollen.

PiST. Rudiments of a *germ* and *flyle*, wi-
thering.

Female Flowers.

CAL. *Common Perianth* as in the male, but fmaller ; containing from ten to twelve florets. *Partial calyx*, none; unlefs you aflume the corol.

COR. Many-petaled, belled. *Petals* ered lance-linear, fleftvy, covered within, and externally with white hairs. *Neffary*, yellow glands iprinkling the receptacle.

PL ST. *Germ* oval. *Style* cylindrick, curved at the bafe. *Stigma* headed.

PER. *Berry* globular, one-feeded.

SEED, fpherical, fsmooth.

Flowers umbelled, yellow from their anthers.

Leaves moftly oblong-lanced, but remarkably varying in fhape, alternate. Both flowers and fruit have an agreeable fcent of lemon-peel ; and the berries, as a native gardener informs me, are ufed as a fpice or condiment: it was from him that I learned the *Sanfcrit* name of the plant; but as *balit* means a *creeper*^ and as the *PippaUjhanca* is a tree perfedly able to ftand without 'fupport, I fufpeci in fome degree the accuracy of his information ; though I cannot account for his ufing a *Sanfcrit* word without being led to it, unlefs he had acquired at leaft traditional knowledge. It might be referred, from the imperfed mixed flower, to the twenty-third clafs.

67. SA'CO'TA'CA :

SYN.

VULG. *Syura*, or *Syaura*.

KOEN . *Roughleaved Trop his* ?

MALE,

CALI *Common* imbricated ; *leaflets* fix or eight, eggeSi, acute, ftaall, expanding, withering, containing generally from five to feven flow-erets. *Partial* four-parted; *divifions* egged, expanded, villous. ?

Co:<. None, unlefs you afllime the calyx.

STAM. *Filaments* moftly four, (in fome, three; in one, five) awled, flefhy, rather comprefled, fpreading over the divifions of the calyx, and adhering to them at the point. *Anthers* dou-ble, folded.

The *buds* elaftick, fpringing open on a touch.

FEMALE.

CAL. Four-parted; *divifions* egged, concave, pointed, permanent, propped by two fmall *brafts*\ unlefs-you call them the calyx.

COR. None; unlefs you give the *iwlyx* that name.

PiST. *Germ* roundifli. *Style* very fhort, cylin-dric!:. *Stigma* long, two-parted, permanent.

PER. *Berry* one-feeded, navelled, fsmooth, fome-what flattened.

SEED globular, arilled.

LEAVES various, fome inverfe-egged, fome ob-long, fome oval, pointed, irregularly notched, alternate (fome oppofite), crowded, crifp, very rough veined, and paler beneath, fmoother

and dark above. *Berry* deep yellow. The *Pandits* having only observed the *male* plant, infert that it bears no fruit. *Female* flowers axillary, from one to four or five in an axil.

68. VIRANA:

SYN. *Vlratarā*.

VULG. *Bina*^ *Gdnddr*, *Cat a.* ,

RETZ. *Muricated* ANDROPOGON.

ROXB. *Aromatick* ANDROPOGON.

The root of this useful plant, which CALIDA'S calls *usira*, has nine other names thus arranged in a *Sanfrit* verse :

Abhayay Nalada, Sevyā, Awrindla, Jaldsaya,
Ldmajjaca^ *Laghulaya** *Avaddha, Ifotacdpafha.*

It will be sufficient to remark, that *jaldfaya* means *aquatick*, and that *Avaddha* implies a power of *allaying feverish heat*; for which purpose the root was brought by GAUTAMI' to her pupil SACONTAL'A: the slender fibres of it, which we know here by the name of *Cbas* or *Khajkhas*^ are most agreeably aromatick, when tolerably fresh; and among the innocent luxuries of this climate, we may assign the first rank to the coolness and fragrance, which the large hurdles or screens in which they are interwoven, impart to the hottest air, by the means of water dashed through them; while the strong southern wind spreads itself before it, and the quick evaporation contributes to cool the atmo-

sphere. Having never seen the fresh plant, I guessed from the *name* in VAN RHEE DE, and from the *thin roots*, that it was the *AJiatick ACORUS*; but a drawing of Dr. ROXBURGH'S has convinced me, that I was mistaken.

69. SAMI^V:

SVN\ *SaStu-tfhald, Sha.*

VVLG. *Suen, Babul*

LINN. *Farnejian* MIMOSA.

thorns double, white, black-pointed, stipular.

Leaves twice-feathered; first, in three or four pairs; then in pairs from fourteen to sixteen.

Spikes globular, with short peduncles; *yellow*, perfuming the woods and roads with a rich aromatick odour. A minute *gland* on the

petiols below the leaflets. *Wood*, extremely hard, used by the *Brdhmens* to kindle their sacred fire, by rubbing two pieces of it together, when it is of a proper age and sufficiently dried. *Gum* semi-pellucid. *Legumes*

rather spindle-shaped, but irregular, curved, acutely pointed, or daggered, with twelve

or fourteen seeds rather prominent, gummy within. *Seeds* roundish, compressed. The

gum of this valuable plant is more transparent than that of the *Nilotick* or *Arabian*

species; which the *Arabs* call *Ummulgbilan*, or Mother of Serpents, and the *Perjians*, by

an easy corruption, *Mugbilan*.

SAMI'RA means a small *Sam*; **but** I cannot learn to what species that diminutive form is applied.

LAJJARU (properly *Lajjdlu*) signifies *bakfal*, or *fenfitive*, and appears to be the word engraved on a plate in the *Malabar Garden*; though VAN RHEEDE pronounces it LAURI: there can be no doubt, that it is the *fwimming* MIMOSA, with *fcnjitive* leaves, root enclosed in a spongy cylinder, and flowerets with only **ten** filaments. LINNJEUS, by a mere flip, has referred to this plant as his *Dwarf* JESCHYNOMENE; which we frequently meet with in *India*.—See 9 H. M. tab. 20. The epithet *Lajjdlu*^ is given by the *Pandits* to the *Modeji* MIMOSA.

70. CHANDRACA:

S y N . *Chandrapujhpa*.

VULG. *Cubba Chand*, or *Moonht*.

RHEEDE: *Sjouantia Amelpodi*, 6 H. M. t. 47.

LINN. *Serpent* OPIHIOXYLUM.

CAL. *Perianth*, five-parted, small, coloured, ere&, permanent: *divijions*^ egged, acutifh.

COR. *Petal*, one. *Tube* very long in proportion; jointed near the middle, gibbous from the enclosed anthers; above them, rather funnel-form. *Border* five-parted; *divijions*, inverfe-egged, wreathed.

PIST. *Germ* above, roundifh. *Style* threer-

form* *Stigma* irregularly headed; with a circular pellucid base, or *neflary*> extremely viscid.

PER. *Berry* mostly twinned, often single, roundish, smooth, minutely pointed, one-seeded.

SEED on one side flattened, or concave; on the other, convex.

Flowers fascicled. *Bracts* minute, egged, pointed, coloured, *tube* of the corol, light purple; *border*, small, milkwhite. *Calyx*, first pale pink, then bright carmine. *Petiole* narrow-winged. *Leaves* oblong-oval, pointed, nerved, dark and glossy above; mostly three-fold, sometimes paired, often four-fold near the summit; *margins* wavy. *Twigs* in the world are more elegant than the *Chandra* especially when the vivid carmine of the *Perianth* is contrasted not only with the milkwhite corol, but with the rich green *berries*, which at the same time embellish the fascicle: the mature berries are black, and their pulp light purple. The *Bengal* peasants assure me, as the natives of *Malabar* had informed RHEEDC, that the *root* of this plant seldom fails to cure animals bitten by snakes, or stung by scorpions; and, if it be the plant, supposed to assist the *Kacula*, or VIVERRA *Ichneumon*, in his battles with J or-

plants, its *nine* synonyms have been brought together in the following distich :

*Ndculi, Surafdy Rd/nd, Sugandhd, Gandha-
ndculi)*

*Ndcutifltd, Bhujangdcfin, CKhatricd, Su-
vahd, nava.*

The vulgar name, however, of the ichneumon-plant is* *Rdjd*, and its fourth *Sanfcrit* appellation signifies *well-scented*; a quality which an ichneumon alone could apply to the *Ophioxylum*; since it has a strong, and rather a fetid, odour: the *fifth* and *sixth* epithets, indeed, seem to imply that its scent is agreeable to the *Nacula* and the *seventh* (according to the comment on the *Amaraciflj*), that it is offensive to snakes. It is asserted by some, that the *Rafan* is no other than the Rough *Indian* ACHYRANIHES, and by others, that it is one of the *Indian* ARISTO'LOCHIAS. From referred to LINNÆUS, I leave this genus in his *mixed* class; but neither my eyes, nor far better eyes than mine, have been able to discover its male flowers; and it must be confessed, that all the descriptions of the *Ophioxylum*, by RUMPHIUS, BURMAN, and the great botanist himself, abound with erroneous references, and unaccountable over-sights.

71. PIPPALA:

SYN. *Bodbi-druma*^ *Chala-dala*\ *Cunjardsanas*,
Jn&at'tba.

VULG. *Pippal*.

LINN. *Holy Ficus*: but the three following are also thought *holy*. *Fruit* small, round, axillary, feffile, mostly twin. *Leaves* heart-ed, fcalloped, glofly, daggered; *petiols* very long; whence it is called *chaladala*, or the tree *with tremulous leaves*.

72. UDUMBARA:

SYN. *Jantu-p'bala*, *Tajnydnga*, *Hemadugdbaca*.

VULG. *Dumbar*.

LINN. *Racemed FICUS*,

Fruit peduncled, top-fhapc, navelled, racemed.

Leaves egg-oblong, pointed, some hearted, obicurely fiwed, veined, rough above, netted beneath. VAN R HEE DE has changed the *Sanfcrit* name into *Roembadoe*: it is true, as he fays, that minute *ants* are hatched in the ripe fruit, whence it is named *Jantu-p'hala*; and the *Pandits* compare it to the *Mundane*
Egg-

73. PLACSHA:

SYN. *Jati*, *Pare ati*.

VULG. *Pdcari*, *Pdcar*.

LINN. *Indian Ficus* citron-leaved ; but all four are *Indian*.

Fruit feffile, fmall, moftly twin, crowdcd, whitifh.

Leaves oblong, hearted, pointed, with very long {lender petiols.

74. V A T A:

SYN. *Nyagrodha, Babupdt.*

VULG. *Ber.*

LINN. *Benval Ficus*, but all are found in this province, and none peculiar to it.

Fruit roundifh, blood-red, navelled, moftly twin, feffile. *Calyx* three-leaved, imbricated,

Leaves fome hearted, moftly egged, obtufe, broadifh, moft entire, *petiols* thick, fhort; branches radicating.

The *Sanfcrit* name is given alfo to the *very large Ficus Indica*, with radicating branches, and to fome other varieties of that fpecies. V A N RHEEDE has by miftake transferred the name *Jt/watt^ ba* to the *Placfoa*, which is never fo called.

75. C A R A C A;

SYN. *Bhauma^ Clfhatrdca.*

VULG.

LINN. FUNGUS *Agaric*]:.

This and the *Phallus* are the only fpngi, which I have yet feen in *India*: tjie ancient *Hindus* held the fungus in fuch deteftation, that Y A M A, a legiflator, fupposed now to be the

judge of departed fpirits, declares " thofe, who
 " eat muflrooms, whether fpringing from the
 " ground or growing on a tree, fully equal in
 " guilt to the flayers of *Brdhmens*, and the moft
 " defpicable of all deadly finners."

76. TA'LA:

S Y N. *Trinardjan*.

VULG. *Tal, Palmeira*.

LINN. BOKASSUS.

This magnificent palm is juftly entitled the king of its order, which the *Hindus* call *trina druma*, or grafs trees. VAN RHEEDE mentions the bluiſh gelatinous, pellucid fubftance of the young *feeds*, which, in the hot feafon, is cooling, and rather agreeable to the tafte; but the liquor extracted from the tree, is the moft feducing and pernicious of intoxicating vegetable juices: when juft drawn, it is as pleafant as *Pouhon* water freſh from the fpring, and almoft equal to the bell mild *Champaigns*. From this liquor, according to RHEEDE, fugar is extracted; and it would be happy for thefe provinces, if it were always applied to fo innocent a purpoſe.

77. NA'RICE'LA:

SYN. *Ldngalin*.

VVLG. *Ndrgil, Narjil*

LINN. *Nut-bearing Cocos*.

Of a palm fo well known to *Europeans*^ little more needs be mentioned than the true *Ajiatick*

name: the water of the young fruit is neither so copious, nor so transparent and refreshing, in *Bengal*, as in the isle of *Hinzuan*, where the natives, who use the unripe nuts in their cookery, take extreme care of the trees.

78. GUYVA'CA:

SYN, *Gbont'd, Puga, Cramuca, Capura.*

VULG. *Supydri.*

LINN, *ARECA Catechu.*

The trivial name of this beautiful palm having been occasioned by a gross error, it must necessarily be changed; and *Guyvaca* should be substituted in its place. The inflated juice of the MIMOSA *Chadira* being vulgarly known by the name of *Cafh*, that vulgar name has been changed by *Europeans* into *Catdu*; and because it is chewed with thin slices of the *Udvega* or *Areca-nxxt*, a species of this palm has been distinguished by the same ridiculous corruption,

کتاب
شکرستان
در نحوي زبان پارسي
تصنيف
يونس اوکسفردي

۸

GRAMMAR

OF THE

PERSIAN LANGUAGE.

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

THE

PREFACE.

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

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

caufes which have concurred to obftrudt the progrefs of Eaſtern literature-

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

Another ſillevious reaſon for the neglect of the Perſian language is the great ſcarcity of books, which are neceſſary to be read before it can be perfectly learned: the greater part of them are preſerved in the different muſeums and libraries of Europe, where they are ſhewn more as obje&s of curioſity than as ſources of information; and are admired, like the characters on a Chineſe ſcreen, more for their gay colours than for their meaning.

Thus, while the excellent writings of Greece and Rome are ſtudied by every man of a liberal education, and diffuſe a general refinement

through Our part of the world, the works of the Persians, a nation equally distinguished in ancient history, are either wholly unknown to us, or considered as entirely destitute of taste and invention.

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

There is nothing which has tended more to bring polite letters into difcredit, than the total infenfibility of commentators and criticks to the beauties of the authors whom they profefs to illuftrate: few of them feem to have received the fmalleft pleafure from the moft elegant compositions, unlefs they found fome miftake of a tranfcriber to be corrected, or fome eftablifhed reading to be changed, fome obfcure expreffion to be explained, or fome clear paffage to be made obfcure by their notes.

It is a circumftance equally unfortunate, that men of the moft refined tafte and the brighteft parts are apt to look upon a clofe application to the ftudy of languages as inconftent with their fpirit and genius: fo that the ftate of letters feems *to* be divided into two clafles, men of learning who have no tafte, and .men of tafte who have no learning.

M. de Voltaire, who excels all writers of his age and country in the elegance of his ftyle, and the wonderful variety of his talents, acknowledges the beauty of the Perlian images and fentiments, and has verified a very fine paffage from Sadi, whom he compares to Petrarch: if that extraordinary man had added a knowledge of the Afiatick languages to his other acquifitions, we fhould by this time have feen the poems and hiftories of Perfia in an

European drefe, and any other recommendation of them would have been unneceflary.

But there is yet another caufe which has operated more ftrongly than any before mentioned towards preventing the rife of oriental literature; I mean the fmall encouragement which the princes and nobles of Europe have given to men of letters. It is an*indifputable truth, that learning will always flourifh moft where the ampleft rewards are propofed to the induftry of the learned; and that the moft fhining periods in the annals of literature are the reigns of wife and liberal princes, who know that fine writers are the oracles of the world, from whofe teftimony every king, ftatek man, and hero muft exped the cenfure or approbation of pofterity. In the old ftates of Greece the higheft honours were given to poets, philofophers, and orators; and a fingle city (as an eminent writer* obferves) in the memory of one man, produced more numerous and fplendid monuments of human genius than moft other nations have afforded in a courfe of ages.

The liberality of the Ptolemies in Egypt drew a number of learned men and poets to their court, whofe works remain to the prefent

* Afchatn.

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

The nobles of our days consider learning as a subordinate acquisition, which would not be consistent with the dignity of their fortunes,

afcd fhould be left to thofe who toil in a lower fphere of life: **but** they do not reflekt on the many advantages which **the** ftudy of polite letters would give, peculiarly *to* perfons of eminent rank and high employments; who, in- ftead of relieving their fatigues by a ferief of unmanly pleafures, or ufelefs diverfions, might /pcnd their leifure in improving their know- ledge, and *in* converting with the great ftatef- men, orators, and philofophers of antiquity.

If learning in general has met with fo little encouragement, ftill lefs can be cxpected for that branch of it, which lies fo *hr* removed from the common path, and which the greater part of mankind have hitherto confidered as in- capable of yielding either entertainment or in- ftru£Hon : if pains and want be the lot of a fcholar, the life of an oricalift muft certainly be attended with peculiar hardfliips. Gentius, who publifhed a beautiful Perian work called *The Bed of Rnfes*, with an uicful but inelegant tranflation, lived obfeurely in Holland, and died in mifery. Hyde, who might have contributed greatly towards the progrefs of eaftern learning, formed a number of expensive projects with that view, but had not the fupport and aflift- ance which they deferved and required. The labours of Meninfki immortalized and ruined him: his dictionary of the Afiatick languages

is, perhaps, the most laborious compilation that was ever undertaken by any single man; but he complains in his preface that his patrimony was exhausted by the great expence of employing and supporting a number of writers and printers, and of raising a new press for the oriental characters. M. d'Herbelot, indeed, received the most splendid reward of his industry: he was invited to Italy by Ferdinand IL duke of Tuscany, who entertained him with that striking munificence which always distinguished the race of the Medici: after the death of Ferdinand, the illustrious Colbert recalled him to Paris, where he enjoyed the fruits of his labour, and spent the remainder of his days in an honourable and easy retirement. But this is a rare example: the other princes of Europe have not imitated the duke of Tuscany; and Christian VII. was reserved to be the protector of the eastern muses in the present age.

Since the literature of Asia was so much neglected, and the causes of that neglect were so various, we could not have expected that any single power would rouse the nations of Europe from their inattention to it; and they would, perhaps, have persisted in despising it, if they had not been animated by the most powerful incentive that can influence the mind of man: interest was the magical wand which

brought them all within one circle; interest was the charm which gave the languages of the East a real and solid importance. By one of those revolutions, which no human prudence could have foreseen, the Persian language found its way into India; that rich and celebrated empire, which, by the flourishing state of our commerce, has been the source of incredible wealth to the merchants of Europe. A variety of causes, which need not be mentioned here, gave the English nation a most extensive power in that kingdom: our India company began to take under their protection the princes of the country, by whose protection they gained their first settlement; a number of important affairs were to be transacted in peace and war between nations equally jealous of one another, who had not the common instrument of conveying their sentiments; the servants of the company received letters which they could not read, and were ambitious of gaining titles of which they could not comprehend the meaning; it was found highly dangerous to employ the natives as interpreters, upon whose fidelity they could not depend; and it was at last discovered, that they must apply themselves to the study of the Persian language, in which all the letters from the Indian princes were written. A few men of parts and taste, who resided in Bengal, have

since imufed themfelves with **the** literature of **the Eaft**, and have fpent their leifure in reading the poems and hiftories of Perfia; but they found a reafon in every page to regret their ignorance of the Arabick language, without which their knowledge muft be very circumfcribed and imperfected. The languages of Afia will now, perhaps, be ftudied with uncommon ardour; they are known to be ufeful, and will foon be found inftructive and entertaining; the valuable manufcripts that enrich our publick libraries will be in a few years elegantly printed; the manners and fentiments of the eaftem nations will be perfectly known; and the limits of our knowledge will be no lefs extended than the bounds of our empire.

It was with a view to facilitate the progrefs of this branch of literature, that I reduced to order the following inftruftions for the Perlian language, which I had colle&ed feveral years ago; but I would not prefent my grammar to the publick till I had considerably enlarged and improved it: I have, therefore, endeavoured to lay down the cleared: and moft accurate rules, which I have illuftrated by feledt examples from the moft elegant writers; I have carefully compared my work with every compofition of the fame nature that has fallen into my hands; and though on fo general a fubjeft I muft have

made feveral obfervations which are common ta all, yet I flatter myfelf that my own remarks, the difpofition of the whole book, and the paf-fages quoted in it, will fufficiently diftinguifti it as an original production. Though I am not confcious that there are any effential miftakes or omiftions in it, yet I am fenfible that it falls very fhort of perfection, which feems to with-draw itfelf from the purfuit of mortals, in pro-portion to their endeavours of attaining k; like the talifman in the Arabian tales, which a bird carried from tree to tree as often as its puriuer approached it. But it has been my chief care to avoid all the harfti and affected terms of art which render moft dida&ick works fo tedious and unpleafant, and which only perplex the learner, without gi\ing him anv real knowledge: I have even refrained from making any enqui-ries into general grammar, or from entering into thofe fubje&s which have already been fo ele-gantly diicufled by the moil: judicious philo o-pher*, the moft learned divine-f-, and the moft laborious fcholar of the prefent age^.

It was my firft delign to prefix to the gram-mar a hiftory of the Perfian language from the

* S t Herman.

*† A (hort Iitrodu&ion to Englft Grammar.

‡ The grammar prefixed tu iiu *D.ctionay* of the Englifh Lai* guage.

time of Xenophon* W our days, and to have added a copious praxis of tales and poems extracted from the classical writers of Persia; but as those additions would have delayed the publication of the grammar, which was principally wanted, I thought it advisable to reserve them for a separate volume, which the publick may expect in the course of the ensuing winter. I have made a large collection of materials for a general history of Asia, and for an account of the geography, philosophy, and literature of the eastern nations, all which I propose to arrange in order, if my more solid and more important studies will allow me any intervals of leisure*.

I cannot forbear acknowledging in this place the signal marks of kindness and attention, which I have received from many learned and noble persons; but General Carnac has obliged me the most sensibly of them, by supplying me with a valuable collection of Persian manuscripts on every branch of eastern learning, from which many of the best examples in the following grammar are extracted. A very learned Professor at Oxford has promoted my studies with that candour and benevolence

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

† Dr. HUNT.

which To eminently dirtii^ii(h him; and many excellent men that are **the** principal ornaments of that univerfity have conferred the higheft favours on me, of which I (hall ever retain a grateful *fenfe*: but I take a Angular pleafure in confeffing that I am indebted to a foreign nobleman* for the little knowledge which **I have** happened to acquire of the Perfian language; and that my zeal for the poetry and philology of the Afiaticks was owing to his convocation, and to the agreeable correpondence with which he fill honours me.

Before I conclude this Preface it will be proper to add a few remarks upon the method of learning the Perfian language, and upon the advantages which the learner may expect from it. When the ftudent can read the characters with fluency, and has learned the true pronounciation of every letter from the mouth of a native, let him perufe the grammar with attention, and commit to memory the regular inflexions of the nouns and verbs: he needs not burden his mind with thofe that deviate from the common form, as they will be infenfibly learned in a fliort courfe of reading. By this time he will find a dictionary neceffary, and I hope he will believe me, when I aflert from a long experience, that,

* Baron RcvrsKz.

whoever possesses the admirable work of Me-tiinflci, will have no occasion for any other dictionary of the Perfian tongue. He may proceed by the help of this work to analyse the passages quoted in the grammar, and to examine in what manner they illustrate the rules; in the mean time he must not neglect to converse with his living instructor, and to learn from him the phrases of common discourse, and the names of visible objects, which he will soon imprint on his memory, *if* he will take the trouble to look for them in the dictionary: and here I must caution him against condemning a work as defective, because he cannot find in it every word which he hears; for sounds in general are caught imperfectly by the ear, and many words are spelled and pronounced very differently.

The first book that I would recommend to him is the Gulistan or *Bed of Roses*, a work which is highly esteemed in the East, and of which there are several translations in the languages of Europe: the manuscripts of this book are very common; and by comparing them with the printed edition of Gentius, he will soon learn the beautiful flowing hand used in Persia, which consists of bold strokes and flourishes, and cannot be imitated by our types. It will then be a proper time for him to read some short and easy chapter in this work, and to

tranflate it into his native language with the utmoft exa&nefs* let him then lay afide the original, and after a proper interval let him turn the fame chapter back into Perfian by the affiftance of the grammar and dictionary j let him afterwards compare his fecond tranflation with the original, and correct its faults according to that model. This is the exercife fo often recommended by the old rhetoricians, by which a ftudent will gradually acquire the ftyle and manner of any author, whom he defires to imitate, and by which almoft any language may be learned in fix months with eafe and pleafure. When he can exprefs his fentiments in Perlian with tolerable facility, I would advife him to read fome elegant hiftory or poem with an intelligent native, who will explain to him in common words the refined expreffions that occur in reading, and will point out the beauties of learned allufions and local images. The moft excellent book in the language is, in my opinion, the collection of tales and fables called *Anvah Sobeiliby* Auflein Vaez, furnamed Cafhefi, who took the celebrated work of Bidpai or Pilpay for his text, and has comprifed all the wifdom of the eaftern nations in fourteen beautiful chapters. At fome leifure hour he may defire his Munfhi or writer to tranfcribe a fection from the Guliftan, or a fable of Cafhefi, in the com-

mon broken hand used irt India, which he will learn perfectly in a few days by comparing all *its* turns and contractions with the more regular hands of the Arabs and Perfians: he muft not be difcouraged by the difficulty of reading the Indian letters, for the characters are in reality the fame with thofe in which our books are printed, and are only rendered difficult by the frequent omiffion of the diacritical points, and the want of regularity in the pofition of the words: but we all know that we are often at a lofs to read letters which we receive in our native tongue; and it has been proved that a man who has a perfect knowledge of any language, may, with a proper attention, decypher a letter in that idiom, though it be written in characters which he has never *feen* before, and of which he has no alphabet.

In fhort, I am perfuaded, that whoever will ftudy the Perfian language according to my plan, will in lefs than a year be able to tranflate and to anfwer any letter from an Indian prince, and to converfe with the natives of India, not only with fluency, but with elegance. But if he deires to diftinguifh himfelf as an eminent tranflator, and to underftand not only the general purport of a Compofition, but even the graces and ornaments of it, he muft neceflarily learn the Arabick tongue, which is blended

with the Perfian in fo Angular a manner, that one period often contains both languages, wholly diftindt from each other in expreflion and idiom, but perfectly united ia *fenfe* and conftruction. This muft appear ftrange to an European reader; but he may form fome idea of this uncommon mixture, when he is told that the two Afiatick languages are not always mixed like the words of Roman and Saxon origin in this period, "The true law is right reafon, conformable to the nature of things; which calls us to duty by commanding, deters us from fin by forbidding*;" but as we may fuppofe the Latin and Englifh to be connected in the following fentence, "*The true lex is re&a ratio, conformable naturae, which by commanding vocet ad officium, by forbidding a fraude deterrcat.*"

A knowledge of thefe two languages will be attended with a variety of advantages to thofe who acquire it: the Hebrew, Chaldaick, Syriack, and Ethiopiean tongues are dialeds of the Arabick, and bear as near a reiemblance to it as the Ionick to the Attick Greek j the jargon of Indoftan, very improperly called the language of the Moors, contains fo greajt a number of Perfian words, that I was able with very littlp

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

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

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

of native genius, and to gather the flowers of unrestrained and luxuriant fancy

* My professional studies having wholly engaged my attention, and induced me not only to abandon oriental literature, but even to efface, as far as possible, the very traces of it from my memory, I commit the conduct and revision of this edition of my Grammar, and the composition of the Index to Mr. Richardson, whose skill I have a perfect confidence, and from whose application to the eastern languages, I have hopes that the learned world will reap no small advantage,

A
GRAMMAR
 OF THE
 PERSIAN LANGUAGE.

OF LETTERS.

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

There are thirty-two Persian letters.

	IV.	III.	II.	I.	
	FINAL ^S .		INITIALS and MEDIAL ^S .		
	Connected.	Unconnected.	Connected.	Unconnected.	
Alif.	{		{		A.
Ba.	ب	ب	ب	ب	B.
Pa.	پ	پ	پ	پ	P.
Ta.	ت	ت	ت	ت	T.

IV. III. II. I.

FINALS.

INITIALS and MEDIALS.

Conne&ed. Unconneded.

Conne&ed. Unconneded.

	FINALS.		INITIALS and MEDIALS.		
	Conne&ed.	Unconneded.	Conne&ed.	Unconneded.	
Sa.	ث	ث	ث	ث	S.
Jim.	ج	ج	ج	ج	J.
Chim.	چ	چ	چ	چ	Ch.
Hha.	ح	ح	ح	ح	Hh.
Kha.	خ	خ	خ	خ	Kh.
Dal.	د	د	د	د	D.
Zal.	ذ	ذ	ذ	ذ	Z.
Ra.	ر	ر	ر	ر	R.
Za.	ز	ز	ز	ز	Z.
Zha.	ژ	ژ	ژ	ژ	Zh.
Sin.	س	س	س	س	S.
Shin.	ش	ش	ش	ش	Sh.
Sfad.	ص	ص	ص	ص	Sf.
Zzad.	ض	ض	ض	ض	Zz.
Ta.	ط	ط	ط	ط	T.
Zza.	ظ	ظ	ظ	ظ	Zz.
Ain.	ع	ع	ع	ع	A.
Gain.	غ	غ	غ	غ	G.
Fa.	ف	ف	ف	ف	F.
Kaf.	ق	ق	ق	ق	K.
Caf.	ک	ک	ک or گ	ک	K.
Gaf.	گ	گ	گ	گ	G.
Lam.	ل	ل	ل	ل	L.

	IV.	III.	II.	I.	
	FINALS.		INITIALS and MEDIALS.		
	Connected.	Unconnected.	Connected.	Unconnected.	
Mim.	م	م	م	م	M.
Nun.	ن	ن	ن	ن	N.
Vau.	و	و	و	و	V.
Ha.	ه	ه	ه	ه	H.
Ya.	ي	ي	ي	ي	Y.
Lam-alif	لا	لا	لا	لا	

The fecond and fourth columns of thefe ^p, ters from the right hand are ufed only when they are connected with a preceding letter; as محمد Mohammed. Every letter fhould be conne<5ted with that which follows it, except thefe feven; ا alif, د dal, ذ zal, ر ra, ز za, ژ zha, and و vau, which are never joined to the following letter, as will appear from the words برگ berk a leaf, داوری da ver i a dominion.

Though the perfe&t pronunciation of thefe letters can be learned only from the mouth of a Perifian or an Indian, yet it will be proper to add a few obfervations upon the moll remarkable of thctru

OF CONSONANTS.

It will be needlefs to fay much of the three firft confonants ت پ ب fince their found is exactly the fame as our *b > p*, and *l*, in the words *bar*, *peer*, and *too*, which would be written in perfian پیر بار and تو.

ث

This letter, which the Arabs pronounce like a *th*, has in Perfian the fame found with a س or *x*, as ابو لیث Abu Lcis, a proper name. It might, therefore, have been rejefted from the Perfian alphabet without any inconvenience;

but it is useful in (showing the origin of words, *Mit* is seldom, or never, used in any that are not Arabic. The same may be observed of the following letters, ق غ ع ظ ط ض ص ح which rarely occur in words originally Persian.

چ and ج

The first of these letters answers to our soft *g* in *gemj* which a Persian would write چم or to our *j* in *jar* جار: the second of them چounds exactly like our *ch* in the words *cherry*, *cheeky* as چرکس *Chirkes* *Circaffia*.

- is a very strong aspirate, and may be expressed in our characters by a double *b*, as *Jb**. *hhal a condition*.

خ

خ is formed in the throat, and has a sound like the German *ch*; but the Persians pronounce it less harshly than the Arabs, and give it the sound of *c* before *a*, *o*, or *u* in the Turkish dialect, as خان *chan a lord* which a Florentine would pronounce like *can*. This is the word so variously and so erroneously written by the Europeans. The sovereign lord of Tartary is

neither the *cham*, as our travellers call him, nor the *ban*, as Voltaire will have it, but the خان khán, or cán, with an aspirate on the first letter.

د

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

ذ

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

ر

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

ز

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

ژ

TEls letter has the found of our *f* in the words *pfeafure*, *treafure*; and correponds precifely with the foft *g* of the French in *gens*, or their *j* in *jour*. It may be expreiled in our cha&ers by *zh*, as ژاله *zhaleh dew*; for it has the fame relation to *z* which *Jh* has to *s*.

ش and س

ش and س are our *s* and *Jh*, as سلیم شاه *Se- lim fhah king Se/im*.

ظ ط ض ص

Thefe four letters are pronounced by the Arabs in a manner peculiar to themfelves; but in Perfian they are confounded with other letters, ص differs little from س as صدر *Sad- dar the name of a Perfian book*; and ظ has nearly the fame found with ت as عطر *otr effence*; a word often ufed in Englifh, fince our connection with India, to denote the precious perfume called *otter of rofes*. The word is Arabick, as the letters ع and ط fiifiiciently prove. ض and ط differ very little from *j*; but they are pronounced more forcibly, and may be expreiled by *zz*, as نظامی *Nezzami the name of a poet*; خضر *Khezzer the name of a prophet in the eajlerri romances*.

ع and غ

These **two** letters are extremely harsh in the pronunciation of the Arabs. The found of ع, says Meninflu, *eji vox vituli matrefo vocantia*; but in Perfian it is a sort of vowel, and answers generally to our broad #, as **عرب** Arab *the Arabians**, **عين** ain *a fountain*. Sometimes it has a found like our *o*, as in the word before-mentioned, **عطر** otr *perfume*. As to غ it is commonly pronounced in Perfia like our hard *gh* in the word *gbojiy* as **غلام**: *gholam a boy, afervant*.

ف

ف has the found *off in fall*, as **فلي** an omen.

ك and ق

ق is another harsh Arabick letter, but in Perfian it is often confounded with **ك**, which has the found of our £, as **كرمان** Kerman *the province of Car mania*; **قاف** Kaf *a fabulous mountain in the Oriental tales*.

گ

When **ك** has three points above it, the Persians give it the found of *g* in the word *gay*, as **گولستان** gulirtan *a bed of roses*; but these points are very seldom written in the Perfian manuscripts; so that the distinction between **ك** and

and **گ** **شک** can be learned only by use: thus they often write **کلاب** *rofe-water*, and pronounce it gulab.

ن م ل .

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

fr

s is a flight aspiration, and is often redundant, as **بهار** *behar the spring*, which is pronounced almost like bear; **هرات** *Herat a city in the province of Corafan* which the Greeks call Aria; \$ therefore is the /; of the French in *bonnete*, whence came our *honeji* without an aspiration* At the end of a word it frequently sounds like a vowel, as **که** *ke*, which has the same sense and pronunciation as the Italian *che* which.

OF VOWELS.

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

اَكْرَ انْ تُرْكِ شِيرَازِي بَدَسْتِ اَرَدِ دِلِ مَارَا
بِكْهَالِ هِنْدُوِيَشِ بَكْشَمِ سَمَرْقَنْدِ وَ بُخَارَا

Egher an turki Shirazi bedeft ared dili mara
Bekhali hinduifli bakfhem Samarcand u Bok-
harara.

The mark ° placed above a consonant shows that the syllable ends with it, as سَمَرْقَنْدِي Samar-can-di a native of Samarcand; the first of which syllables is short, the second and third long by position, and the last long by nature: but this belongs to the prosody. These short vowels are very seldom written in the Persian books; and the other orthographical marks are likewise usually suppressed except Medda ~, Hamza *, and Tefhdid"; the two first of which are most common.

Medda above an I gives it a very broad sound, as ^ITaun: Hamza supplies the place of ي in words that end in ; it therefore sometimes represents the article, as name'i a hooky or denotes the former of two substantives, as مَشْك *3U nafei muflik a bag of musk; or, lastly, it marks the second person singular in the compound preterite of a verb, as dudci, which would regularly be دَادِ اَيِ dudeh i thou hast

given. Tefhdid ihews a confonant to be doubled, as **طَرَّة** turrch *a lock of hair*.

The omiffion of the /hort vowels will at firft perplex the ftudent; fince many words that are compounded of the fame confonants, have different fenfes according to the difference of the vowels omitted: but until he has learned the exact pronunciation of every word from a native, he may give every fhort vowel a kind of obfeure found very common in Englifh, as in the words *fun, bird, mother*, which a Mahometan would write without any vowel, *fn, brd, mthr* y thus the Perfian word **بد** bd may be pronounced like our *bud*.

Vau **و** and Ya **ي** are often ufed as confonants, like our *v* and *j*s thus, **وان** Van *a town in Armenia* **زجان** u vaiy juvenis, *giovane, young*; **يمن** Yemen, that province of Arabia which we call *the happy*; **خدايار** Khodayar, a proper name fignifying *the friend of God*. **و** before I often lofes its found, as **خوان** khan *a table*.

I would not advife the learner to ftudy the parts of fpeech until he can read the Perfian characters with tolerable fluency; which he will foon be able to do, if he will fpend a few hours in writing a page or two of Perfian in Englifh letters, and reftoring them after a fhort interval to their proper characters by the help of the al-

phabet. I {hall clofe this fe&ion with a piece of Perfian poetry written both in the Afiatick and European characters: it is an ode by the poet Hafiz, the firft couplet of which has been already quoted; and a tranflation of it fhall be inferted in its proper place.

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

Bedeh fake'e mei bakee ke der jennet nek-
 hahi yaft,
 Kunari abi rucnabad va gulgh(heti mufellara.

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

Fugan kein lulian ihokhi fliiringari ihchriU
 thob
 Chunan berdendi fabr az dil ke turkan khani
 yagmara.

ز عشق فاتهم ما جبال یار مستغنیست
 باب ورتک وخال وخط چه حاجت روی
 زیبارا

Ze eshki nátemámi má jemáli yári mustag-
nift

Beáb u reng u khál u khatt che hájet ruyi
zibára.

حدیث از مطرب و می گوو راز دهر کمتر

جو

که کس نکشود و نکشاید بحکمت این
معمارا

Hadís az mutreb u mei gú va rázi dehri
kemter jú

Ke kes nekshud u nekshaied bchikmet ein
moammára,

من از آن حسن روزافزون که یوسف
داشت دانستم

که عشق از پرده عصمت برون ارد زلیخارا

Men az ân husni ruzaszún ke yusuf dashti
danestem

Ke eshk ez perdéi ífmet berún ared zuleik-
hára.

نصیحت گوش کن جانا که از جان دوستتر
دارند

جوانان سعادت‌بند پند پیر دانارا

Nasihet goftu kun iana ke az jan doftiter da-
rend

Juvaijani faadetmendi pendi peeri danara

بدم گفتمی و خرسندم عفاک الله نکو
گفتمی

جواب تلخ میزید لب لعل شکرخوارا

Bcdem gufti va khurfendem afak alia neku
gufti

Juvabi telkhi mizeibed lebi Jali fhkerkh&ra,

غزل گفتمی و در سفتی بیا و خوش
بخوان حافظ

که بر نظم تو افشاند فلک عقد ثریارا

Gazci gufti va dujrr fufti bea va khofh buk-
han Hafiz

Ke ber nazmi to afthaned fclek ikdi furiara.

In this specimen of Persian writing the learner will observe a few combinations of letters, which he must by no means forget; as لا lamelif, compounded of ل / and I a, in the word مصلا mofella: but the most usual combinations are formed with خ ج ح which have the singular property of causing all the preceding letters to rise above the line, as بخارا nakcheer,

نخچیر nakhara, تصحیم tas-heeh. The letters that precede م *m* are alio fometimes raifed.

The Arabick characters, like thofe of the Europeans, are written in a variety of different hands; but the moft common of them are the نسخی Niikhi, the تعلیق Talik, or *hangings* and the شکسته Shekefteh, or *broken*. Our books are printed in the Nifkhi hand, and all Arabick manufcripts, as well as moft Perfian and Turkifh hiftorics, are written in it; but the Perfians write their poetical works in the Talik, which anfwers to the mort: elegant of our Italick hands. As to the Shekefteh, it is very irregular and inelegant, and is chiefly ufed by the idle Indians, who will not take time to form their letters perfectly, or even to infert the diacritical points; but this hand, however difficult and barbarous, muft be learned by all men of bufinefs in India, as the letters from the princes of the country are feldom written in any other manner. A fpecimen of thefe different forms of writing is engraved, and inferted at the end of this Grammar.

OF NOUNS; AND FIRST, OF GENDERS.

TUE reader will foon perceive with pleafure a great refemblance between the Perfian and

per&ian languages, in the facility and simplicity of their form and construction: the former, as well as the latter, has no difference of termination to mark the gender, either in substantives or adjectives; all inanimate things are neuter, and animals of different sexes either have different names, as **پسر** *puser* a boy, **کنیز** *keneez* a girl, or are distinguished by the words **نر** *tier* male, and **ماده** *made* female as **شیر نر** *sheer ner* a lion, **ماده شیر** *fheeri* made a lioness.

Sometimes, indeed, a word is made feminine, after the manner of the Arabians, by having added to it, as **معشوقه** *mefhuk* a friend, *amicus*, **معشوقه** *mefhuka* a *mistletoe*, as in this verse:

کل در برو می بر کف و معشوقه بکامست

Flowers are in my bosom, wine in my hand;
and my mistletoe yields to my de fire.

But in general, when the Persians adopt an Arabick noun of the feminine gender, they make it neuter, and change the final **ه** into **ت**; thus **نعمة** *nimet* a benefit is **نعت** *net*; and almost all the Persian nouns ending in **ه**, which are very numerous, are borrowed from the Arabs,

OF CASES.

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

Nominative, **پسر** *pufer a child.*

Dative and Acc. **پسرا** *puferra to a child or the child.*

When the accusative is used indefinitely, the syllable **ی** is omitted, as **گل چیدن** *gulchiden to gather a flower, that is, any flower;* but when the noun is definite or limited, that syllable is added to it, as **گلرا چید** *gulra chid he gathered the flowery that is, the particular flower.* There is no genitive case in Persian, but when two substantives of different meanings come together, a *kefra* or *short e* (^) is added in reading to the former of them, and the latter remains unaltered, **مشک ختن** *the must cfl Tartary,* which must be read *muſhke Khoten.* The same rule must be observed before a pronoun possessive; as **پسر من** *puiere men my child:* and before an adjective; as **شیشیر تابناک** *ftiemfhire tabnak a brightfcymitar.* If the first Word ends in **!** or **و** the letter **ی** is affixed to

it; as پاشا پاشا *pafha a bajha*, پاشاي موصل *pafliai Moufcl the bajha of MoufeL* ميوها *mivaha fruits*, ميوهاي شيرين *mivahai fhirteen sweet fruits*: if nouns ending in come before other nouns or adjectives, the mark Hamza is added to them, as چشمه حيوان *chefhmei heyvan the fountain of life*.

The other cafes are exprefTed for the moil part, as in our language, by particles placed before the nominative, as

Vocative, اي پسر *ai pufcr O child*.

Ablative, از پسر *az pufcr from a child*.

The poets, indeed, often form a vocative cafe by adding I to the nominative, as ساقما *fakia O cup-hearer*, شاها *fhaha O king*; thus Sadi ufes بلبلا *bulbula* as the vocative of بلبل *bulbul a nightingale*.

بلبلا مزده بهار بيار
خبر بد بيوم باز بگذار

Bring, O nightingale, the tidings of fpring;
leave all unpleufant news to the owl.

In fome old compositions the particle مر *mer* is prefixed to the accusative cafe; as اورا ديدم *mer ora deedem If aw bim* but this is either

obfolete or inelegant, and is feldom ufed by **the** moderns.

The reader, who has been ufed to the inflexions of European languages, will, perhaps, be pleafed to fee an example of Perfian nouns, as they anfwer to the cafes in Latin:

گل gul a rofe, rofa.

Singular.

Nom, گل a rofe, rofa.

Gen. گل of a rofe, rofo.

Dat. گل to a rofe, rofae

Ace. گل the rofe, rofam.

Voc. ای گل O rofe, o rofa,
?oct. گل

Abl. از گل from a rofe, rofa.

• • • • •

گل rofes, rofæ.

گل of rofes, rofarum.

گل to rofes, rofis.

گل the rofes, rofas.

ای گل O rofes, ô rofæ.

از گل from rofes, rofis.

بلبل bulbul a nightingale.

Singular.

Nom. and Gen. بلبل a nightingale.

Dat. and Acc. بلبلا to a nightingale.

Voc. اي بلبلا (Poet بلبلا) O nightingale.

Abl. از بلبلا from a nightingale.

Plural.

Nom. and Gen. بلبلان nightingales.

Dat. and Acc. بلبلانرا to nightingales.

Voc. اي بلبلان O nightingales.

Abl. از بلبلان from nightingales.

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

Bov* bring the wine, for the season of the rose approaches; let us again break our vows of repentance in the midst of the roses. O Hafiz, thou desirest, like the nightingales, the presence of the rose: let thy very soul be a ransom for the earth where the keeper of the rose-garden walks!

I shall in this manner quote a few Persian couplets, as examples of the principal rules in this grammar: such quotations will give some variety to a subject: naturally barren and unpleasing will serve as a specimen of the orien-

tal ftyle; and will be more eafily retained in **the** memory than rules delivered in mere profe.

OF THE ARTICLE.

Our article *a* is fupplied in Perfian by adding the letter **ي** to a noun, which retrains it to the fingular number; as **كلي** *guli a jingle roje*;

رفتم بباغ صبحدمي تا چينم كلي
آمد بکوشن ناکهم آواز بلبلي

One morning I went into the garden to gather a rofe, when on a fudden the voice of a nightingale ftruck my ear.

Without this termination **كل** *gul* would fignify *rojes* or *flowers* collectively, as

مي خواه و كل نشان كن

Call for wine, and feat ter flowers around.

When a noun ends in *g* the idea of unity is exprefled by the mark Hamza, as **چشمه** *chefhmei a jingle fountain.*

OF NUMBERS.

From the two examples in a preceding fe<5tion it appears that the Perfian plural is formed by

adding <^l or l& to the lingular: but these terminations are riot, as in many languages, wholly arbitrary; on the contrary they are regulated with the utmost precision. The names of animals form their plural in ^ f, as

شُرک gurk *a wolf.*

پلنک pelenk *a tyger.*

شُرکان gurkan *wolves.*

پلنکان pelenkan *tygers.*

but words which lignify things without life make their plurals by the addition of the syllable 1\$, as

بال bal *a wing.*

ساحل sahil *a shore.*

بالها balha *wings.*

ساحلها sahilha *shores.*

Both these plurals occur in the following elegant distich.

شب تاریک و بیم موج و شر دابی چنین
هایل

کجا دانند حال ما سبکباران ساحلها

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

There are, however, a few exceptions to these rules: the names of animals sometimes make their plurals in ها as well as in ان, as شتر *shütür a camel*, شترها *shütürha* and انان *shüttüiran camels*; and on the other side the names of things sometimes have plurals in ان, as لب *leb a lip*, لبان *leban lips*.

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

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

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

Singular.

نوازش *nüwazish a favour.*

قلعة *kalat a castle.*

Plural.

نوازشات *nüwazishat favours.*

قلعجات *kalajat castles.*

But these muft be considered as barbarous, and **are** a proof that the late dreadful commotions **which** have ruined the empire of the Perfians, **have** begun to deftroy even the beautiful lim- plicity of their language.

It muft not be omitted* that the Arabick fubftantives frequently have two forts of plurals, one formed according to the analogy of the Perfian nouns, and another after the irregular manner of the Arabians; as عيب *aib a vice*, عيبها *aibha* and عوايب < *avaib vices*-, كاله *a calfe*, قلعه *kalaha* and قلاع *al a cajiles*-, نايب *nayib a viceroy*, plur. نواب *navab*, which our countrymen have mistaken for the fingular number, and fay very improperly *a nabob*. This is one argument out of a great number to prove the impoffibility of learning the Perfian language accurately without a moderate know- ledge of the Arabick; and if the learner will follow my advice, he will perufe with attention the Arabick grammar of Erpenius* before he attempts to tranflate a Perfian manufcript.

* There are two fine editions of this grammar, the firft published by the very learned Gullius and the fecond by the late Albert Schultens j both thefe Oricutalirts have addead a number of Arabick odes and elegies, which they have explained in excellent notes : but thefe editions are fcaree, and Mtniniki has inferred in his grammar the Jubilance of Erpenius, with many new remarks.

OF ADJECTIVES.

The **Perfian** adjectives **admit of no variation**, but in **the** degrees of companion **The pofitive** is **made** comparative by adding to it **تر**, and fuperlative by adding **ترین**, as

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

Our *than* after a comparative is exprefied by the prepofition *az*, as

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

The brightnefs of thy face is more fplendid than the cheek of day; the blacknefs of thy locks is darker than the hue of night.

ماه نیکوست ولی روی تو زیباتر از وست
سرود لجوست ولی قدّ تو دلجوتر از وست

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

An adjective is fometimes ufed fubflantively, and forms its plural like a noun, as **حکیمان**

Obi. **تورا tura tbee.**

شمارا shumará you.

j! o *Hi.*

Sing, jI o *he, Jht, or ih*

Plur. **اینتان itnan tthey.**

Obi. **اورا óra him, her, or it.**

ایشانرا ishánra them.

The poets often use ^ L i for <jUuf, as

همیرقتم و کوفتم مغز شان
تهی کردم از پیکر نغز شان

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

After a preposition 4! is often changed into
وي or و or اوي oë, as

چون شاه جهاندار بنمود روی
زمینرا ببوسید و شد پیش اوي

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

Sometimes after the preposition ب in, the
letter <3 is inferted to prevent the hiatus, as
بدو bedo for باو bed in it-, the same may be

observed of بدن *bedân* for بآن *bêân* *in that*,
بدین *bedeen* for باین *in this**.

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

Sing. دل من *dili men* *my heart*.

دل تو *dili to* *tby heart*.

دل او *dili o* *his or her heart*.

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

دلهاي شما *dilhaï shuma* *your hearts*.

Poet. تان

دلهاي ايشان *dilhaï ishân* *their hearts*.

Poet. شان

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

دل من *dilem* *my heart*.

دل تو *dilet* *tby heart*.

دل او *dilesh* *his or her heart*.

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

Omne crede diem *tibid* illuxisse supremum.

جامهٔ ام *jámei am my robe.*

جامهٔ ات *jámei at thy robe.*

جامهٔ اش *jámei ash his or her robe.*

مویم *mûim my hair.*

مویت *mûit thy hair.*

مویش *mûish his or her hair.*

In poetry, and fometimes in profe, the oblique cafes of the perfonal pronouns are alfo expreffed by *ت م* and *ش*, as

خوشا شیراز و وضع بی مثالش
خداوند! نگهدار از زوالش

Joy be to Shiraz and its charming borders! O heaven, preferve *it* from decay.

Thefe oblique cafes are joined to any word in the fentence which the poet finds convenient; thus in the couplet juft quoted the pronoun *ش* *it* is added to *زوال*; fo in the following diftich, *ت* the dative of *تو* *thou*, is placed after the conjundion *نر* *gher* *if*.

بھی سجاده رنکین کن شرت پیر
مغان گوید

که سالک بیخبر نبود ز راه و رسم منزلها

Tinge the facred carpet with wine, if the matter

of the feaft orders *thee-*, for he that travels is not ignorant of the ways and manners of banquet-houfes_f

Our reciprocal pronouns *oyon* and *felf* are exprefled in Perfian by the following words, which are applicable to all perfons and fexes_j as

£"Jom. خودش or خود
خويش or خويشتن
or خوي
QbL خود را
خويشتن را

thus we may ufe

خود من *myself*.
خود تو *tbyself*.
خود او *his* or *herself*;
خود ما *ourselves*.
خود شما *yourselves*.
خود ايشان *themselves**.

* I here ufe *his filf* and *their felvts* inftead of the corrupted words *hiwfilf* and *them/elves* ; in which ufage I am juftified by the authority of Sidney, and of other writers in the reign of Elizabeth: *filf* feems to have been originally a noun, and was, perhaps, a fynonymous word for *foul*; according to Locke's definition of it, *f St'tfii* that confeious thmking thing, which is fenfibleor confeiow* " of pleafure and pain, capable of happinefs and mifery :'' if \$bia

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

Singular.

خون آمدم *ipse veni.*

خون آمدي *ipse venisti.*

خون آمدند *ipse venit.*

Plural,

خون آمديم *ipji venimus.*

خون آمديد *ipji venistis.*

خون آمدند *ipji venerunt.*

The word *CSyL.* seems to be redundant in the following beautiful lines of Sadi,

داني چه گفت مرا ان بلبل سحري
تو خود چه آدمي كز عشق بيخبري

Soft thou know what the early nightingale said to me? " What sort of man art thou, that " canst be ignorant of love?"⁵

When **خون** is used as a pronoun possessive, it answers to the Greek *σφετερος*, and signifies *my, thy, our, your, his or her, and their*, according to

observation be just, the Arabs have exactly the same idiom, for their *نفسه في نهر* *foul*, answers precisely to *our/iff*, as *صبي رمي* " a boy threw *hhsfclj* into a river/*

the pgrfou and number of the principal veib in tfe fentence; as in this couplet of Hafiz,

محرم راز دل شیدای خود
کس نهی بینم زخاص و عامرا

I fee no paan, either among the nobles or the populace, to whom I can fruft the fecret of my affli&ed heart.

The demonftratiye pronouns are the folw Jowing:

این *this*,

Sing. این *this*.

Plur. اینان *theſe*.

or اینها

Oblique caſes, اینرا

اینانرا

or اینهارا

آن *that*.

Sing. آن *that*.

Plur. آنان *theſe*,

or آنها

Oblique caſes, آنرا

آنانرا

or آنهارا

When ^ j l een is prefixed to a noun, fo as to

form one word, it is frequently changed into J im, as u«u£**1 imfheb *to-night*;

تعالیٰ اللہ چه دولت دارم امشب
که آمد ناکهان دلدارم امشب

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

andjjwj imruz *to-day*,

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

" This day is a day of mirth, and joy, and the
" feast of spring; this day my heart obtains
" its delires, and fortune is favourable."

The words (j V and ^ T j l prefixed to pronouns *personal*, change them into *pojjeifives*, and are read with a short vowel, *am to* or *ez am to*, i. e. *thine*, as

ماه کنعان من مسند مصر آن تو شد

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

The relatives and interrogatives are supplied by the invariable pronouns A£=? ke and 4 ^ che, of which the former usually relates to persons,

and the latter to things: in the oblique cases of these pronouns the final *B* is absorbed before the syllable as

Nom. *که* *who.*

چه *which.*

Obl. *کرا* *whom.*

چرا *which.*

کی and *چی* are interrogatives, and are very often joined to the verb *C^J*, as *کیست* *who is it?* *کج*KAa** *what is it?*

یا ربّ آن شاهوش ماه رخ زهره جبین
در یکتای که و کوهر یکدانه
کیست

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

میخواره و سر کشته و زندیم و نظر باز
وانکس که چنین نیست در این شهر
کدامست

We are fond of wine, wanton, difflblute, and

with rolling eyes; but *who* is there in this city that has not the same vices?

Our *foever* is exprefTed in Perfian by هر or هران prefixed to the relatives, as

هر نکه and هر که *whofoever*.

هر آنچه and هر چه *whatfoever*.

OF VERBS.

The Perfians have adive and neuter verbs like other nations ; but many of their verbs have both an adive and neuter *fenfe*, which can be determined only by the conftrudion. Thefe verbs have properly but one conjugation, and but three changes of tenfe; the imperative, the aorift, and the preterite; all the other tenfes being formed by the help of the particles می and همی, or of the auxiliary verbs هستن or بودن *to be*, and خواستن *to be willing*. The paffive voice is formed by adding the tenfes of the verb fubftantive شدن to the participle preterite of the adive; خوانده شد. // *was read*. The inflexions of thefe auxiliaries muft be here exhibited, and muft be learned by heart, as they will be very ufeul in forming the compound tenfes of the adive verbs.

The present tense of this verb is irregular, but very easy, and must be carefully remembered, as it is the model for the variations of persons in all tenses.

Indicative Mood, Present Tense.

Sing. *ام I am.*
اي thou art.
است be is.

Plur. *ايم we are.*
ايد ye are.
اند they are.

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

Sing. *منم ego sum.*
تويي tu es.
اوست ille est.

Plur. *مايم nos sumus.*
شمايد vos estis.
ايشانند illi sunt.

With adjectives,

شادم I am glad.
شادي thou art glad.
شانست be is glad.

شادیم *we are glad.*
 شادید *you are glad,*
 شانند *they are glad.*

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

راهیست راه عشق که هیچش کناره
 نیست

آنجا جز آنکه جان بسپارند چاره نیست

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

Second Present from the defective **هستن** *to be*,

Sing. هستم *I am.*
 هستی *thou art.*
 هست *he is.*

Plur. هستیم *we are.*
 هستید *you are.*
 هستند *they are.*

Preterite.

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

P I u بوديم *e were.*
 بوديد *you were**
 بودند *they were.*

Preterite Imperfett.

&c. مي بود مي بودي مي بودم

Compound Preterite*

S i n ام بوده *I v e been.*
 (r se) نوده اي *thou haft been.*
 بوده است *he has been.*

P l u ايم بوده *e have been,*
 ايد بوده *you have been,*
 اند بوده *they have been.*

Preterpluperfett.

Sing. (م) بوده شدم *I had been.*
 بوده شدي *thou hadst been.*
 بوده شد *he had been.*

Plur. بوده شديم *we had been.*
 بوده شديد *you had been.*
 بوده شدند *they had been.*

Future.

Sing. CS±J ^ U ^ *I will be.*

£>jj t^*dL *he will be.*

PERSIAN LANGUAGE.

Plur. خواهيم بود *we will be.*

خواهيد بود *you will be.*

خواهند بود *they will be.*

Imperative.

Sing. باش or بو *be thou.*

باشد or باد *let him be.*

Plur. باشيم *let us be.*

باشيد *be ye.*

باشند *let them be.*

Subjunctive or Aorist.

Sing. باشم or بوم *I be.*

باشي or بوي *thou beest.*

باشد or بود *he be.*

Plur. باشيم or بويم *we be.*

باشيد or بويد *you be.*

باشند or بوند *they be.*

Potential.

Sing. بودمي *I would be.*

بودي *thou wouldst be.*

بودي *he would be.*

Plur. بوديبي *we would be.*

بوديدي *you would be.*

بودندي *they would be.*

Future Subjunctive.

Sing. باشم بوده *I shall have been.*

باشي بود *thou shalt have been.*

باشد بود *he shall have been.*

Plur. باشيم بود *we shall have been.*

باشيد بود *you shall have been.*

باشند بود *they shall have been.*

Infinitive.

Present, بودن by contraction بود *to be.*

Preterite, بودن شدن *to have been.*

Participles.

باشا *being.*

بود *been.*

شدن *to be.*

used in forming the Passive Voice.

Indicative Present.

Sing. مي شوم *I am.*

مي شوي *thou art.*

مي شود *he is.*

Plur. مي شويم *we are.*

مي شويد *you are.*

مي شوند *they are.*

Preterite.

Sing. شدم *I was.*

شدي *thou wast.*

شد *he was.*

Plur. شديم *we were.*

شديد *you were.*

شدند *they were.*

Preterite Imperfect.

&c. می شد می شدی می شدند

Compound Preterite.

Sing. ام شده *I have been.*

تو شده or شده *thou hast been*
 است شده *he has been.*

Plur. ایم شده *we have been.*

ایده شده *you have been.*

آنها شده *they have been.*

Preterpluperfect.

Sing. بودم شده *I had been.*

بودی شده *thou hadst been.*

بوده شده *he had been.*

Plur. بودیم شده *we had been.*

بودید شده *you had been.*

بودند شده *they had been.*

Future.

Sing. خواهم شد *I will be.*

خواهی شد *thou wilt be.*

خواهد شد *he will be.*

Plur. خواهیم شد *we will be.*

خواهید شد *you will be.*

خواهند شد *they will be.*

Imperative.

Sing. شو *be thou.*

شود *let him be.*

Plur. شوييم *let us be.*
 شويد *be ye.*
 شوند *let them be.*

Subjunctive, or Aorist.

Sing. شوم *I be.*
 شوي *thou beest.*
 شود *he be.*
 Plur. شوييم *we be.*
 شويد *you be.*
 شوند *they be.*

Infinitive.

شدن *to be.* شده بودن *to have been.*

Participles.

شوا *being.* شده *having been.*
 خواستن or خواهيدن *to be willing.*

Aorist,

used in forming the Compound Future of verbs.

Sing. خواهم *I will.*
 خواهي *thou wilt.*
 خواهد *he will.*
 Plur. خواهيم *we will.*
 خواهيد *you will.*
 خواهند *they will.*

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

OF TENSES.

It will here be useful to exhibit an analysis of all the tenfes of a Perfian verb, and to {how in what manner they are deduced from the infinitive, which is properly confidered by the oriental grammarians as the fpring and fountain of all the moods and tenfes, and which, therefore, is called in Arabick مصدر *mafdar* or *thefource*.

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

The third perfon of the preterite is formed byreje&ing ن from the infinitive, رسید *he arrived*, نالید *he grieved*, ترسید *he feared*.

گفتم مشك صبا زچهن رسيد
يا كاروان مشك زراه ختن رسيد

I faid, is the zephyr breathing from the garden? or is a caravan of mufk coming from Khoten?

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

From the preterite is formed the imperfected tenfe by prefixing the particles همي or مي, as ميرسيد or همي رسيد *he was arriving*.

In the third perfons the imperfected tenfe is

fometimes expreffed by adding **ی** to the preterite, as **نالیدی** *he was grieving*,

نالیدندی

they were grieving; this form is very common

**بطرب و نشاط مشغول بودندی و نغمه ترانه
از زبان چنگ و چغانه اشتباع نبودندی**

" They were immerfed in pleafure and delight,
" and were constantly liftening to the me-
" lody of the lute, and of the cymbal."

The fame letter **ی** added to the firft and third perfons of the pafft tenie forms the potential mood, as **نالیدمی** / *might, could, foould, or would grieve*, **نالیدیهی** *we might, &c. grievej* fo Ferdufi in a love-fong,

شبی در برت فکر بر آسودمی

سر فخر بر آسهان سودمی

" If I could fleep one night on thy bofom, I
" fhould feem to touch the fky with my ex-
" alted head."

and Hafiz,

**آن طره که هر جعدش صد نافه چین
ارزد**

**خوش بودی اگر بودی بویش از خو
شخوی**

" Those locks, each curl of which is worth a
 " hundred mufk-bags of China, would be
 " fweet indeed if their fcent proceeded from
 " fweetnefs of temper."

The participle preterite is formed from the infinitive by changing ن into , as رسیدن *ar-rived*, پاشیده *fprinkled*; from which participle and the auxiliary verbs بودن and شدن are made feveral compound tenfes, and the paffive voice; as پاشیده ام / *have fprinkled*, بودم / *had fprinkled*, پاشیده باشم / *I fhall have fprink led*, پاشیده شدم / *I was fprinkled*.

هم جان بدان دو نرکس جاد و سپرده ایم
 هم دل بدان دو سنبل هند و نهاده ایم

We have given up all our fouls to thofe two enchanting narciffus's (eyes), we have placed all our hearts on thofe two black hyacinths (locks of hair).

The Perfians are very fond of the participle preterite; and it is very often ufed by their elegant writers to conned: the members of a fentence, and to fuspend the fenfe till the clofe of a long period: in poetry it fometimes is ufed like the third perfon preterite of a verb, as in
 j this fine couplet:

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

" The brightnefs of the cup and the goblet ob-
 " fcures the light of the moon; the cheeks
 " of the young cup-bearers fteal the fplen-
 " dour of the fun."

In the ode from which this couplet is taken
 every diftich ends with the word زده for زد
he jlruck.

In compofition the infinitive is contracted by
 rejedling ون, as شد خواهیم *I will be*; fo Hafiz,

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

The breath of the weftern gale will foon fhed
 mud around; the old world will again be
 young.

This fhort infinitive is likewife ufed after im-
 pCrfonal verbs, as کرد توان // *is poffible to do*;
 کرد باید *it is neceffary to do*; thus Hafiz, the
 Anacreon of Perfia,

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

" It is impoffible to attain the jewel of thy

" wifhes by thy own endeavours; it is a vain
 " imagination to think that it will come to
 " thee without afliftance."

and the poet quoted in the hiftory of Cazvini,

روزگار نامه کردار شهاست
 بر آنجا کردار نیکو باید کماشت

(i) The life of man is a journal, in which he
 " muft write only good adi©ns." •

The imperative is regularly formed by throw-
 ing away the termination *یدن* from the infinitive,
 as *رس arrive thou* > from *رسیدن to arrive*: the
 letter j is often prefixed to the imperative, as
بگو fay thou; *بترس fear thou*; fo Ferdufi in
 his noble fatire againft a king who had flighted
 him;

ایا شاه محمود کشورکشای
 زمن گر نترسی بترس از خدای
 خیزیدی چرا خاطر تیز من
 نترسیدی از تیغ خون ریز من

O king Mahmud, thou conqueror of regions, if
 thou feareft not me, at *tezftfear* God! why
 haft thou inflamed my wrathful temper? doft
 thou not dread my blood-dropping fword?

It muft be here obferved, that the negatives Ai ind J are changed in the imperative into <w and , as *do not ajk*;

درد عشقي کشیده‌ام که می‌پرس
زهر هجری چشیده‌ام که می‌پرس

" I have felt the pain of love; *ajk not* of whom:
" I have tafled the poifon of abfence; *ajk not* from whom."¹

Before verbs beginning with t elif the letters j *o and J are changed into (بي and مي وني) as before آر are ufed بيار *bring do not bring*;

ساقيا ساغر شراب بيار
يكدو ساغر شراب ناب بيار

" Boy, *bring* a cup of wine 5 *bring* a few more cups of pure wine."

كوشمع مياريڊ در اين جمع كه امشب
در مجلس ما ماه رخ دوست تهاست
در مجلس ما عطر مياميز كد جانرا
هر دم ز سر زلف تو خوش بوي مشامست

" Say, *bring no* tapers into our affembly, for
" this night the moon of my beloved's cheek

* is at its full* in our banquet; *fprinkle na*
i€ perfume in our apartment, for to our mincfc
 " the fragrance that constantly proceeds from
 " thy locks is sufficiently pleasing/'

The contracted participle used in compound epithets is exactly the same with the imperative, as *انگيز* *excite thou*, *عشرت انگيز* *mirth-exciting*; *j* * *II inflame thou*, *شکيتي افروز* *ivord-inflaming*, *Getiafrose*, the name of a fairy in the Persian tales translated by Colonel Dow.

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

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

چو آفتاب مي از مشرق پياله بر آيد
 زباغ عارض ساقی هزار لاله بر آيد

^ When the fun of the wine (shall rise from the
 " east of the cup, a thousand tulips will
 " spring from the garden of the cup-bearer's
 " cheek,"

By this affected, yet lively allegory, the poet

only means that " the cup-bearer will bluf*
* when he fhall prefent the wine to the guefts."

For the raoft part this form of the Perfian verb, which the grammarians properly call the aorift, or indefinite tenfe, anfwers to the potential mood of other languages, and is governed by conjun£Uons as in Latin and Englifh: this will be feen more clearly in the following example taken from the life of Nader Shah;

بر دانايان رموز آكاهي و دقيقه يابان
حكمتهاي آلهي واضح است كه در هر عهد
و اوان كه اوضاع جهان مختلف و پريشان
و چرخ ستمگر بكام ستمكيشان كرده
خداوند يكانه كه مدبر اين كارخانه و مقلب
اوضاع زمانه است از فيض بي منتهاي خود
سعادتمنديرا مويّد و در عرصه كيتي مبسوط
اليد كند كه بهراهم مراحم و رافت بالتيام
جراحات قلوب ستمديدگان پردازد و
مذاق تهني تلخكامان زهر حوادث را
بشهد عدالت شيرين سازد

" It is evident to the difcerning and intelligent
" part of mankind, that, whenever the affairs
" of the world are thrown into confufion, and
" fortune favours the defires of the unjuft,

" the great Difpofer of events, in the cffu-
 " fion of his endless mercy, fele&s fome for-
 " tunate hero, whom he fupports with his
 " eternal favour: and whom he commands
 " to heal with the balm of benevolence the
 " wounds of the affli&ed, and to fweeten
 " the bitter draught of their misfortune
 " with the honey of juftice."

in which period the words کرد کردed,
 کند kuned, پردازد perdázed, and سازد
 sázed, are the aorifts of کردیدن kerdíden,
 کردن kerden, پرداختن perdákten, and
 ساختن fakhten, governed by the conjunction
 که that.

The prefent tenfe is formed by prefixing می
 or هستی to the aorift, as میدانم I know,
 میدانی thou knoweft, میداند he knoweth:

ای باد صبا بگذر آنجا که تو میدانی
 و احوال دلم به شو پیدا که تو میدانی

O gentle gale, pafs by the place which thou
 knoweft, and difclofe the fecrets of my heart
 which thou knoweft.

زین خوش رقم که بر کل رخسار
 میکشی

خط بر صحیفهٔ کل کلزار میکشی

With that fweet hue which *thou bearefi* on the rofe of thy cheek, *thou draweji* a line over the face of the garden-rofe.

The p a r t **مي** and **هبي** are fometimes joined to the verb, and fometimes feperated from it, according to the pleafure of the writer, as

Purfue thy pleafures eagerly, for while thou canft clofe thine eye, the autumn is *approaching*, and the frefh feafon is *pajjing* away.

The letter *j* prefixed to the aorift refrains it to the future tenfe, as **برسد** *I will arrive*; thus Nakfhebi in his work called **طوطي نامه** or *The Tales of a Parrot*, Night 35,

نخشبي جدّ و جهد بايد كرد
چونكه مردم بيدار خود برسد
هر كه در كارها كند جهدي
عاقبت بر مراد خود برسد

O Naklhebi, a man who defires to enjoy his beloved muft be acStive and diligent: whoever labours diligently in his affairs, *will* at laft *attain* the object of his wifhes.

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

Verb Active, پرسیدن *porsiden to ask.*

Indicative Mood, Present Tense.

Sing. می پرسم *I ask.*
 می پرسی *thou askest.*
 می پرسد *he asks.*
 Plur. می پرسیم *we ask.*
 می پرسید *you ask.*
 می پرسند *they ask.*

Simple Preterite.

Sing. پرسیدم *I asked.*
 پرسیدی *thou askedst.*
 پرسید *he asked.*
 Plur. پرسیدیم *we asked.*
 پرسیدید *you asked.*
 پرسیدند *they asked.*

Compound Preterite.

Sing. پرسیده ام *I have asked.*
 پرسیده ای *thou hast asked.*
 پرسیده است
 پرسیده است *he has asked.*
 پرسیده است

- Plur. پرسیده ایم *we have asked.*
 پرسیده اید *you have asked.*
 پرسیده اند *they have asked.*

Preterite Imperfect.

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

Preterpluperfect.

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

First Future.

- Sing. بپرسم *I shall ask.*
 بپرسی *thou shalt ask.*
 بپرسد *he shall ask.*
- Plur. بپرسیم *we shall ask.*
 بپرسید *you shall ask.*
 بپرسند *they shall ask.*

Second Future.

- Sing. خواهم پرسید *I will ask.*
 خواهی پرسید *thou wilt ask.*
 خواهد پرسید *he will ask.*
- Plur. خواهیم پرسید *we will ask.*
 خواهید پرسید *you will ask.*
 خواهند پرسید *they will ask.*

Imperative.

- Sing. پرس or بپرس *ask thou.*
 پرسد *let him ask.*
- Plur. برسیم *let us ask.*
 پرسید *ask you.*
 پرسند *let them ask.*

Conjunctive, or Aorist.

- Sing. پرسم *I may ask.*
 پرسی *thou mayst ask.*
 پرسد *he may ask.*
- Plur. برسیم *we may ask.*
 پرسید *you may ask.*
 پرسند *they may ask.*

Potential.

- Sing. پرسیدمی *I might, &c. ask.*
 پرسیدی *thou mightst ask.*
 پرسیدی *he might ask.*

- Plur. پرسیدیمی *we might, &c. ask.*
 پرسیدی *you might ask.*
 پرسیدندی *they might ask.*

Compound Future.

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

Infinitive.

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

Participle.

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

Passive Voice.

Indicative Present.

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

Preterite.

- Sing. پرسیده شدم *I was asked.*
 پرسیده شدی *thou wast asked.*
 پرسیده شد *he was asked.*
- Plur. پرسیده شدیم *we were asked.*
 پرسیده شدید *you were asked.*
 پرسیده شدند *they were asked.*

Preterpluperfect.

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

Aorist.

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

Second Future.

- Sing. پرسیده خواهم شد *I shall be asked.*
 پرسیده خواهی شد *thou shalt be asked.*
 پرسیده خواهد شد *he shall be asked.*

- P 1 پرسیده خواهید شد *shall be asked.*
 پرسیده خواهید شد *you shall be asked,*
 پرسیده خواهند شد *they shall be asked.*

Infinitive.

Present,

پرسیده شدن *to be asked.*

Preterite,

پرسیده شده بودن *to have been asked.*

Negative verbs are formed by prefixing *na* or *na* to the affirmative in all the tenses, as

؛

Sing. نمی دانم *I do not know, nescio.*

نمی دانی *thou dost not know, nescis.*

نمی داند *he does not know, nescit.*

Plur. نمی دانیم *we do not know, nescimus.*

نمی دانید *you do not know, nescitis.*

نمی دانند *they do not know, nesciunt.*

*I know not the damsel as a cyclops,
 with black eyes, bright as the moon, have
 not the colour of love.* *Hafz.*

OF IRREGULAR VERBS.

In the ancient language of Persia there were very few or no irregularities: the imperative, which is often irregular in the modern Persian,

was anciently formed from the infinitive by re*
 je&ing da© termination **یدن** eeden; for origi-
 nally all infinitives ended in **دن** den, till the
 Arabs introduced their harfli confonants before
 that fyllable, which obliged the Perfians, who
 always affected a fwectnefs of pronunciation, to
 change the old termination of fome verbs into
تن ten, and by degrees the original infinitives
 grew quite obfolete: yet they ftill retain the
 ancient imperatives and the aorifts which are
 formed from them. This little irregularity is
 the only anomalous part of the Perfian language,
 which, neverthelefs, far furpaffes in fimplicity
 all other languages, ancient or modern, of
 which I have any knowledge. This remark
 on the formation of the Perfian imperatives
 from an obfolete verb, may be useful to thofe
 who are curious in ancient dialcects; as it will
 enable them to trace out a confiderable part of
 the old Perfian language or Pehlevian **پهلوي**,
 which has the fame relation to the modern
دري or Perfick, as the Icelandick has to the
 Danifh, and the Saxon to the Englifh; and
 which was, perhaps, fpoken in the age of Xe-
 nophon. This is the language in which the
 works of Zeratusht or Zcroafter are preferved,
 and into which the fables of Bidpai or Pilpai
 were firft tranflated from the Indian: but as we
 rejeked the Saxon alphabet to admit the Ro-

man; fo the Perfiaas, when they embraced the religion of Mahomet, adopted the characters in which the Alcoran was written, and idcorpo* rated into their language a multitude of Arabick words and phrafes.

The Perfian verbs that form their imperatives, and confequently their aorifts, from obfolete infinitives, may be diftributed into the following clafses: the old infinitives may be found by adding eeden to the imperatives, and the aorifts by adding to them the perfonal terminations.

I.

Irregulars that form their imperatives by re-
je&ing ^j<3 or lyj

Infin.	Imper.	Aorift.
آختن <i>to draw a fabre</i>	آخ	آخم
اژدن <i>to fow together</i>	اژ	اژم
آزاردن <i>to rebuke</i>	آزار	آزارم
اغوشتن <i>to embrace</i>	اغوش	اغوشم
اغیشتن <i>to cut</i>	اغیش	اغیشم
افشاردن <i>to fpeak idly</i>	افشار	افشارم
افشاندن <i>to fprinkle</i>	افشان	افشانم
افشردن <i>to prefs</i>	افشر	افشرم
افکندن <i>to throw</i> or اوکندن <i>down.</i>	افکن	

Infin.	Imper.	Aorist.
آكندن <i>to fill</i>	آكن	آكنم
آوردن <i>to bring</i>	آر and آور	آرم & آورم
توتنگه, to weave	باف	بافم
بردن <i>to bear</i>	بر	برم
پروردن <i>to educate</i>	پرور	پرورم
پژمردن <i>to wither</i>	پژمر	پژمرم
بودن <i>to be</i>	بو	بوم
خواندن <i>to read</i>	خوان	خوانم
خوردن <i>to eat</i>	خور	خورم
راندن <i>to drive</i>	ران	رانم
ريستن <i>to buzz</i>	ريس	ريسم
سپردن <i>to resign</i>	سپر	سپرم
	and سپار	and سپارم
ستردن <i>to shave</i>	ستر	سترم
شاندن <i>to comb</i>	شان	شانم
شكافتن <i>to cleave</i>	شكاف	شكافم
شكردن <i>to hunt.</i>	شكر	شكرم
شمردن <i>to number</i>	شمار	شمارم
شنودن <i>to hear</i>	شنو	شنوم
غنودن <i>to slumber</i>	غنو	غنوم
فسردن <i>to freeze</i>	فسر	فسرم
فشردن } <i>to press</i>	فشار and فشر	فشارم and فشرم
افشردن }		

Infin.	Imper.	Aorist.
فکندن } for انکندن } <i>to throw</i>	فکن	فکنم
کزاردن <i>to perform</i>	کزار	کزارم
کستردن <i>to strow</i>	کستر	کسترم
کشتن <i>to kill</i>	کش	کشم
کشفتن <i>to scatter</i>	کشوف	کشوفم
لانیدن <i>to move</i>	لان	لانم
ماندن <i>to remain</i>	مان	مانم
نشانیدن <i>to fix</i>	نشان	نشانم
هیشتن } and هشتن } <i>to lay down</i>	هیش	هیشم

II.

Irregulars that change و into ای

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

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

اندودن <i>to besmear</i>	اندای	اندایم
پالودن <i>to strain</i>	پالای	پالایم

Infin.	Imper.	Aorist.
پیمودن <i>to measure</i>	پیمای	پیمایم
زدودن <i>to polish</i>	زدای	زدایم
ستودن <i>to praise</i>	ستای	ستایم
سودن <i>to stroke</i>	سای	سایم
فرمودن <i>to command</i>	فرمای	فرمایم
نمودن <i>to show</i>	نمای	نمایم
کشودن and کشادن } <i>to open</i>	کشای	کشایم

III.

Irregulars that change ف into ب or و

آشوقتن or آشفتن } <i>to disturb</i>	آشوب	آشویم
تافتن <i>to inflame</i>	تاب	تابم
دریافتن <i>to understand</i>	دریاب	دریابم
سفتن <i>to bore</i>	سنب	سنیم

This imperative is very anomalous.

شناختن <i>to hasten</i>	شناب	شنابم
شکفتن <i>to blossom</i>	شکیب	شکیم
فریفتن <i>to deceive</i>	فریب	فریم
کوفتن <i>to smite</i>	کوب	کویم
نهفتن <i>to lie hid</i>	نهبن	

I have never met with this strange imperative.

یافتن <i>to find</i>	یاب	یابم
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رفتن <i>to go</i>	رو	روم
کافتن <i>to dig</i>	کاو	کاوم
گفتن <i>to say</i>	گو	گویم
	and گوی	
شنفتن <i>to hear</i>	شنو	شنوم

IV.

Irregulars that change خ into ز, س or ش

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

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

V.

Irregulars that change ش into ر

انباشتن <i>to fill</i>	انبار	انبارم
انکاشتن <i>to think</i>	انکار	انکارم
اوباشتن <i>to swallow</i>	اوبار	اوبارم
برداشتن <i>to raise</i>	بردار	بردارم
پنداشتن <i>to suppose</i>	پندار	پندارم
داشتن <i>to have</i>	دار	دارم
گذداشتن or گذشتن } <i>to leave, pass</i>	گذر	گذرم
	and گذار &	گذارم
گماشتن <i>to loose, dismiss</i>	گمار	گمارم

VI.

Irregulars that reject س

Infin.	Imper.	Aorist.
اجستن <i>to plant</i>	اج	اجم
آراستن <i>to adorn</i>	آزاي	آرايم
بايستن <i>to be necessary</i>	باي	بايم
پايستن <i>to accept</i>	پاي	پايم
پيراستن <i>to deck</i>	پيراي	پيرايم
جستن <i>to seek</i>	جوي	جويم
دانستن <i>to know</i>	دان	دانم
رستن <i>to grow</i>	روي	رويم
زستن <i>to live</i>	زي	زيم
شستن <i>to wash</i>	شوي	شويم
گرستن <i>to weep</i>	گري	گريم
مانستن <i>to resemble</i>	مان	مانم
نكرستن <i>to view</i>	نكر	نكرم

VII.

Irregulars in ين

آفریدن <i>to create</i>	آفرين	آفرينم
چیدن <i>to gather</i>	چين	چينم
ديدن <i>to see</i>	بين	بينم
گزیدن <i>to choose</i>	گزين	گزينم

VIII.

Irregulars in **یر** that reject **ف**

Infin.	Imper.	Aorist.
پذیرفتن <i>to accept</i>	پذیر	پذیرم
گرفتن <i>to take</i>	گیر	گیرم

IX.

Irregulars that change **س** into **ز**

جستن <i>to leap</i>	جه	جهم
رستن <i>to be delivered</i>	ره	رهم
خواستن <i>to be willing</i>	خواه	خواهم
کاستن <i>to lessen</i>	گاه	گاهم

X.

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

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

XI.

Irregulars that add **ی**

زادن <i>to be born</i>	زای	زایم
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Infin.	Imper.	Aorist.
کادن <i>to carefs</i>	کای	کایم
کشادن <i>to open</i>	کشای	کشایم

XII.

Irregulars that reject ادن		
افتادن <i>to fall</i>	افت	افتم
ایستادن <i>to stand</i>	ایست	ایستم
فرستادن <i>to send</i>	فرست	فرستم
نهادن <i>to place</i>	نه	نهم

XIII.

Irregulars not reducible to any class.

آمدن <i>to prepare</i>	آماز	آمازم
آمدن <i>to come</i>	آمی	آیم
بودن <i>to be</i>	باش	باشم
خاستن <i>to rise</i>	خیز	خیزم
دادن <i>to give</i>	ده	دهم
زدن <i>to strike</i>	زن	زنم
سندن and ستاشتن	ستان	ستام
<i>to take</i>		
سرشتن <i>to mix</i>	سریش	سریشم
کردن <i>to do</i>	کن	کنم
کشستن and کسپختن	کسیل	کسیلم
<i>to break</i>		

Infin.	Imper.	Aorist.
کندن <i>to rot</i>	کند	کندم
مردن <i>to die</i>	میر	میرم
نیشتن and نوشتن } <i>to write</i>	نویس	نویسم

Example of an irregular verb.

یافتن *yâften to find. Contracted infinitive یافتن*

Present Tense.

Sing.	می یابم <i>I find.</i>
	می یابی <i>thou findest.</i>
	می یابد <i>he finds.</i>
Plur.	می یابیم <i>we find.</i>
	می یابید <i>you find.</i>
	می یابند <i>they find.</i>

Preterite.

Sing.	یافتم <i>I found.</i>
	یافتی <i>thou foundest.</i>
	یافت <i>he found.</i>
Plur.	یافتیم <i>we found.</i>
	یافتید <i>you found.</i>
	یافتند <i>they found.</i>

Future, or Aorist.

Sing.	یابم <i>I shall or may find.</i>
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يابي *thou shalt or mayst find.*

يابيد *he shall or may find.*

Plur. يابيم *we shall or may find.*

يابيد *you shall or may find.*

يابند *they shall or may find.*

Imperative.

ياب or يباب *find thou.* يابيد *find you.*

Participles.

Present, يابا or ياب *finding.*

Preterite, *having found.*

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

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

The contradted participles, as it has been before observed, are of great use in the composition of words; as *عشرت انگیز* *mirth-exciting*, from *عشرت* which in Arabick signifies *mirth*, and the participle of *انگیختن* *to excite*: but of these elegant compounds I shall speak at large in the next section.

OF THE COMPOSITION

AND

DERIVATION OF WORDS.

ONE of the chief beauties of the Persian language is the frequent use of compound adjectives; in the variety and elegance of which it surpasses not only the German and English, but even the Greek. These compounds may be multiplied without end according to the pleasure and taste of the writer; they are formed either by a noun and the contracted participle, as *دل فریب* or *دل‌فریب* *heart-alluring*, or by prefixing an adjective to a noun, as *خوشبوی* *Jweet-smelting*, or, lastly, by placing one substantive before another, as *گل‌عذار* *rose-cheeked*.

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

yet in general the genius of our language seems averfe to them. Thus *آهو چشم* from *آهو* a *fawn*, and *چشم* an *eye*, a Perfian epithet, which answers to the Greek *fawns*, seems very harsh in English, if we translate it *fawn-eyed*; Lady Wortley Montague's translation * *stag-eyed* is not much better, and conveys a different idea from what the eastern poets mean to express by this epithet.

Adjectives compounded of nouns and participles.

- گل افشان* gul effhân *shedding flowers.*
در افشان durr effhân *sprinkling pearls.*
گوهر افشان goher effhân *scattering gems.*
تبع افشان teeg effhân *brandishing a scymitar.*
خون افشان khôn effhân *dropping blood.*
دل آزار dil azâr *afflicting the heart.*
جان آزار jân azâr *wounding the soul.*
تاب افکن tâb efkén *darting flames.*
بیخ افکن beekh efkén *tearing up roots.*
سنگ افکن feng efkén *casting stones.*
کوه افکن côh efkén *throwing down mountains.*
مرد افکن merd efkén *overthrowing heroes.*
عبر آسین amber âghéen *full of ambergris.*

* See her Letters from Constantinople.

سرور آسین surûr aghéen *full of pleasures.*

مراڊ آور murâd avér *fulfilling our desires.*

دل اور dil avér *stealing hearts.*

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

مجلس آرا mejlis arâ *gracing the banquet.*

دل آرا dil arâ *rejoicing the heart.*

دل آرام dil arâm *giving rest to the heart.*

نبرد آزما nebérd azmâ *experienced in battle.*

روح آسا rûh asâ *appeasing the spirit.*

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

خون آلود khon alûd *sprinkled with blood.*

غبار آلود gubar alûd *covered with dust.*

خطا آلود khatâ alûd *stained with crimes.*

روح افزا ruh efzâ *refreshing the spirit.*

بہجت افزا bihjet efzâ *increasing cheerfulness.*

شہر آشوب shehr ashôb *disturbing the city;*

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

روز افزون rûz efzûn *increasing daily.*

سر افراز ser efrâz *raising his head.*

گردن افراز gerden efrâz *exalting his neck.*

عالم افروز alem efrûz } *enlightening the world.*
or جهان افروز jehân efrûz }

گیتی افروز *giti efroz inflaming the universe.*
 معركة افروز *m&rikeh efroz kindling the fight.*
 بوستان افروز *boftin efroz inflaming the garden:*
 a beautiful epithet for the anemone.

دانش آموز *d&nifh amuz skilled in science**

کار آموز *kar amuz expert in affairs.*

مژده آمیز *muzhdeh amees mixed with joyful tidings.*

This partici آمیز s used in a great variety of compounds.

راحت آمیز *rahet ameez giving rest.*

سنتم آمیز *fitem ameez full of threats.*

شهد آمیز *(hehd ameez mixed with honey.*

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

پرتو انداز *pertu endáz darting rays.*

دهشت انداز *dehshet endáz striking with fear.*

اتش انداز *ateh endáz casting out fire.*

تیر انداز *teer endáz shooting arrows.*

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

عبرت اندوز *ibret endûz attracting wonder.*

التفات انگیز *iltifât engeéz exciting respect.*

خلوص انگیز *khulûs engeéz promoting sincerity.*

فتنه انگیز fitne engeéz *raising a tumult.*

خجالت انگیز khejlet engeéz *causing blushes to rise.*

خفقان انگیز khfekán engeéz *making the heart beat.*

ارشاد انگیز irshâd engeéz *producing safety.*

مردم اویار merdum ôbâr *devouring men.*

جان آفرین jân afereén *that created the soul.*

دل بر dil ber *a ravisher of hearts.*

سایه پرور sáyeh pervér *bred in the shade,*

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

علماء پرور ulema pervér *cherishing learned men.*

تن پرور ten pervér *nourishing the body.*

عشق باز ishik báz *sporting with love.*

پوزش پذیر puzish pezeér *accepting an excuse.*

ترانه پرداز turáneh perdáz *composing tunes, a musician.*

سخن پرداز sekhun perdáz *composing sentences, an orator.*

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

عدو بند adu bend *that enslaves his enemies.*

فتنه بیز fitne beéz *spreading sedition.*

عطر بيز atar bz&zfhedding perfume.

نادره پيرا nadereh peera colleSting memorable events.

آسمان پيوند afoman peyvend reaching the sky.

عالمتاب alem tab inflaming the world, an epithet of the fun.

دو لهجوي deuletjui wijhing prosperity.

گل چين gul cheen gathering roses.

شکوفه چين fhukufeh cheen cropping flowers.

سخن چين fekhun cheen colle£ling words, an informer.

سحر خيز fe;her kheez rifng in the morning.

خوشخوان khofh khan fweetly fmgng.

ز جهاندار zellanddr pojfeffing the world.

نکته دان flukteh d&n skilful infubtleties.

خرده بين khurdeh been feeing minute objeSls.

سخن ران fekhun ran lengthening his dif courfe.

کامران kāmran gaining his dejires.

ريز خون khun reez Jhedding blood.

شکر ريز flicker reez dropping fugar.

شهر ريز goher xtz fe at ter ing jewels.

اشک ريز ailik reez /bedding tears.

- غمزدا ghemzedâ *dispersing care.*
 زدا ظلمت zulmet zedâ *dispelling darkness.*
 رهن rahzén *infesting the way, a robber.*
 سحر ساز fihr sâz *preparing incantments.*
 دلستان düsitân *ravishing hearts.**
 دلسوز dilsûz *inflaming the heart.*
 جان شکار jan shikâr *a hunter of souls.*
 عمر شکاف umr shikâf *destroying life.*
 صف شکن sef shikén *breaking the ranks.*
 انجم شمار enjûm shumâr *equal to the stars in
 number.*
 کار شناس kar shinâs *skilful in business.*
 شکر فروش sheker furûsh *selling sugar.*
 خود فروش khôd furûsh *boasting of himself.*
 ناظر فریب nazér fereéb *deceiving the beholder.*
 جگر گداز jiger gudâz *melting the heart.*
 صمّا گداز summa gudâz *dispelling a calamity.*
 ضیا کستر zeyâ kuster *spreading light.*
 عالمگیر alem geer *subduing the world.*
 دلکشا dilkushâ *rejoicing the heart.*
 کشور کشا kishver kushâ *conquering pro-
 vinces.*
 اورنگ نشین aurung nishcen *sitting on a
 throne.*

ویرانه نشین *viranéh nisheen inhabiting a desert.*

رهنما *rehnumâ showing the way.*

غریب نواز *ghereeb nuvâz kind to strangers.*

بربط نواز *berbut nuvâz tuning a harp.*

کامیاب *kâm yâb that finds what he desires.*

II.

Words compounded of adjectives and nouns.

خوب روی *khob rûyi with a beautiful face.*

پاکیزه خوی *pakeezeh khûi having pure intentions.*

خوشخوی *khosh khûi of a sweet disposition.*

پاکدامن *pakdâmen with unblemished virtue.*

خوب آواز *khob avâz with a pleasing voice.*

خوب رایحه *khob rayhe with a pleasant scent.*

خوش الحان *khosh elhân with sweet notes;*

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

رونق عهد شبابست دگر بستانرا
میرسد مزده گل بلبل خوش الحانرا

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

خوش رفتار *khosh restâr walking gracefully.*

شیرینکار *shireenkâr with gentle manners.*

شیرین دهن *shireen dihen with a sweet mouth.*

سیاه چشم *siah cheshm black-eyed.*

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

III.

Adjectives compounded of two nouns.

Each of these epithets is a short simile.

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

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

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

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

سپین ساق *fimeen sâk with legs like silver.*

شکر لب *sheker leb with lips of sugar.*

طوطی گفتار *tuti guftâr talking like a parrot.*

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

سمن بوی *femen bûyi with the scent of jessamine.*

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

گلرخ gulrokh *with cheeks like roses.*

گلروي gulruyi *with a rosy face.*

مشکبوي mushk buyi *with the scent of musk*

ياقوت لب yakût leb *with lips like rubies.*

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

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

ماه روي مشکبوي دلکشي
جان فزاي دلغريبي مهوشي

A damsel with a face like the moon, scented like musk, a ravisher of hearts, delighting the soul, seducing the senses, beautiful as the full moon.

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

همایشيان hem&lhiyan *of the same neji.*

همهنگ hem&heng *of the same inclination.*

همبزم hembezm *of the same banquet*

همپستر *hempister lying on the same pillow.*

همخوابه *hemkhâbeh sleeping together.*

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

The particles *نا* *not*, *کم* *little*, and *بی* *with-*
out, are placed before nouns to denote privation,
 as *نا امید* *nâ umeéd hopeless*, *نا شناس* *nâ shinâs*
ignorant, *نا شکفته* *nâ shukûfteh a rose not yet*
blown; *کم بها* *kembeha of little value*, *کم عقل*
kem akil with little sense; *بی باک* *bee bâk*
fearless, *بی امان* *bee amân mercilefs*: this par-
 ticle is often joined to Arabick verbals, as *بی*
تامل *bee tâmmul inconsiderate*, *بی ترتیب* *bee*
terteeb irregular.

Example.

بعد ازین نام ترا در هر کجا خواهم نوشت
 بی حقیقت بی مروت بی وفا خواهم
 نوشت

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

Names of agents are generally participles
 active in *نده*, as *سازنده* *fazendeh a composer*;
 or they are formed by adding *گر* *ger*, *گار* *gâr*,
 or *بان* *bân*, to a substantive, as *زرگر* *a gold-*
smith, *قلهنگار* *a writer*, *باغبان* *a gardener.*

Nouns of action arc often the fame with tht third perfon preterite of a verb, as **و خرید** < **فروخت** *buying and felling*, **آمد و شد** *coming and going*.

Adje&ives implying pofleflion or plenty arc formed by adding to nouns the terminations **سار** sar, **کین** keen, **مند** mend, **ناک** nak, **وار** var or u ver, as **شهمسار** *bajhful*, **غمگیر** *forrowful*, **امیدوار** *learned*^ **زهرناک** *venomous*^ **جانور** *hopeful*^ *having life*.

The Arabick words **ذو** zu, **صاهر** fahyb, and **اهل** ehl prefixed to nouns form likewife adjeftives of pofleflion, as **ذو جلال** *majejlick*, dignitate praeditus, **صاحب جمال** *beautiful*, venuftate praeditus, **اهل حلیت** *wife*, f^pientia fraeditus. We may here obferve, that the Indians ufe a great variety of phrafes purely Arabick, fome as proper names and titles of chiefs and princes, and others as epithets or conftant adjunds to fubftantives; fuch are the names **شجاع الدوله** Shujaheddoula, **نجم الدوله** Nejmmeddoula, **شهمس الدوله** Shemfeddoula, **سراج الدوله** Serajeddoula, which fignify in Arabick *the force, the far', the fun, and the lamp of the fate** fuch alfo is the title which they gave Lord Clive, **زبدة الملك** Zubdatulmulk *the flower of the kingdom*; in the fame manner they

feldom mention **the** province of **بہگالہ** Behgala without adding, by way of epithet, **جنت البلاد** jennetulbel&d *the paradife of regions*, an Arabick title given to that province by **آورنگ زیب** Aurengzeeb.

Some adjectives are formed from nouns by adding **ین** as **آتشین** *fiery*, **زرین** *golden*, **زمردین** *made of emeralds*.

The termination <ل added to substantives forms adverbs that imply a kind of similitude, as **دانیانہ** *prudently, like a prudent man*, **مردانہ** *courageously like a man of courage*.

Adjectives of similitude are formed by adding **آسا** *afa*, **سا** *fa*, or **وش** *vefh*, to substantives, as **آسا عنبر** *amber afa like ambergris*, **آسا مشک** *like musky*, **آسا جنت** *like paradife*, **سا سحر** *like magick*; **غنچه وش** *like a gem*, or **قمر وش**, or **مہوش** *like the moon*.

Some adjectives and adverbs are formed by nouns doubled with the letter **ل** between them, as **لبالب** *up to the beginning to the end*, **سراسر** *from the beginning to the end*, **رنگارنگ** or **گونگون** *many-coloured*.

Example.

روضه ماء نہرہا سلسال
دوچہ سجع طیرہا موزون

ان پر از لاله‌های رنگارنگ
و این پر از میوه‌های گوناگون

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

The two first lines of this tetraftich are in pure Arabick.

The termination فام *fam*, as well as گون *goon*, denotes colour, as رنگام or رنگون *rofe-coloured*, زرد فام *yellow*.

From the compounds above mentioned, or any other adjectives, compounded or simple, may be formed abstract substantives by adding <S> as

شرمسار *bashful*,
دانشمند *learned*,
سیاه *black*,
شرمساری *bashfulness*.
دانشمندی *learning*.
سیاهی *blackness*.

If the adjective end in 9 the abstract is made by changing 9 into کی *ki*, as نو بیکانه *new*, نو بیکانی *novelty*.

Other abstracts are made either by adding *ji*

to the third person of the past tense, as دیدار *didâr*
J?gbt> گفتار *gفتار* *speech*, رفتار *رفتار* *motion*; or by adding
 ش to the contracted participle, as اسایش *asâish* *rest*,
 سنایش *senâish* *praise*, آزمایش *azmâish* *temptation**

The letter I elif added to some adjectives
 makes them abstract nouns, as گرم *garm* *warm*, گرمی
garmî *warmth**

Nouns denoting the place of any thing are
 formed by the terminations استان *istân*, دان
dan, زار *zâr*, شاه *shâh*, or جا *jâ*, as

نگارستان *negaristân* * *a gallery of pictures.*

بهارستان *behâristân* *the mansion of the spring.*

گلستان *gulistân* *a bower of roses.*

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

سنبلیستان *sumbulistân* *a garden of hyacinths.*

شیرستان *sheeristân* *the country of lions.*

* The five first of these names are the titles of as many excellent books : the Beharistan and Gulistan are poetical compositions by Jami and Sadi; the Negaristan is a very entertaining miscellany in prose and verse ; and the Shekerdan is a miscellaneous work in Arabic upon the history of Egypt: as to the Sumbulistan, I have seen it quoted, but recollect neither the subject, nor the name of its author. The Greeks sometimes gave these flowery titles to (their books; thus Pamphilus published a treatise on different subjects, which he called *AHUUY* * . > . v *a meadow*; and Apollonius compiled an *Ἰωβία* *a garden of whites*, or a collection of proverbs and sentences.

جنستان ginnistân *fairy-land.*

گلزار gulzâr *a bed of roses.*

لاله‌زار lalehzâr *a border of tulips.*

عبادتگاه ibâdetgâh *a place of worship.*

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

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

Sing. Nom. شیرین دهن } *a girl with sweet*

Obl. شیرین دهنرا } *lips.*

Plur. Nom. شیرین دهنان } *girls with sweet*

Obl. شیرین دهنانرا } *lips.*

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

اقرار کردن *ikrar kerden to confefs.*

انتظار کردن *intiz&r kerden to expetf.*

رجوع کردن *ruju kerden to return.*

تہام کردن *te!m&m kerden to complete.*

پر کردن *por kerden to Jill.*

ترک کردن *terk kerden to leave.*

طلوع کردن *tulu kerden to rife (oriri).*

Thus Haiiz,

صبحست ساقیا قدحي پر شراب کن
 دور فلک درنک ندارد شتاب کن
 خورشید مي زمشرف ساغر طلوع کرد
 شکر برک عیش ميطلبی ترک خواب کن

It is morning; boy, *Jill* the cup with wine : the rolling heaven makes no delay, therefore *hajien*. The fun of the wine *rijes* from the east of the cup: if thou feekest the delights of mirth, *leave* thy fleep.

هجوم آوردن *hujum averden to affault.*

یاد آوردن *yâid averden to remember.*

عجب داشتن *ajeb dafhten to wonder.*

عذور داشتن *mazur dafhten to excuse.*

حسد بردن *hefed berden to envy.*

اعتقاد بردن *itik&d berden to believe.*

- خوردن غم *ghemm khorden to grieve.*
 سوگند خوردن *seugend khorden to swear.*
 روشن ساختن *rúshen sakhten to enlighten.*
 تر ساختن *ter sakhten to moisten.*
 التفات نمودن *iltifát numúden to esteem.*
 مدهوش گشتن *medhúsh geshten to be as-*
tonished.
 غمناك كردیدن *gemnák gerdíden to be*
afflicted.
 پدید آمدن *pedeed âmeden to appear.*
 احسان دیدن *ihsan deeden to be benefited.*
 پرورش یافتن *perverish yáften to be educated.*
 قرار گرفتن *kerár gríften to be confirmed.*

The verbs *زدن* and *فرمودن* are very frequently used in composition, as *نعره زدن* *nâreh zeden to call aloud*, *فکر فرمودن* *fikr fermúden to consider*; thus *Galáleddîn Rúzbehár*,

تا بچهد تو نعره زد بلبیل
 همه گوشم چون درخت گل

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

and Hafiz,

فکر معقول بفرما کل بیخار گجاست

Confider attentively; where is a rofe without a thorn?

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

در آمدن *der Smeden to enter.*

در آوردن *dex avcrden to carry in.*

در خواستن *der khaften to require.*

در یافتن *der ytxften to under/land.*

بر آمدن *ber ameden to afcend.*

بر گشتن *begefhten to return.*

بر آسودن *bex asuden to rejf.*

بازداشتن *ban to with-hold.*

فرو آمدن *ffurud Ameden to dtfcend**

اِپس داشتن *I v&pes daftiten to detain.*

سر دادن *fer daden to banifl^ to confine to a place.*

In the prefent tenfe of a compound verb the particle *r^c* is inferted between the two words of which it is compofed, as *اِپر کردن to fill*

Sing. *پر می کنم I fill.*

پر می کنی thou filleft.

پر می کند he fills.

P 1 پر می کنیم *i l l .*
 پر می کنید *you fill.*
 پر می کنند *they fill.*

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

صبا بلطف بشو آن غزال رعنارا
 که سر بکوه و بیابان تو داده مارا

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

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

There are derivative verbs in Persian, as in Hebrew and Arabick, which may be called *causals*-y they are formed from the transitive verbs by changing *یدن* into *انیدن*, and sometimes into *ایانیدن*, as

تابانیدن and تابانیدن *to Jhine.*
 تابانیدن *to cause tojhine**

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

یارب آن آهوی مشکین بختن باز رسان
و آن سہی سرو خرامان بچہن باز رسان

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

OF PERSIAN NUMBERS.

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

۱	ا	یک yek	<i>one.</i>
۲	ب	دو du	<i>two.</i>
۳	ج	سه feh	<i>three.</i>
۴	د	چهار chehar	<i>four.</i>
۵	ه	پنج penge	<i>five.</i>
۶	و	شش shesh	<i>six.</i>
۷	ز	هفت heft	<i>seven.</i>
۸	ح	هشت hesht	<i>eight.</i>
۹	ط	نہ nuh	<i>nine.</i>

۱۰	ی	ده deh	ten.
۱۱	یا	یازده yázdeh	eleven.
۱۲	یبا	دوازده duázdeh	twelve.
۱۳	یسیج	سیزده fizdeh	thirteen.
۱۴	یید	چهارده chehardeh	fourteen.
۱۵	یپه	پانزده panzedeh	fifteen.
۱۶	یو	شانزده shanzedeh	sixteen.
۱۷	یتر	هفده hefdeh	seventeen.
۱۸	یسج	هشده hefhdeh	eighteen.
۱۹	یپا	نوزده nuzdeh	nineteen.
۲۰	ک	بیست beest	twenty.
۲۱	کا	بیست و یک beest yek	twenty-one.
۳۰	ل	سی see	thirty.
۴۰	م	چهل chehel	forty.
۵۰	ن	پنجاه penjâh	fifty.
۶۰	س	ششت shest	sixty.
۷۰	ع	هفتاد heftâd	seventy.
۸۰	ف	هشتاد heftâd	eighty.
۹۰	ص	نود navéd	ninety.
۱۰۰	قا	صد sad	a hundred.
۲۰۰	ر	دو صد dûsad	two hundred.
۳۰۰	ش	سی صد seesad	three hundred.
۴۰۰	ت	چهار صد chehar sad	four hundred.
۵۰۰	ت	پان صد pansad	five hundred.
۶۰۰	خ	شش صد shest sad	six hundred.
۷۰۰	ذ	هفت صد heft sad	seven hundred.

۸۰۰	هشتصد	heshtsad	<i>eight hundred.</i>
۹۰۰	نهصد	nuhsad	<i>nine hundred.</i>
۱۰۰۰	هزار	hezar	<i>a thousand.</i>
۱۰۰۰۰	ده هزار	deh hezar	<i>ten thousand.</i>
۱۰۰۰۰۰	صد هزار	fad hezar	<i>a hundred thousand.</i>
	or لک	lac	

ORDINALS.

نخست	nukhust	<i>first,</i>
دوم	duum	<i>second.</i>
سیوم	sium	<i>third.</i>
چهارم	chehárum	<i>fourth.</i>
پنجم	penjum	<i>fifth.</i>

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

ADVERBS,

بسیار	besiar	مندانک	mu k	<i>title.</i>
اینجا	eenja	آنجا	Tanja	<i>there.</i>

جان نیز اگر فرستم آنجا
آن تحفه مختصر چه باشد

If I could fend my fowl *to that place*, how trifling a present would it be !

از اینجا ez eenja *hence.*

اینسو eensú *hitber*.

کجا kujá *where* or *whither*.

هر کجا که her kujá ke *wheresoever*.

بیرون beerún *without*.

از آنجا ez ânjá *thence*.

آنسو ânsú *thither*.

از کجا ez kujá *whence*.

درون derún } *within*.
or اندرون enderún }

نوازنده بلبل بیباغ اندرون

کرازنده آهو بر اع اندرون

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

فرو forú } *below*. بالا bálá *above*.
or فرود forúd }

ان بلا نبود که از بالا بود

That evil which comes from *above* is not evil.

بامداد bamdâd } *in the morning*.
سحرگاه sehérgah }
or سحر feher }

شامگاه shamgáh *in the evening*.

دی dee *yesterday*.

پیش peish *before*.

اکنون eknún *now*.

چون chûn *when*.
 فردا feṛdá *to-morrow*.
 پس pes *after*.
 آنگاه angâh *then*.
 هماندم hemândem *directly*.
 هرگز herkez *ever*.
 هنوز henúz *yet*.
 تا tá *until*.
 باری báree *once*.
 هم hem *also*.
 هرگز نه herkezneh *never*.
 بعد از آن bád ez an *afterward*.
 همیشه hemeisheh *always*.
 دیگر بار deigerbah *again*.
 نیز neez *even*.

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

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

کو cú *where?*
 چند chend *how many?*

چه از بهر ez behri che *on what account P*

چون chun *how f*

اینک eenek *behold!*

مگر megher *perhaps.*

and هم hem }
 بهم behem } *together.*

چرا chera *wherefore ?*

چگونه cheguneh *how or what.*

کاش ca(h) *would!*

نیبادا niebada *I Jt by chance.*

تنها تنها i/iw?.

CONJUNCTIONS,

و u or va *unu.*

یا ya *or.*

هم hem, or نیز neez *also.*

اگر egher, or گر gher *if.*

اگرچه eghercheh, گرچه ghercheh *though.*

اما emma, لیکن leiken, بل bel, بلکه belkeh *but.*

هرچند herchend, هرچندکه herchendkeh *although.*

بنابراین benabereén *therefore.*

که keh *since.*

مگر megher *unless.*

پس pes *then, moreover.*

زیرا zéra *because*.

جز júz *except*.

PREPOSITIONS.

از ez or ز *from, by, of*.

پس pes *after*.

به beh, or ب be, joined to the noun, *in, to*.

با ba *with*.

پهلوی pehlevi *near*.

برای herái, بجهت bejehet *for*.

از جهت ez jehet, بهر ez behr *on account of*.

میان meían *between*.

زود forúd *beneath*.

زیر zeber *above*.

بر aber, or بر upon.

پیش p. ish *before*.

بی bú *without*.

در der *in*.

سوی súi *toward*.

زیر zeér *under*.

نزد nazd *near*.

INTERJECTIONS.

ایا eia, ایها ayoha *oh!*

دریغ dereoga *alas!*

آه ah *ah!*

Thus in the talc of the merchant and the parr<
by Gelaledin Rumi,

اي دريغا و اي دريغا واي دريغ
كانچنان ماهی نهان شد زبر ميغ

Alas! alas! that fo bright a moon fhould l
hidden by the clouds !

فغان fugán and افسوس efsus are likewi
interjections that exprefs grief: thus in a t
traftich by the fultan Togrul Ben Erflan,

ديروز چنان وصال جان فروي
و امروز چنين فراق عالم سوزي
افسوس كه بر دفتر عهزم ايام
آترا روزي نويسد اينرا روزي

Yefterday the prefence of my beloved delight*
my foul; and to-day her abfence fills n
With bitterncfs; alas! that the hand of foi
tune fhould write joy and grief alternately i
the book of my life!

This great hero and poet was the laft king <
the Seljukian race : he was extremely fond <
Ferdufi's poetry, and in the battle in which 1:
loft his life, he was heard to repeat aloud tl
following verfes from the Shahnama:

چو برخاست از لشكر كش كرد
رخ نامداران ما كشت زرد

من این کرز یکنخم برداشتم
 سپهرا هم انجای بگذاشتم
 خروشی برآورد اسبم چو پیل
 زمین شد پریشان چو دریای نیل

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

* These lines are quoted by Herbelot, p. 102C), but **they are**
 written differently in my manuscript of **Ferdusi**, which I have here
 followed.

OF THE PERSIAN SYNTAX.

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

از بهر چه آمده اشکر آمده که علم اولین
و آخرین بیاموزی این راه روا نیست این
هبه خالق داند و اگر آمده که اورا جویی
آنجا که اول قیام بر گرفتاری او خود آنجا
بود *

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

yet it is remarkable, that many Arabick plurals are considered in Persian as nouns of the singu-

* See the *Bibliothèque Orientale*, p. 950.

lat number, and agree as fuch with verbs and adje&ives, as

از آمدن بهار از رقتن دي
اوراق حيات ما ميگردد طی

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

where اوراق the plural of ورق *a leaf*, governs ميگردد in the lingular.

There is another ftrange irregularity in the Perilan fyntax; the cardinal numbers are ufually joined to nouns and verbs in the lingular, as هزار يك روز *a thousand and one days*.

نسيم زلفت اشكر بگذرد بتربت حافظ
زخاک گالبدش صد هزار لاله برآيد

If the gale fhall waft the fragrance of thy locks over the tomb of Hafiz, *a hundred thousand fewers ivill fpring* from the earth that hides his corfe.

Thefe idioms, however, are by no means natural to the Perian, but feem borrowed from the Arabs, who fay, الف ليلة و ليلة *a thousand and one nights*. In Arabick too a noun of the plural number, if it fignify a thing without life, requires a verb in the lingular, and that of **the**

feminine gender, for the AŪtbick verbs have diftin<3; genders like nouns, as

خَرَّتْ الْاِنْهَارُ وَالْاَغْصَانُ مَالَتْ لِلْسَّجُودِ

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

فَاضَتْ اَقْدَامُهُمْ كَاَحْدَاتِي

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

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

اَشْرَآنَ تَرْكِ شِيرَازِي بَدَسْتِ اَرْدِ دَلِ مَارَا
بِخَالِ هَنْدُوِيْشِ بَخْشَمِ سَمَرْقَنْدِ وَ بَخَارَارَا

If that fair damſel of Shiraz would accept my heart, I would give for the black mole on her cheek the cities of Samarcand and Bokhara.

It has before been obſerved (ſee page 201) that the *∨* is omitted if the noun be indefinite or general, *جامِ پَرِ كُنْ* *Jill a cup*; but that it is inferted, if the thing be particular and limited, *جامِ رَا پَرِ كَرْدِ* *hejilled the cup*; examples of this occur in almoſt every page.

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

يَلِي هَرِ جَا كِه شُودِ مِهْرِ اَشْكَارَا
سَهَارَا چَرِ نِهَانِ بُوْدِنِ چِه يَارَا

>^res! whenever flle fun appears, what advantage can there be to * Soha, but his being **hidden** ?

The following remark relates to the pofition rather than .to the fyntax: in a period of two or more members, each of which might end with an auxiliary verb, the firft of them commonly contains the verb, which is underftood in the reft, as

مضرتنا تعجيل بسيارست و منفعت صبر
و سکون بيشهار

The difadvantages of hafte are nfany, and the advantages of patience and deliberation (are) innumerable.

The adjective is placed after its fubftantive, and the governing noun is prefixed to that which it governs, as *روی خوب* a beautiful face, *نبوي شکل* thefcnt of a rofe; but if this order be inverted a compound adjective is formed, as *فایر خوب روی* fair fac*نبوي* rofe-fqented.

Conjunctions which exprefs conje&ure, condition, will, motive, &c. require the conjunctive, or potential mood, as

* Sob a is the Arabick name for a very fmall and obfeure ftar in the conftellatioa of the Great Bear.

گر بدانستی که فرقت تو
 اینچنین صعب باشد و دلسوز
 از تو دوری نجستی یکدم
 وز تو غایب نبودی یکروز

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

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

شنوده‌ام که دو کبوتر با یکدیگر در
 آشیانهٔ همساز و در کاشانهٔ همراز نه از غبار
 اغیار بر خاطر ایشان کردی و نه از محنت
 روزگار در دل ایشان دردی

I have heard that two doves lived together *in* one nest, and whispered their secrets *in* one chamber; the dull of jealousy had never fulfilled their minds, and the anguish of misfortune had never pierced their hearts.

پرده داری میکند در قصر قیصر عنکبوت
 بومی نوبت * میزند بر کند افراسیاب

* نوبت is an Arabick word signifying a turn, a change, a watch, excubite; hence نوبت زدن in Persian, and نوبت

the fpider holds the veil *in* the palace of Caefar;
the Owl Itands fentitie! *on* the watch-tower of
Afrafiab.

Thefe are the principal rules that I have collected for the Perfian language; but riiles alone will gvaii but little* unlefs the learner will ex*emplify them in his own refearches: the only office of a grammarian is to dpeii the mine of literature, but they who wifti to poffefs the gems muft endeavour to find them *by* their own labours;

جالب in Turkiih, fignify *to relieve the guards by the founds of drums and trumpets*. This office is given by the poet to the owl, as that of *یار دانه* or chamberlain- is elegantly affigned to the fpider. * Some copies have *نوبت* inftead of *نوبت* which reading would make very good fenfe,»but deftroys the beauty of the allufion.

A PERSIAN FABLE.

باغبان و بلبل

The GARDENER and the NIGHTINGALE.

اورده اند که دهقاني باغي داشت خوش
 و خرم و بوستاني تازه تر از گلستان ارم
 هوای آن نسیم بهار را اعتدال بخشیدی و
 شمامه ریحان روح نریش دماغ جانرا معطر
 ساختی

نظم

گلستاني چو گلزار جواني
 گلشن سیراب آب زندگاني
 بوي عندليبش عشرت انگيز
 نسیم عطر سایش راحت آمیز

و بر یک کوشه چمنش گلبنی بود تازه تر
 از نهال کامرانی و سرافرازتر از شاخ شجره
 شادمانی هر صباح بر روی گلبن گل
 رنگین چون عذار دلفریبان نازک خوی
 و رخسار سمنبران یاسمین بوی بشکفتی و
 باغبان با آن گل رعنا عشق بازی آغاز
 نهوده گفتی

A literal tranjlation of the foregoing Fable.

THE GARDENER AND THE NIGHT-
INGALE.

It is related that a husbandman had a sweet and pleafant orchard, and a garden more[^]refli than the bower of Irem. The air of it gave mildncfs to the gales of the fpring, and the feent of its herbs that refreflied the fpirits, conveyed perfume to the very foul.

VERSES.

A bower like the garden of youth, a bed of rofes bathed in the waters of life, the notes of its nightingales raifing delight; its fragrant gale fhedding perfume.

And in one corner of his garden there was a rofe bufh fresher than the fhrub of defire, and more lofty than the branch of the tree of mirth. Every morning on the top of the rofe bufh the rofe blofbmed, coloured like the cheek of heart-alluring damfels with gentle minds, and the face of lily-bofomed maids fcented like jef-famine. The gardener began to ihow an extreme fondnefs for thefe excellent rofes, and faid,

○I▲J

گل بنزیر لب نهید انم چه میگوید که باز
 بلبلان بی نوارا در فغات می آورد
 باغبان روزی بر عادت معهود بتماشای
 گل آمد بلبلی دید نالان که روی در
 صحیفه گل می مالید و شیرازه جلد
 زرنکار اورا بهنقار تیز از یکدیگر می
 کسینخت

بیت

بلبل که بگل درنکرد مست شود
 سر رشته اختیارش از دست شود

باغبان پریشانی اوراق گل مشاهده نموده
 گریبان شکیبای بدست اضطراب چاک زده
 و دامن دلش بخار جگر دوز بیقراری
 در او بخت روز دیگر همان حال وجود گرفت
 و شعله فراق گل

مصراع

داغ دگرش بر سر آن داغ نهاد

روز سیوم بحرکت منقار بلبل

A DISTICH.

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

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

A DISTICH.

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

The gardener viewing the scattered condition of the rose-leaves, tore with the hand of confusion the collar of patience, and rent the mantle of his heart with the piercing thorn of uneasiness. The next day he found the same addition repeated, and the flames of wrath occasioned by the loss of his roses

AN HEMISTICH,

Added another fear to the fear which he had before.

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

ع

گل بتاراج رفت و خار بهاند

خارخاري از آن بلبل در سينه دهقان
 پديد آمده دام فریبي در راه وي نهاد و
 بدانه حیل اورا صید کرده در زندان قفس
 محبوس ساخت بلبل بیدل طوطي وار زبان
 بگشاد و گفت اي عزيز مرا بچه موجب
 حبس کرده از چه سبب بعقوبت من مایل
 شده اگر صورت بجهت استماع نغمات من
 کرده خود اشيانه من در بوستان تست دم
 سحر طربخانه من اطراف گلستان تست و
 اشک معني ديگر بخیال گذرانیده مرا از
 ما في الضمير خود خبر ده دهقان شرفت
 هیچ میدانی که بروزگار من چه کرده و مرا
 بهفارت یار نازنین چند بار از رده سزاي آن
 عمل بطریق مکافات همین تواند بود که تو
 از دارو دیار مانده و از تفرج و تماشای همجور
 شده در گوشه زندان می زاری و من هم
 درد هجران کشیده و درد فراق جانان
 چشیده در کلبه احزان می نالم

AN HEMISTICH.

the roses were plundered, and **the** thorns only remained.

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

The gardener said, Dost thou not know how thou hast spoiled my fortune, and how often thou hast distressed me with the loss of my favorite rose? it is right that thy action should be requited, and that thou being separated from **thy** friends and family, and secluded from all joy and diversions, shouldst mourn in the corner of a prison *, whilst I, afflicted with the anguish of separation from my darling flowers, weep in **the** cottage of care.

بیت

هنال بلبیل اگر با منت سر یار هست
 که ما دو عاشق زاریم و کار ما زاریست
 بلبیل گفت ازین مقام درگذرو بر اندیش
 که من بدین مقدار جریمه که کلي را پریشان
 کرده‌ام محبوس کشته‌ام تو که دلي را
 پریشان می سازی حال تو چون خواهد بود

نظم

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

این سخن بر دل دهقان کارگر آمده
 بلبیل را آزاد کرد بلبیل زبانی بازادی کشاد
 و بدت چون با من نکوی کردی بحکم
 هل جز الاحسان الا الاحسان مکافات آن
 باید کرد بدان که در زیر درخت که
 ایستاده آفتابه است پر از زردارو در حواجج
 خود صرف کن دهقان آن محل را بشاوید
 و سخن بلبیل درست یافت گفت ای بلبیل

A DISTICH OF HAFIZ.

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

The nightingale faid. Depart from that refolution, and confider, that if I am imprifoned for fuch an offence as tearing a rofe, what will be thy puniftment if thou teareft a heart afunder?

VERSES.

He that formed the iky by exa6l meafure, knows the right rewards for good and evil; whoever does well, good will come to him; and if he does ill, evil will attend him.

This difcourfe taking effect upon the heart of the gardener, he fet the nightingale at liberty. The bird tuned his voice in his *free* ftate, and faid, Since thou haft done me this fervice according to the fentence (in the Alcoran), Is there any recompence for benefits, but benefits? it is neceffary to reward thee for it. Know, that under the tree where thou ftandeft there is a coffer full of gold; take it, and fend it to fupply thy wants.

The gardener feached the place, and found the words of the nightingale to be true; he then

عجب که آفتاب زرا در زیر زمین می بینی
 و دام در زیر خاک ندیدی بلبل گفت تو
 آنرا ندانسته که

إذا نزل القدر بطل الحذر

ع

با قضا کارزار نتوان کرد

چون قضای آلهی نزول یابد دیده بصیرت را
 نه روشنی ماند و نه تدبیر و خرد نفع
 رساند

faid, O nightingale ! what a wonder it is, that thou couldst see the coffer of gold beneath the earth, and not discover the spring upon the ground!

The nightingale faid, Dost thou not know that (an Arabick fentence) when fate descends* caution is vain?

AN HEMISTICH.

It is impossible to contend with fate.

When the decrees of heaven are fulfilled, no light remains to the eye of understanding, neither prudence nor wisdom bring any advantage.

OF VERSIFICATION,

THE modern Persians borrowed their poetical measures from the Arabs: they are too various and complicated to be fully explained in this grammar; but when the learner can read the Persian poetry with tolerable ease, he may receive further information from a treatise written professedly upon versification by وحیدی Vahidi, who was himself no contemptible poet.

There are nineteen sorts of metre which are used by the Persians, but the most common of them are: بحر رجز or the iambick jnejafore, بحر رمل or the trochaick measure, and بحر هزج a metre that consists chiefly of those compounded feet which the ancients called 'Enpiraf, and which are composed of iambick feet and spondees alternately, as *amatores puellarum*. In lyric poetry these verses are generally of twelve or fifteen syllables, as

بیوی نانه کاخر صبا زان طره بکشاید
 زجعد زلف مشکینش چه تاب افتاد در
 دلها

Bfcbin na | fe! kakhcr | seba zan tur | re
 bucfhayed
 Zijadi zul | fi mufhklneih { ch! tab uftad [
 ii der dilha*

When the zephyr difperfes the fragrance of*
 tKbfe mufky locks, what ardent defire in-
 flames the hearts of thy admirers !

They fometimes confift of fourteen fyllables in
 this form,

as

تا غنچه خندانست دولت بکه خواهد داد
 ای شاخ گل رعنا از بهر که میروی
 Ta ghunche j ekhendanet | devlet be j ke
 khahed dad
 AI fhakhi | gull rana J ez behri J ke mlruyl

Ah! to whom will the fmiling rofe bud of thy
 lips give delight? O fweet branch of a tender
 plant! for whofe ufe doft thou grow?

or in this,

— ! — z — z . . .

as

کوشم همه بر قول نی و نعمت چنکست
 چشم همه بر لعل تو و کردش جامست

Gofhem hfc | me ber kult | ney u nagma | ti
chengucft

Cheftimem he | me ber HIT | to u gherde]
fliijamefl

My car is continually intent upon the melody of
the pipe, and the foft notes of the lute: my
eye is continually fixed upon thy rubied lip>
and the circling cup.

This kind of meafure is not unlike that which
Sappho ufes in thofe elegant lines quoted by
Hepheftion,

Γλυκεία ματερ, ὅτοι δυναμαί κρεκειν τον ἴστον
Ποθω δαμεισα παιδος βραδιναν δι' Ἀφροδιταν.

•which he fcans thus,

Γλυκεία μα | τερ, ὅτοι δυ | ναμαί κρεκειν | τον ἴστον
Ποθω δαμει | σα παιδος βρα | διναν δι' Ἀ | φροδιταν.

Other lyriek verfes contain thirteen fyllables in
this form,

υ-υ- | - - - | υ-υ-υ- | - -

is

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

SSba be teh | nehl peer { 1 meiforofh | amed
Ke musiml | tarbu eifh | u nazu nofh | amed

The zephyr comes to congratulate the old
keeper of the banquet-houfc, that the feafon

چونکه گل رفت و گلستان درگذشت
 نشنوي زان پس ز بلبل سرگذشت

(jhunkeh gul رفت va guliftan derguzefht
 Nefhenvi zan pes zebulbul ferguzefht

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

In this last measure are written all the great
 Persian poems, whether upon heroic or moral
 subjects, as the works of Ferdusi, and of Jami,
 the Boftan of Sadi, and the Meftavi of the ex-
 cellent Ghalib. This sort of verse answers
 to our common heroic rhyme, which was
 brought to so high a degree of perfection by
 Pope, and which the English poets will do well
 to retain, instead of adopting the less harmonious
 measures of other nations*

I have dwelt the longer upon the different
 sorts of verse used in Persia, because there are
 few books or even common letters written in
 the Persian language, which are not interperfed
 with fragments of poetry; and because all the
 Persian verses must be read according to the
 pauses of scansion: thus the following elegant
 couplet quoted by Meniniki,

تبا در چین هر تباری بود زلف ترا صد
 چین

که سازی بر شکل سوئی ز سنبل پوده چین
بر چین

muft be pronounced,

Tebader che | ne her taree buved zulfee J
tera fad cheen

Ke fazee ber | gule furee zefumbul pu
de cheea ber cheen

with a ftrong accent upon every fourth fyllablej and it may here be obferved, that the Perfians, like the French, ufually accent the laft fyllables of their words.

As to their profody, nothing can be more eafy and fimple; their vowels I elif, * van, and ی ya are long by nature; the points, which they commonly fupprefs, are naturally fhortj and every fhoft lyllable that ends with a confonant is long by pofition; as شیراز Shīrāz, سنبل s u m دهان dēhān, سپن n : but the Perfians, like other poets, have many licences; they often add a jfhort vowel which does not properly belong to the word, as in the firft ode of Hafiz,

ولی افتاد مشکها ve I aftadu muftbkllha,
and کجا دانند حال ما. ciija danendi hall ma.

They alfo (horten fome long fyllables at plea-
Xure by omitting the vowels I elif, و vau, and ی

ya; thus بیرون beērūn, which is a spondee, becomes an iambick foot when it is written برون bērūn: in the same manner دگر is used for دیشگر and بدن for بودن. The omission of a elif is more common; so ره is put for راه, and فشان for افشان, as in this beautiful couplet,

می خواه و کلفشان کن از دهر چه
 میجویی
 این گفت سحرگاه گل بلبل تو چه
 مشکویی

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

In which lines کلفشان is used for افشان *shedding flowers*, and سحرگاه for سحرگاه *the morning*.

I shall close this section with some examples of Persian verses from the مصرع or *hemistich*, to the غزل or *ode*, which differs from the تسبیه or *elegy* in nothing but the number of the distichs, of which the ode seldom contains fewer than five, and the elegy seldom fewer than twenty. I shall not set down these examples

at random, but shall select such as are remarkable for beauty of sentiment or delicacy of expression.

مصراع AN HEMISTICH.

كل نچيند كسي كه كارد خار

He that plants thorns will not gather roses.

بيت A DISTICH.

كاروان رفت و تو در خواب و بيابان
در پيش

گجا روي ره زكه پرسى چكنى
چون باشى

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

رباعي A TETRASTICH.

هنكام سپيده دم خروس سحرى
دانى زچه رو همى كند نوحه كرى
يعنى كه نهودند در اينه صبح
كز عمر شبى گذشت و تو بيخبرى

At the time that the dawn appears, doft thou know for what reafon the bird of the morning complains ? He fays, that it is fhown in the mirror of the day, that a whole night of thy life is palTed, while thou art loft in indolence.

Another.

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

Doft thou defire to be free from forrow and pain ? hear a maxim more valuabe than a precious gem: Defpife not thine enemy, though he be diftreffed; and truff not thy friend, if he be proud and malevolent.

In all the Perfian elegies and odes the two firft hemiftichs have the fame rhyme, which is continued through the whole poem at the end of every diftich. A fhort piece of poetry, in which the two firft lines do not rhyme together, is called *AxU'i a fragment*; as this elegant fable of Sadi on the advantages of good company:

كلي خوشبوي در حمام روزي
 رسيد از دست محبوبي بدستم

بدو گفتم که مشکي يا عنبري
 که از بوي دلاويز تو مستم
 بگفتا من گل ناچيز بودم
 وليکن مدتي با گل نشستم
 کمال هيمنشين در من اثر کرد
 و کر نه من ههان خاکم که هستم

One day, as I was in the bath, a friend of mine put into my hand a piece of scented clay*. I took it, and said to it, "Art thou musk or ambergris? for I am charmed with thy de-
 * "lightful scent." It answered, "I was a defpicable piece of clay; but I was some time in the company of the rose; the sweet quality of my companion was communicated to me; otherwise I should have been only a piece of earth, as I appear to be."

When both lines of each couplet rhyme together through a whole composition, it is called (C^JU) as in the following examples:

چنين است آيين کردندۀ دهر
 نه لطفش بود پايدار و نه تهر

* گل خوشبويي ghili khofhtii, a kind of *W&UQHS* clay, which the Persians perfume with essence of rose?, and use in the bath instead of soap.

نه پرورد کس را که آخر نکشت
که در مهر نرم است و در کین درشت

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

فریدون فرخ فرشته نبود
زمشک و زعنبر سرشته نبود
بداد و دهش یافت آن نیکویی
تو داد و دهش کن فریدون تویی

The happy * Feridun was not an angel; he was not formed of musk or ambergris. He gained his reputation by justice and liberality: be thou just and liberal, and thou wilt be a Feridun.

جوانی پاکباز و پاکرو بود
که با پاکبزه رویی در شکرو بود

An ancient king of Persia, highly celebrated for his eminent Virtues. The learned and excellent d'Herbelot has made a mistake in his translation of these lines (see the article Farrakh in his *Bibliothèque Orientale*) for not recollecting the sense of فرخ **HAPPY**, he made a proper name of it, and tells us that Farrakh was a man whom the Persians consider as a perfect model of justice and magnanimity.

چنين خواندم كه در دريائي اعظم
 بگردابي در افتادند باهم
 چو ملاح آمدش تا دست گيرد
 مبادا كاندر آن سختي بپيرد
 همي گفت از ميان موج تشوير
 مرا بگذار و دست يار من گير
 درين گفتن جهان بروي دراشت
 شنيدندش كه جان مي دان و مي گفت
 حديث عشق از آن بطل منيوش
 كه در سختي كند يار فراموش

There was an affectionate and amiable youth, who was betrothed to a beautiful girl. I have read, that as they were failing in the great sea, they fell together into a whirlpool. When a mariner went to the young man that he might catch his hand, and save him from perishing in that unhappy juncture; he called aloud, and pointed to his mistress from the midst of the waves; " Leave me, and take " the hand of my beloved." The whole world admired him for that speech; and when he was expiring he was heard to say; " Learn not the tale of love from that wretch " who forgets his beloved in the hour of " danger."

These examples will, I hope, be Efficient to undeceive those who think that the Asiatick poetry consist merely in lofty figures and flowery descriptions. There is scarce a lesson of morality or a tender sentiment in any European Language, to which a parallel may not be brought from the poets of Asia. The verses of eleven syllables, which are used in the great Persian poems, always rhyme together in couplets. It is unnecessary in this section to give an example of the Persian **تصییه** or *elegy*, as it differs only in its length from the **غزل** or *ode*, except that the *Cassideh* often turns upon lofty subjects, and the *Gazal* comprises for the most part the praises of love and merriment, like the lighter odes of Horace and Anacreon. The most elegant composers of these odes are **جامی** Jami and **حافظ** Hafiz, each of whom has left an ample collection of his lyric poems. I may confidently affirm that few odes of the Greeks or Romans upon similar subjects are more finely polished than the songs of these Persian poets; they want only a reader that can see them in their original dress, and feel their beauties without the disadvantage of a translation. I shall transcribe the first ode of Hafiz that offers itself, put of near three hundred that I have paraphrased: when the learner is able to understand

the images and allusions in the Persian poems, he will see a reason in every line why they cannot be translated literally into any European language.

گل بی رخ یار خوش نباشد
 بی باده بهار خوش نباشد
 طرف چین و طواف بستان
 بی صوت هزار خوش نباشد
 رقصیدن سرو و حالت گل
 بی لاله عذار خوش نباشد
 با یار شکر لب گلاندام
 بی بوس و کنار خوش نباشد
 باغ گل و مئل خوشست اما
 بی صحبت یار خوش نباشد
 هر نقش که دست عقل بندد
 بی نقش و نیکار خوش نباشد
 جان نقد محقرست حافظ
 از بهر نثار خوش نباشد

The rose is not sweet without the cheek of my beloved; the spring is not sweet without wine.

The borders of the bower, and the walks of the

garden, are not pleafant without the notes of the nightingale.

The motion of the dancing cyrefs and of the waving flowers is not agreeable without a miftrefs whole cheeks are like tulips.

The pefence of a damfel with fweet lips and a rofy complexion is not delightful without kifles and dalliance.

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

All the pictures that the hand of art can devife are not agreeable without the brighter hues of a beautiful girl.

Thy life, O Hafiz, is a trifling piece of money, , it is not valuable enough to be thrown away at our feaft.

The laft diftich alludes to the Afiatick cuftom of throwing money among the guefts at a bridal feaft, or upon any other extraordinary occafion: the Perfians call this money نثار nis&r, and him who colle&s it نثارچين nisar cheen.

I fhall conclude this grammar with a tranflation of the ode quoted in the fe&ion upon the Perfian letters; fee p. Vj6.

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

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

Alas! these wanton nymphs, these fair deceivers,
whose beauty raises a tumult in our city, rob
my heart of rest and patience, like the Turks
that are seizing their plunder.

Yet the charms of our darlings have no need of
our imperfect love; what occasion has a face
naturally lovely for perfumes, paint, and ar-
tificial ornaments ?

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

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

Attend, O my soul! to prudent counsels; for
youths of a good disposition love the advice
of the aged better than their own souls.

Thou haft fpoken ill of me; yet I am not offended; may Heaven forgive t n ^ ! thou haft fpoken well: but do bitter words become a lip like a ruby, which ought to fhed nothing but fweetnefs?

O Hafiz! when thou compofeft verfes, thou feemeft to make a firing of pearls; come, fing them fweetly: for Heaven feems to have fhed on thy poetry the clearnefs and beauty of the Pleiads.

The wild nefs and fimplicity of this Perfian fong pleafed me fo much, that I have attempted to tranflate it in verfe: the reader will excufe the Angularity of the meafure which I have ufed, if he confiders the difficulty of bringing fo many eaftern proper names into our ftanzas,

I have endeavoured, as far as I was able, to give my tranflation the eafy turn of the original; and I have, as nearly as poffible, imitated the cadence and accent of the Perfian meafure; from which every reader, who underftands mur lick, will perceive that the Afiatick numbers are capable of as regular a melody as any air in Metaftafio.

A PERSIAN SONG.

Sweet maid, if thou wouldft charm my fight ^
And bid thefe arms thy neck infold;

That rofy cheek, that lily hand
 Would ghj| thy poet more delight
 Than allpokhara's vaunted gold,
 Than all the gems of Samarcand*

Boy, let yon * liquid ruby flow,
 And bid thy penfive heart be glad,
 Whatever the frowning zealots fay:
 Tell them their Eden cannot (how
 A fream fo clear as Rocnabad,
 A bow'r fo fweet as Mofellay.

Oh! when thefe fair, perfidious maids,
 Whofe eyes our fecret haunts infest,
 Their dear deftructive charms difplay,
 Each glance my tender breaft invades,
 And robs my wounded foul of reft,
 As Tartars feize their dcftin'd prey.

In vain with love our bofoms glow;
 Can all our tears, can all our fighs
 New luftre to thofe charms impart?
 Can cheeks where living rofes blow,
 Where nature fpreads her richeft dies,
 Require the borrow'd glofs of art?

Speak not of fate—ah! change the theme,
 And talk of odours, talk of wine,

*a melted ruby is a common periphrafit for
 wi*e in the Perfian poetry. See Hafiz, ode 22.*

Talk of the flow'rs that round us bloom:
 *Tis all a cloud, 'ttemll a draiqjpt
 To love and joy thy thoughts ccmfine,
 Nor hope to pierce the facred gloom.

Beauty has fuch refiftlefs pow'r,
 That ev'n the chafte Egyptian dame*
 Sigh'd for the blooming Hebrew boy:<
 For her how fatal was the hour,
 When to the banks of Nilus came
 † A youth fo lovely and fo coy!

But ah ! fweet maid, my counfel hear;
 (Youth fhould attend, when thofe advife
 Whom long experience renders fage).
 While mufick charms the ravifh'd ear,
 While fparkling cups delight our eyes,
 Be gay; and fcorn the frowns of age.

What cruel anfwer have I heard f
 And yet, by heav'n, I love thee ftill:
 Can aught be cruel from thy lip?
 Yet fay, how fell that bitter word
 From lips which ftreams of fweetnefs fill,
 Which nought but drops of honey fip?

Go boldly forth, my fimple lay,
 Whofe accents flow with artlefs eafe,

* Z[^]leikha, Potiphar*s wife.

† Jofeph, called *by Perfons and Arabians Jufuf.*

Like orient pearls at random ftrung;
Thy not^ppe fweet, tile damfels fay,
But, oh, far fweeter, if they pleafe
The nymph fir whom thefe notes are fung *l*

END OF THE GRAMMAR.

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

Oxf The Publick Libraries at Oxford.
Par. The Royal Library at Paris.
London. The British Museum at London.
Priv. The Collections of private Men.

HISTORY.

کتاب روضة الصفا تصنیف امیر خواند شاه

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

Oxf Priv.

اکبر نامه ابو فضل

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

کتاب آیین اکبری

A description of the Indian empire, written by the order of Sultan Acber by a society of skillful men.—A translation of this book would

be extremely useful to the European companies that trade in India, as it contains a full account of every province and city in the dominions of the Mogul of his revenues and expences, both in peace and war, and of all the customs and ceremonies in his palace; together with a description of the natural productions of his empire. *Oxf*

واقعات بايري

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

تاریخ کشمیر

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

تاریخ عالم اراي عباسي

The history of the lives of the Perisian kings, from the head of the Sefi family to the death of Abbas the Cruel, improperly called the Great *Oxf*

تاریخ کنزیدہ

TbefekSi chronicle,—This work is an excellent
Votf III, Y

322 A CATALOGUE OF BOOKS IN THE

hftory of Perfia, and has been tranflated into Afabkk and Turkiih. *Oxf.*

مخلاصة الإخبار

A fhort hiftory of Perfia, in one volume, by Khandemir, a learned and agreeable writer. *Oxf.*

لبّ التواريخ

T&e heart of/iJlories.—A copious hiftory of the Perfian empire, written in the middle of the iixteenth century by Abdallatif, a native of Cazvin.

ظفر نامه

The book of vittory.—A hiftory of the life of Timur, commonly called Tamerlane, written in a moft beautiful and elegant ftyle.

تذكرة الشعراء تصنيف دولت شاه

An account of the lives of the Perfian poets, by Devletftiah of Samarcand. *Far.*

تاريخ جهانکشايا تاريخ نادري من کلام ميرزا مهدي

The hiftory of the life of Nader Shah, king of Perfia, written by Mirza Mahadi, and tranflated into French by the author of this grammar.

POETRY.

شاه نامه فردهوسي

Shah Nameh. A collection of heroick poems on the ancient hiftories of Perfia, by Ferdufl. See the Treatife on Oriental Poetry, in Vol. VJII. *Oxf Prh.*

کلیات خاقانی

The works of Khakani, a fublime and fpirited poet. *Oxf. Prh.*

دیوان حافظ

The odes of Hafiz: fee the treatife abpvg-mentioned. *Lond. Oxf. Par. Prh.*

کلیات سعدی

The works of Sadij containing گلستان *or the bed of rofes*, بوستان *or the garden*, and ملبعات *or the rays of light*. The two first of these excellent books are very commoa; but I have not feen the laft: they are all upon moral fubje&s, and are written with all the elegance of the Perfian language, *Oxf*

کلیات احلی

The works of Ahli; containing,

سحر حلال *lawful magick*, a poem.

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

کتاب قصاید *a book of elegies.*

کتاب غزلیات *a book of odes.*

کلیات جامی

The works of Jami; containing, among others,
سلسلة الذهب *the chain of gold, a poem in*
three books.

قصه سلیمان و ابسال *Selman and Abfal^ a tale.*

سکندر نامه *the life of Alexander.*

یوسف و زلیخا *the loves of Jofeph and Zu-*
leica, a very beautiful poem.

لیلی و مجنون ^l *the loves of Leila and Megenun.*

دیوان جامی *a collection of odes,*

بهارستان *the manfon of the spring.*

تحفة الاحرار *t&e Sift of the noble.*

سجیة الابرار *the manners of the jujl. Oxf*

دیوان خسرو

A book of elegant odes, by Mir Chofru. *Oxf*

مثنوی

تصنیف جلال الدین رومی

A poetical work called *Mefnavi*, upon several fubje&s, of religion, hiftory, morality, and politicks s compofed by Gelaledin, furnamed JRutni.—This poem is greatly admired in

Perfia, and it really deferves admiration, *Ox/Prh.*

ديوان انواري

The poems of Anvari, which are quoted by Sadi in his Guliftan, and are much eftemed in the Eaft.

كلييات نظامي

The works of Nezami, containing fix poems:

اسرار العاشقين, *the fecrets of lovers.*

هفت پيکر, *the feven faces.*

خسرو و شيرين, *the loves of Chofru and Shirin.*

سکندر نامه, *the life of Alexander.*

ليلى و مگنن, *Leila and Megemm, a tale.*

مخزن الاسرار, *the treafure of fecrets. Lond* Prh.*

پند نامه

Pendnama, a book of moral fentences, not unlike thofe of Theogenis in Greek, by

فريد الدين عطار, *Ferideddin Attar. Lond. Oxf.*

كلييات کاتبي

The works of Catebi, containing five poems:

مجمع البحرين, *the junflion of two feas,*

ده باب *the ten chapters,*

عشق و حسن *beauty and love.*

ناصر و منصور *the conqueror and triumpher.*

بهرام و گلندام *the loves of Baharam and Gulendam.*

There are many more histories and poems written in Persian -, but those above-mentioned are the most celebrated in Asia. The poets of the second class were رودکی Roudeki, who translated Pilpai's fables into verse; رشیدی Refhidi, who wrote an art of poetry called احمدي *the incanted gardens-* احمدی Ahmedi, who composed an heroic poem on the actions of Tamerlane: not to mention a great number of elegiac and lyric poets, who are very little known in Europe.

PHILOSOPHY.

انوار سهیلی کاشفی

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

عیار دانش

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

هزاریک روز

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

نگارستان جوینی

Negriſtān *the gallery of pictures*, by Jouini.—
A miscellaneous work upon moral subjects,
in prose and verse. There is a beautiful copy
of this book in the Bodleian library at Ox-
ford *Mar/b* 397.

دانش نامه

A system of natural philosophy, by Isfahani.
Oxf.

جواهر نامه

The natural history of precious stones. *Oxf.*
There are many books in Persian upon Geo-
metry, Algebra, Agronomy, Mechanics, Lo-
gick, Rhetoric, and Physics; all which de-
serve to be read and studied by the Europeans.
The Persians are very fond of elegant manu-
scripts; all their favourite works are generally
written upon fine silky paper, the ground of which
is often powdered with gold or silver dust: the
two first leaves are commonly illuminated, and
the whole book is sometimes perfumed with
essence of roses or sandal wood. The poem of

Jofeph and Zuleica iri the put[^]ck library at Oxford is, perhaps, the mod beautiful manuscript in the world; the margins of every page are gilt and adorned with garlands of flowers; and the hand-writing is elegant to the higheft decree: it is in the colle&ion of the learned Greaves, N°. 1. The Afiaticks have many advantages in writing; their ink is extremely black, and never lofes its colour j the Egyptian reeds with whi h they write, are formed to make the fineft flokes and flourifhes; and their letters run *to eafily imo* one another, that they can write fafter than any other nation. It is not ftrange, therefore, that they prefer their manuscripts to our beft printed books; and if they fhould ever adopt the art of printing, in order to promote the general circulation of learning, they will fill do right to prefervc their claffical works in manuscript.

I fhall conclude with a Perfian ode in three Afiatick hands, and fhall add a few remarks upon each of them,

I.

NISKHr,

This is the only form of writing that we can imitate exactly by our types; it is the hand of the Arabians, who invented the characters; and It muft, therefore, be learned before we attempt

to read the other hands: it is frequently used by the Persians, and the history of Nader Shah was written in it,

IL

TALIK.

This beautiful hand may easily be read by Europeans, if they understand the Persian language; and if they do not, what will it avail them to read it? In this form of writing the strokes are extremely fine, and the initial letters **ن ت ب** are sometimes scarcely perceptible. The characters are the same with those used in printing, except that **س** and **ش** are often expressed by a long stroke of the reed, as in the third word of the second line, which answers to **ساقی**: there are also two examples of this in the third line. As the Persians always write their lines of an equal length, they are obliged to place their words in a very irregular manner; if the line be too short, they lengthen it by a fine stroke of the reed; if too long, they write the words one above another. In the Persian poems the transferbers place both members of a couplet on the same line, and not the first above the second, as we do: a Persian would write the following verses in this order,

<i>With ravished ears</i>	<i>The monarch bears,</i>
<i>Affumes the god;</i>	<i>Slj'efls to nod.</i>

It aurft be c[^]nfeied, that this irregularity in writing, *joined* to the confafion of the diacritical points, which are often placed at random, and fometimes omitted, makes it very difficult to read the Perfian manuscripts, till the language becomes familiar to us; but this difficulty, like all others in the world, will be infenfibly furmounted by the habit of induftry and perfeverance, without which no great defign was ever accomplished,

III.

SHEKESTEH,

In this inelegant hand all order and analogy * are neglected; the points which diftinguifh ف from ق, خ from ج, and ب from ت, ث and ن, &c\ are for the moft part omitted, and thefe feven letters, و ژ ز ر ذ د ا are conncted with thofe that follow them in a moft irregular manner. This is, certainly, a confiderable difficulty, which muft be furmounted before the learner can tranflate an Indian letter: but I am perfuaded, that thofe who chiefly complain of it have another difficulty ftill greater, which is their imperfected knowledge of the language.

NISKHI.

چو آفتاب مي از مشرق پياله بر آيد
 زباغ عارض ساقی هزار لاله بر آيد
 نسيم در بر گل بشکند کلاله سنبل
 چو از میان چمن بوي آن کلاله بر آيد
 شکايت شب هجران نه آن شکايتهاست
 که شبهه زبانش بصد رساله بر آيد
 گرت جو نوح نبی صبر هست در غم
 طوفان

بلا بکردن و کام هزار ساله بر آيد
 بسعي خود نتوان برد گوهر مقصود
 خيال تست که اين کار بيمحواله بر آيد
 زکرد خوان فلک شو طمع چه ميداري
 که بيهادت صد غصه يکنواله بر آيد
 نسيم زلفت اشک بشکزد بتربت حافظ
 زخاک کالبدش صد هزار لاله بر آيد

ADVERTISEMENT.

THE following Index will be found, it is hoped, of confidcrable life to learners, to thofe in particular who are unprovided with dictionaries; fince it is not only intended as a literal alphabetical explanation and analyfis of the extra^sts and authorities from the various writers interfperfed through the Grammar, but as a vocabulary it may be employed to advantage, by imprinting on the memory a number of useful words.

It may not be improper, however, to inform thofe who have made but little progrefs *in* this language, that, in confulting any dictionary, there are a variety of infeparable particles prefixed and annexed to words, which muft be analyfed or feparated before the meaning can be found: for example,

بکامست which literally fignifies *to defire is*, muft not be looked for under the letter *j* but under *ک*, the *J* prefixed being the infeparable prepoftion *for, to, in,* کام implying *defire* &c. and ست (*for است*) the third perfon prefent of بودن *to be*.

It is unneceftary to multiply examples, but it

will save the learner much trouble if he keep in mind, that the principal of these prefixed particles are,

اَل the Arabick particle *the*.

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

فِ or فِي the preposition *in, to, for,* &c.

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

بِا *with,*

بِی *without.*

ز (for از) *from, withy by, &c.*

ک (for که) *which > what.*

مِ or مِی characteristicks of the present tense.—These characteristicks of the present are frequently omitted by the Persian authors*

مِ (or مِی before words beginning with I) the negative prefixed to imperatives.

نِ or نِی (or نِی before words beginning with I) the general negative prefixed to all other tenses*.

* Notwithstanding the above observations, which will save the learner some perplexity in consulting dictionaries, many of the compounded words, and such oblique tenses as differ most from their infinitives, are for his greater ease and satisfaction inserted in this Index.

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

The pofleffive pronouns

ام or يم *my, mine.*

ما *our.*

ات or يت *thy, thine.*

شها *your,*

و *his, her, its.*

يشش or شش *their**

ان the plural of nouns having reference to living creatures.

ها the plural of inanimate nouns*

ا or U the poetick vocative,

را the termination of the oblique cafes,

ست the third perfon prefent of بودن *to be.*

ي is fometimes equivalent to our *a* or *one*; and at other times after nouns ending with I or , it marks that the following noun is in the genitive cafe; and it is then equal to our *of*.

The Perfian writers make frequent ufe of the contradted infinitive; when the learner therefor* cannot find fuch words as پرسید or ترسید in the Index, let him look for ترسیدن پرسیدن &c.

* * * The A prefixed to fome words in the Index (hows that they are of Arabick original.

INDEX.

- ا ح
 آب Water, fountain: lustre.
 ابر upon: a cloud.
 ابرار *pl. of* بر the just.
 آبرنگ colour, paint, *comp. of* آب water and
 رنگ colour.
 ا افسال Abfal, *proper name*.
 ا ابوفضل Abufazel (father of virtue) *proper name*.
 ا ابوليث Abuleis (father of the lion) *proper name*.
 ات (*annexed to words*) thy.
 آتش fire. آتشنشين fiery.
 اثر a mark, impression.
 اجستن to plant.
 ا احداق *pl. of* حدقه the eyes.
 ا احرار *pl. of* حر the noble, free.
 ا احزين or احزان care, grief.
 ا احسان a present, favour, benefit.
 ا احمد Ahmed (most worthy of praise) *a proper name*.
 ا احوال *pl. of* حل affairs, conditions; secrets.
 اختن to draw *a sword, knife, &c.*

A **اختیار** choice, liberty; prudence.

A **آخر** end, finally; another.

A **آخرین** I moderns; poflerity.

A **ادم** Adam; a man: a meflenger.

A **اذا** when,

اذار the 9th Perfian month; vernal,

[^]fire.
آذر

آذربایجان "the province of Media,

آز bringing, bring *thou, from آوردن*

آزای or **آرا** "adorning, from

^{#/w}to adorn,
ازاستن

ارام reft.

ارزانی 'is worth, from **ارزانیدن**

ارد may bring, from **آوردن**

A **ارشاد** fafety, rectitude.

ارم Irem, name of a fabulous garden in the Eajl,
fuppofed to have been built by a king named
S/ieddad.

از from.

آزاد he fets at liberty.

آزادی liberty.

ازار *zffii&ing, from*

آزاردن to rebuke, afflift, wound.

ازان from that.

از آنجا thence,

از این from this.

از اینجا hence.

- از بهر on account of.
 از بهر چه wherefore? why?
 از جهت on account of.
 آزرده afflicted, *from* آزدن
 از کجا whence.
 آزمودن experienced, *from* آزما
 آزمایش temptation, experience.
 آزمون to try, tempt.
 از میان from amidst.
 از یکدیگر from one another.
 آزدن to sew together.
 آسا like, resembling: appeasing.
 آسایش rest, *both from* آسودن
 اسب a horse.
 استماع hearing, sound.
 استماع نمودند they listened.
 اسرار *pl. of* سر secrets.
 آسمان heaven.
 آسودن to rest.
 آش (*annexed to words*) their.
 اشک a tear.
 آشکار clear, evident.
 آشنای love, friendship, familiarity: knowledge.
 آشوب disturbing, *from*
 آشوبتن to disturb.
 آشیانه a nest.
 اضطراب confusion, pain.

A اطراف *pl. of* طرف parts, tracts.

A اعتدال equality, temperance.

A اعتقاد belief, faith.

A اعظم great ; greater.

آغاز a beginning.

A اغصان *pl. of* غصن branches.

آغوشتن to embrace.

A اغیار *pl. of* غیر rivals, jealousy.

آغیشتن to cut.

آفتاب the sun.

آفتابه *or* ابتابه a bottle; an ewer.

افتادن to fall.

افراز exalting, *from* افراختن

افراسیاب Afrasiab, *proper name*.

افروختن to inflame.

افروز inflaming, *from the above*.

آفریدن to create.

آفرین creating, *from the above*.

افزا *or* افزای increasing, *from*

افزودن to increase.

افزون increasing.

افسوس alas !

افشاردن to speak idly.

افشان sprinkling, shedding.

افشانندن to sprinkle, shed.

افشردن to press.

افکن throwing, *from*

اتکندن to throw.

A اقداح *pl. of* قدح cups.

A اقداحهم their cups.

A اقرار affirmation, confirmation.

A اکبر Akber (greater) *proper name*.

اآه or اآاه intelligent, vigilant; knowledge.

اآرچہ if. اآرچہ though.

آکن filling. آکندن to fill.

آکنون now.

آکین full.

A ال *the article* the.

A آلا but, except.

A التغات esteem, respect.

A التيام gentleness, lenity.

A الحان musical notes.

A الضمير the mind.

A الف a thousand.

الود sprinkled, stained, *from*

الودن to stain, sprinkle.

A الهى O God, heaven; divine.

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

ام (*annexed to words*) my.

امادن to prepare; to be ready.

آماز preparing.

A امان security, mercy; sincerity.

آمد he came; coming.

آمدن to approach: the approach.

آمد و شد coming and going.

امروز to-day.

امشب to-night.

آموختن to learn, teach.

آموز skilled, teaching.

آمیختن to mix.

امید hopeful. امیدوار hopeful.

امیر a prince, noble.

امیرخواند شاه Mirkhond shah, *proper name*.

آمیختن mixing, *from* آمیز

آن he: that: time: now.

آنان those.

انباشتن to fill.

A انتظار desire, expectation.

آنجا there, in that place.

A انجم and نجوم stars.

انداختن to throw, dart,

انداز throwing, *from the above*,

اندرون within.

اندک little.

اندوختن to gain, gather.

اندودن to besiege.

اندوز gathering, gaining.

اندیش thought, consideration.

آنسو thither.

آنکه that which; he who.

آنگاه or آنکاه then, at that time.

انکاشتن to think.

انگیختن to excite, raise.

انگیز raising, exciting.

A انوار Anvar (splendor) *proper name*.

آنها those.

A انهار *pl. of* نهر rivers.

اوی or او or و he, she, it: his, hers, its.

او خود himself, herself.

آواز a voice, sound: fame.

A آوان *pl. of* آن times.

اوبار devouring, swallowing, *from*

اوباشتن to devour.

آوردن bringing, *from*

اورا him, her, it; to him, &c.

A اوراق *pl. of* ورق leaves.

آوردن to bring.

اورنگ a throne: a manufacturing village.

A اوضاع *pl. of* وضع affairs, actions.

A اول first: the beginning.

A اولین forefathers, the ancients.

اوبختن to hang.

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

اهل حکمت wife.

آهو a fawn.

آي coming; come thou, *from آمدن*

اي or ايا O! *sign of the voc. case.*

A ايام times, days, *pl. of يوم*

ايستادن to stand.

ايشان they: their. خود ايشان themselves.

ايشانرا them: to them.

اي عزيز O Sir!

A ايمن the right hand.

اين this. اينان these.

اينجا here.

اينچنين so, thus.

اينسو hither.

اينك behold.

اينه a mirror.

اينها these.

ايبين nature.

ب with; in: to, for.

با with, possessed of: since.

باب a gate; a chapter.

بابر Baber, a proper name.

باختن to play.

باد the wind, air; let it be.

باد صبا zephyr; a gentle gale; the east or morning wind.

- بادہ wine,
 بار a load, baggage.
 پارسی Perfian.
 باری once.
 بازی playing, play thou, *fr.* یاختن
 باز again, anew.
 بازداشتن to with-hold.
 بازینده a player; playing.
 باش being, be thou, *from* بودن
 باشا a bathâw, governor.
 باشد it may be; it may happen, *from* بودن
 پاشیدن to sprinkle, diffuse.
 باغ a garden. باغبان a gardener.
 بافتن to weave: to tinge.
 باقی the remainder; permanent.
 باک fear, care.
 پاک pure, chaste, clean.
 پاکباز affectionate.
 پاکتر more pure.
 پاکدامن innocent, unblemished.
 پاکرو beautiful, amiable.
 پاکیزه gentle, pure, lovely.
 بال a wing: an arm.
 بالا above, upwards.
 پالودن to strain.
 پامداد in the morning.
 پانزده fifteen.

پانصد five hundred.

باهم together.

باید it is necessary, *from* بایستن

پایدار permanent, *from* پای a foot, and دار *the*
participle of داشتن to have.

بایستن to be necessary.

پایستن to accept.

ببرد he took or bore up.

ترسیدن fear thou, *from* ترسیدن

ببوسید he kissed, *from* بوسیدن *The first ب appears to be redundant.*

بچه (pl. بچکان) an infant.

بجهت for.

A بحر metre : the sea.

A بحر جزر the Iambick measure.

A بحر رمل the Trochaick measure.

A بحر هزج a kind of verse, consisting of Iambicks and Spondees.

A بحرین *dual of* بحر the two seas.

بخارا Bokhara, *name of a place.*

بختن to boil.

بخشم I may or can give, *from*

بخشیدن to give.

بد bad. بدم bad of me.

بدان to or for these.

J

- بدان know thou. بدانستی I might have
 known, *from* دانستن
 بده give thou, *from* دادن
 پدید conspicuously, publickly.
 پدید آمدن to become conspicuous.
 پذیر accepting, *from*
 پذیرفتن to accept.
 بر full. بر the bosom : upon برت upon thy
 bosom. بر carrying, ravishing, *from* بردن
 براسودن to rest.
 براسودمی I should rest.
 برآمدن to ascend.
 برای for, because.
 برآمدن arises, comes, *from* برآید
 بربط a harp, lute.
 برتو a ray, splendor.
 برخاستن to rise, arise.
 برداختن to finish, compose.
 بردازن composing, completing.
 بردازد he finishes, performs.
 برداشتن to raise, exalt.
 بردن to bear, carry, lead.
 بردند they carry off.
 پرده a veil, tapestry.
 پرده‌داری a chamberlain, porter.

- پرس *ask* thou, asking.
 برسد *it arrives.*
 برسر *above, on the top or head.*
 پرسیدن *to ask,*
 پرسیده ایم *we have asked.*
 برفت *he went away.*
 برگ *a leaf; power; arms; ornament; a musical instrument.*
 پر کردن *to fill.*
 برگشتن *to return, recede.*
 برنشستن *to ascend, mount.*
 پروانه *a butterfly, moth.*
 پرور *a protector, nourisher; educating; educate*
 thou.
 پروردن *to educate, nourish.*
 پرورش *education.*
 بیرون *without, out of.*
 برهم *together.*
 بربختن *to beware, abstain.*
 پرهیز *abstinence, chastity.*
 پی *an angel, fairy.*
 پریشان *ruinous, disordered, scattered.*
 بنزیر *under, below.*
 پژور *to wither, decay,*

سپارند they will give up, *from* سپردن

بستان a garden: a breast.

بستن to bind, shut.

پسر a boy, child.

بسیار much, many.

بشکفتي it blossomed.

بشکنیم let us break.

A بصیرت fight: prudence.

A بطل lazy; a miscreant.

A بطل vain, fruitless.

بعد after. بعد از آن afterwards.

فرمودن 2d person, imperative *from* فرما to command, &c.

بکامست is to my desire.

بکاوید he shall dig, *from* کاften

بگذار leave thou.

بگو say thou, *from* گفتن

بگذردن it shall pass, *from* گذردن

بل but.

A بلا misfortune; without.

A بلاد a country, region.

بلبل a nightingale.

بلکه but.

پلنگ a tiger.

A بلي yes.

بمیرد it shall perish, *from* مردن

بنابرین therefore.

نالیدن mourn thou, *from* بنال

پنج five. پنجاه fifty.

پنجم the fifth.

بند binding, compiling; bind thou.

پند advice, counsel.

پنداشتن to suppose, think.

بندد can bind, *from* بستن

بنفشهزار a garden of violets.

نمود showed, *from* نمودن: *The ب prefixed seems to be redundant.*

بودن to be.

بودندی they were, *from* بودن

پوده a little branch.

پوزش an excuse.

بوس a kiss.

بوستان a garden.

بوسید he kissed, *from* بوسیدن

پوشیدن to hide, cover, conceal.

بوم an owl. بوم to the owl.

بوی fragrance, smell.

بوی گل rose-scented.

به good: in, into.

بهار the spring.

بهارستان the mansion of the spring.

بهجت cheerfulness.

بهر because, for, on account of: all, every one: fortune; pre-excellence.

بهرام Baharam (the planet Mars) *proper name.*

پهلوي the breast, side: near: the ancient Persian language.

بهم together, one with another.

بی without.

بیا come thou, *from* آمدن

بیابان a desert: uncultivated.

بیابم I shall find.

بیار bring thou, *from* آوردن

بیاض white; brightness.

پیاله a cup.

بیباک fearless.

بیامان faithless, merciless.

بیاآموزی thou shalt learn, *from* آموختن

بیت a house; a distich.

بیتامل inconsiderate.

بیترتیب irregular.

بیحواله without assistance.

بیخ a root, origin.

بیخار without a thorn.

بیخبر ignorant.

بیختن to sift.

بیختن to take captive.

بیحقیقت false, faithless.

بیپیدا openly: a discovery.

بیدل heartless, disconsolate.
 پیر old; an old man.
 پیرا adorning, collecting.
 پیراستن to deck.
 بیرون without, out of doors.
 بیختن shedding, sifting, *from* بیختن
 بیست twenty.
 پیش before; the front.
 پیشمار innumerable.
 بیقرار inconstant; afflicted.
 بیکانه new. بیکانگی novelty.
 پیکر the face, form.
 پیل an elephant.
 بیم fear, danger.
 بیمثال unequalled.
 پیودن to measure.
 بین seeing.
 دیدن I may see, *both from* دیدن
 بی انتها or بی انتها endless.
 بینوا helpless, unfortunate.
 پیوستن to join, touch.
 پیوند touching, joining, reaching.

ت

ات or تا (*annexed to words*) thy.
 تا until, that, in order to.

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

تابانیدن to cause to shine.

تابم I may turn, &c. *from*

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

تابناک bright, shining.

تاختن to twist; hasten; wager.

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

تاراج spoil, prey, ruin.

تاری obscurity, darkness.

A تاریخ a history, chronicle.

تاریک dark. تاریکتر darker.

تازه fresh, new, young.

تازه‌تر more fresh, &c.

تافتن to inflame, burn.

A تأمل consideration, speculation.

تبا let alone, leave, relinquish.

A تحفه a present; rare, elegant.

A تدبیر prudence, advice; government; regulation.

A تذکره a record, obligation.

تر moist, fresh.

ترا thee; to thee.

ترانه harmony, modulation.

A تربت a tomb.

A ترتيب order, regularity.

ترسي thou fearest, *from*

ترسیدن to fear.

ترسیدی thou mayest fear.

A تشویر pointing; shame, anguish.

A ترک a beautiful man *or* woman; a Turk;
leaving, relinquishing.

تصحیح correcting; arranging.

A تصنیف composition, invention.

A تعالی الله *or* تعالی omnipotent God.

A تعجیل haste.

A تعلیق hanging, dependent; the most elegant kind of Persian hand-writing.

A تغافل negligence: contempt.

A تفرج relaxation, walking; contemplation.

تلخ bitter; severely.

تلخکام bitter in the mouth.

تہاشا diversion; a spectacle, seeing.

A تہام full, perfect; completion, end: completely.

A تہنا a wish; supplication.

تن the body, person.

تنہا alone, only; solitary.

تو thou: thy. تو خود thyself.

تواريخ (pl. of تواريخ) histories.

توان it is possible, from توانستن

توبه repentance; conversion.

توختن to collect; to pay debts.

تهنيت congratulation.

تهي wretched, empty, naked, poor.

تير an arrow: the river Tigris.

تيز sharp; violent, passionate.

تيفغ a sword.

ث

ثري moisture.

ثريا the constellation Pleiades.

ثمين precious: the eighth.

ج

جا a place.

جادو an inchanter; enchanting.

چاره a remedy.

چاك a fissure, a breach.

چاك زدن to tear.

جام a cup, glass; mirror.

جامه a mantle, robe; bed.

جامي a collection.

جان the soul; a beautiful woman.

جانان souls; friends; lovers.

فراي delighting the soul.

جانوار having life, an animal.

A جبين the forehead.

A جد study, endeavour.

چرا which; wherefore, why?

A جراحت (pl. جراحات) a wound.

چرخ fortune; the world, globe.

چركس Circassia.

A جريه a crime.

جزا or جز except, unless.

جستن to leap; to seek, examine.

چشم an eye.

چشبه a fountain.

چشيدن to taste, try.

چشیده ام I have tasted.

A جعد a curling lock.

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

چگر the heart. چگردوز heart-piercing.

چکني what dost thou do? *comp. of چ (for چه)*

what, and the 2d person pres. of کردن

چگونه how? what?

A جلال الدين Gelaleddin (the glory of religion) *proper name.*

A جلد a volume: the skin.

A جمال beauty, elegance.

جہشید Gemshid, *proper name.*

A جمع collection, assembly, troops.

چمن a garden, meadow.

چہنزار verdant plains, meadows.

چنان in like manner.

چنانچہ in the same way.

چنانکہ in this manner, thus.

A جنت or جنہ paradise.

چند how many?

چند بار how often?

چنستان fairy land.

چنک a harp, lute.

چو when (*or* چنین) like, as.

جو seek thou, *from* جستن

جواب an answer.

جوان young; a young man.

جوانی youth.

A جواهر (*pl. of* جوهر) jewels.

چون how? when.

چونکہ when that.

جوینی Jouini, *name of an author.*

جوئی thou mayest seek, *from* جستن

چه what, which.

جہ leaping, *from* جستن

چار four.

چہارده fourteen.

چہارصد four hundred.

چهارم the fourth.

جهان the world.

جهانگشا conqueror of the world.

جهاندار possessing the world.

A جهد diligence, folicitude.

چهل forty.

چی what? چیست what is it?

چیدن he gathers. *from* چید

چه میجوی what dost thou seek?

چه میگوی what dost thou say?

چین China: a ringlet.

چیدن I may gather, *from* چین

ح

A حاجت necessity: poverty.

A حاصل arriving; completion; harvest, produce: profit.

A حافظ Hafiz (a man of great memory) *name of a poet.*

A حال a condition, state: a thing: time present.

A حالت motion, action; state.

A حبس imprisonment.

A حدایق (*pl. of حدیقه*) gardens.

A حدیث news; an accident.

A حذر caution.

A حرکت motion: a vowel.

- A حسد envy, malevolence.
 A حسن beauty, elegance.
 A حشيت followers, troops.
 A حقا true : truth, reason.
 A حقيقت sincerity : truly,
 A حكم a decree ; wisdom.
 A حكمت science ; a mystery ; a miracle.
 A حكيم wise : a doctor, learned man, philoso-
 | her, physician,
 A حلال lawful,
 A حمام a bath,
 A حمد praise.
 A حوادث (*pl. of* حادث) accidents, news.
 A حواله assistance, support : a fortress ; emi-
 nence, mountain,
 A حوائج (*pl. of* حاجت) necessaries, necessities :
 things.
 A حيات life ; a portico, vestibule,
 A حيل (*pl. of* حيلة) frauds,
 A حيوان living, life ; an animal.

خ

- خار a thorn.
 خارخار anguish, resentment.
 خاستن to rise.
 A خاص pure, excellent ; noble.

A خاطر mind, heart, disposition.

خاتانی Khakani, *name of a poet.*

خاک earth, dust.

A خال a mole *on the face.*

A خالق the Creator.

خان a lord, grandee; an inn.

خانها (*pl. of خانه*) houses.

A خبر history; news; fame.

خبر ده relate thou, *from*

خبر دادن to inform, relate.

ختن Khoten, *Tartary.*

A خجل ashamed, blushing; envy.

A خجلت a blush, shame.

خدا God.

خداوند a prince, lord, patron.

خداوند! O God! O heaven!

خداوندیکانه the only Lord God.

خدایار friend of God, *prop. name.*

خرامان stately, pompous.

A خرت murmured: fell, *from* خرد

خرد intellect: small.

خرده minute, subtile; minutiae.

خرسند contented. خرسندم I am contented.

خرسندی content.

خرم charming, pleasant.

خروس a cock or hen,

خروش rage, emotion: an attack.

خرید buying; he bought.

خزان the autumn.

خسرو Khosrou, *Cyrus*.

A خضر Khezar, *proper name*.

A خطّ a mustacho; a line, rule.

A خطا a crime, error.

خفقان palpitation of the heart.

A خلاصت the best part of any thing, the substance, cream.

A خلوص sincerity, purity.

خندان smiling, pleasant.

خواب sleep; a dream.

خواب الود drowned in sleep.

خوابجا the place of rest; a bed.

خوارا eating, devouring.

خواستن to be willing.

خوان a reader, singer, fingering: viands, victuals, a table.

خواندن to read, sing,

خواه ask, call, wish for.

خواهي you will, *both from* خواستن

خوب pleasant, fair, gentle.

خوبتر more beautiful, &c,

خوبترين most beautiful,

خوب روي fair-faced.

خود or خودش one's self,

خوردن to eat, devour.
 خورشید the sun.
 خوش sweet.
 خوشا joy be to—
 خوشبوي sweet-scented.
 خوشخوي sweet-tempered.
 خون blood. خونريز blood-dropping.
 خوي disposition, temper.
 خوردن to chew the cud.
 خيال imagination, phantasy; a spectre: vain,
 fruitless.
 خيز rising, *from* خاستن *or*
 خيزيدن to rise, spring up,
 خيزيدي thou hast risen.

د

داج darkness, night.
 داد equity; a gift; lamentation.
 دادن to give.
 دار having, *from* داشتن
 A دار a family; house; town.
 دارا Dara, Darius.
 دارم I have, enjoy, possess.
 دارند they have *or* hold.
 داشت he had, *both from*
 داشتن to have, hold.
 داغ a wound, scar.

دام a net, snare, trap.

دامن a fold, lappet, *or* hem of a garment,

دان knowing: a vessel; sheath.

دانا a wife *or* learned man.

دانایانه prudently, wisely.

دانستم I know.

دانستن to know.

دانش learning.

دانشپند learned; a doctor.

دانشپندی learning, literature.

دانند they know, *from* دانستن

دانه snare, allurement; a grain: cannon ball.

دانی thou knowest, dost thou know?

A داری dominion, administration of justice.

در in, above; around: a gate.

A در (pl. of درّ) pearls.

در آمدن to enter.

در آوردن to carry in.

در او بختن to suspend; contend; provoke.

درخت a plant, tree.

درخواستن to require, demand.

درد a wound, torment: dregs.

درست right, compleat.

درشت harsh, hard.

درگرو بود was betrothed.

درنگ delay.

درنگرد he beholds, *from*

درنگرستن to view, behold.

درون within: the heart; intrails.

دري the Persian language.

دریا the sea, a wave.

دربانتن to understand.

دریغا or دریغ alas!

دست the hand.

دشمن an enemy.

دفتر a register, journal; index.

دقیقت a minute; subtile, small; a subtilty:
a minute.

درگذر depart from, leave.

درگذشت it passes away.

دگر again: another.

دل the heart.

دل‌اوینز ravishing, delightful, *comp. of دل and*

اوینز participle of *اوینختن* to exalt, suspend.

دل‌جو agreeable, salutary, *comp. of دل and جو*

(for *جوي*) part. of *جستن* to desire, ask.

دل‌دار a mistress; heart-ravishing, *comp. of دل*

and *دار* particip. of *داشتن* to have, hold.

دل‌سوز heart-wounding, *comp. of دل and سوز*

part. of *سوختن* to burn.

دل‌غریب heart-deceiving, *comp. of دل and*

غریب part. of *غریفتن* to deceive.

دل‌کش heart-conquering, *comp. of دل and*

کشی from *کشیدن* to open, conquer, &c.

دم time : breath : pleasure.

دماغ the brain, the palate.

دمساز a friend ; harmony, *comp. of* دم breath,
and ساز *from* ساختن to do, make.

دو two.

A دوخت a species of large trees ; orchard :
rattles for children.

A دور a circle, orbit, revolution : rolling.

دوري distance, absence.

دوز sewing, piercing.

دوازده twelve.

دوست a friend, mistress.

دوستتر dearer, more friendly.

دویصد two hundred.

A دولت *or* دوله felicity ; riches ; a kingdom,
state.

دوم the second.

ده a village ; a giver : ten.

دهر fortune, fate, time, world.

دهش a gift, liberality.

دهشت fear, astonishment.

دهقان a villager.

ده هزار ten thousand.

دی winter, first winter month, December ;
yesterday.

A دیار (*pl. of* دار) friends, families, habita-
tions : a country.

دید he saw, *from*

دیدن to see.

دیدار fight.

دیروز yesterday.

دیگر another. دیگر بار again.

دیوان a collection of an author's works, chiefly
poetical: a royal court, tribunal of justice.

ذ

A ذو possessed of, endowed with.

A ذو جلال majestic.

A ذهب gold.

A راحت tranquillity.

راز a secret, mystery.

راغ a declivity, foot of a hill.

A رافت compassion, favour.

راندن to draw, drive, banish.

راه a way, path.

راه زدن to rob, steal, infest the highway.

A رایحه fragrant; fragrance.

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

A رجوع returning.

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

رخسار a cheek.

A رساله an embassy; a mandate.

رسائیدن to cause to arrive.

رستن to grow; to be delivered.

A رسم manner, law, regulation.

رسید arrives, *from*

رسیدن to arrive.

رشته a line, thread.

A رشید Rashid (a conductor) *proper name*.

A رعنا tender, delicate, lovely.

رفتار motion.

رفتم I went, *from*

رفتن to go: departure.

رقصیدن to dance: motion.

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

رکناباد Roknabad, *name of a place*.

A رموز (pl. of رمز) enigmas.

A رمی he threw; throwing.

رنج sorrow, pain.

رند a wanton, dissolute, drunken person.

رنگ colour, paint.

رنگارنگ many-coloured, various.

رنگین coloured.

A روا right, competent, worthy.

روح the soul, life, spirit.

افزودن روح spirit-raising, *from*

رودكي Rudeki, *proper name.*

روز a day.

روزافزون encreasing daily.

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

روزگار نامه a journal.

روزي one day: fortune.

روشن splendid, evident.

روشنتر more splendid.

روشنی light, splendor.

روضت a garden.

رونق beauty, elegance.

روي or رو face, top.

روي thou dost go, *from* رفتن

روي thou dost grow, *from* رستن

ره a road, way.

ريحان herbs (*in general*) properly sweet
basil.

ريختن to pour.

ريز pouring, dropping.

ريستن to buz.

ز (*for* از) from: if.

- زادن to be born ; to bring forth.
 زار a complaint : a bed, a place.
 زاریدن to complain.
 زاله dew ; frost, hoar frost, hail.
 زبان the tongue ; language.
 A زبده the most excellent of any thing, the
 flour, cream.
 زبر above, high, superior.
 زخم a wound, blow, stroke.
 زدا dispelling.
 زدن to strike, hurt, impel.
 زدودن to polish.
 زر gold.
 زرد pale, yellow.
 زرگر a goldsmith.
 زرنکار ornamented with gold.
 زرین golden.
 زستن to live.
 زکه from whom?
 زلف a lock of hair.
 زلیخا Zuleikha, *Potiphar's wife*.
 A زمان the world ; fortune ; time, season.
 زمردفام emerald-coloured.
 زمردین made of emeralds.
 زمین ground, earth.
 زن striking, disturbing, *from* زدن
 زندان a prison.

زندگانی life.

A زوال decay, misery.

زهر poison, venom.

زهرناک poisonous.

زهرة Venus; courage; gall.

زبان loss, damage.

زیب an ornament; beauty.

زیبا beautiful.

زیباتر more beautiful.

زیبید agrees, *from*

زیبیدن to quadrate, agree with.

زیر under, below.

زیرا because, for.

س

سا like, resembling.

A ساحل a shore, coast, bank.

ساختن to prepare, make.

سار full of.

ساز preparing.

سازد he makes, *both from* ساختن

سازنده a composer, performer.

ساغر a cup.

A ساق the leg.

A ساقی a cup-bearer, water-carrier.

A سالک a traveller; going.

ساله a year, age.

سايه a shade.

A سبب a cause, motive.

سپردن to resign, commit, recommend, charge, enjoin.

سبک light of weight.

سبکباران bearers of light burdens.

سپوختن to prick.

سپه a soldier, soldiery, army.

سپيده white.

سپيده دام the morning, aurora.

ستاشتن to take, ravish.

ستان taking: a country.

ستودن praise, *from* ستايش

ستدن to take.

ستردن to shave, erase, efface.

ستم injury, oppression, tyranny, threatening.

ستهديدگان the injured, afflicted.

ستهار a tyrant.

ستهمگر the wicked.

ستهمكيش a tyrant.

ستودن to praise.

A سجاده a kind of carpet.

A سجع rhyme, melody; the cooing of doves.

A سجود adoration.

A سچيت disposition, temper.

A سحر the morning, crepuscle; enchantment.

سحرگاه or سحرکه the morning.

A سحري belonging to the morning.

سختي adversity, danger, poverty.

سخن speech; a word.

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

A سراج a lamp, lantern; the sun.

سراسر from beginning to end.

سرافراز lofty, tall; glorious.

سردادن to banish to a place, to confine.

سرشتن to mix, compose.

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

سرگشته wanton; astonished, confused: a vagabond.

سرو a cypress-tree; a horn.

A سرور joy: a prince, chief.

سریش mixing, *from* سرشتن

سزا convenient, proper.

سزاي it is proper.

سعادتپند of a good disposition; happy, august.

سعدی Sadi, name of a poet.

A سعی an endeavour, diligence.

سفتي thou piercest, *from*

سفتن to pierce, bore.

سكندر Sekander, *Alexander*.

A سکون quiet, resignation.

A سلسال pure water : a chain.

A سلسله a chain, series, lineage.

A سلمان Selman, *proper name*.

A سليم Selim (perfect, unblemished) *proper name*.

سمرقند Samarcand, *a city*.

سهن jeffamine.

سهنبر jeffamine-bosomed.

سنبل a hyacinth.

سنبلستان a garden of hyacinths.

سنگ a stone.

سنگين stony.

A سواد blackness: melancholy.

سوختن to burn, inflame.

سودمي I would touch, rub, *from*

سودن to stroke, rub, touch.

سوري a beautiful kind of red rose.

سوز inflaming, *from* سوختن

سوگند an oath.

سوي towards; a place, part, side.

سه three.

سها Soha, *name of a star*.

سهي tall, erect.

سپيل *the star Canopus; name of a Persian au-
thor.*

سي thirty.

سياه or سياهه black.

سياهي blackness.

سيرانب bathed, full of water.

سيزده thirteen.

سيصد three hundred.

سيلم silver.

سياهه the face, colour.

سيلمين silvered.

سینه the bosom, breast.

سيوم the third.

ش

ش or اش (*annexed to words*) his, her : to him,
to her.

شاخ a branch, twig, horn.

شادمانی mirth.

شام the evening.

شامگاه in the evening.

شان (*for ايشان*) they ; their.

شانندن to comb.

شانزده sixteen.

شاه a king, emperor.

شاهوش royal, princely.

شب night.

A شباب youth.

شبی one night.

شتاب haste.

شتاب کن or شتابی make haste.

شتافتن to make haste.

شتر (pl. شتران or شترها) a camel.

A شجرة a tree.

A شجع strength, force, agility.

شد he was : going, *from*

شدن to be, &c.

شراب wine.

شرمسار bathful.

شرمساری bathfulness.

شستن to wash.

شش fix. ششت sixty.

A شعرا (pl. of شاعر) poets, learned men,
doctors.

A شعله light, flame, splendor.

شکار a hunter.

شکاف breaking, *from*

شکافتن to cleave, tear, break.

A شکایت a complaint.

شکر sugar.

شکر خوارا eating sugar.

شکر دن to hunt, take, seize.

شکرستان } a chest of sugar.
شکرستان

شکر لب sugar-lipped.

شکستن to break, defeat, overpower.

شکسته Shekesteh (broken) *the current Persian hand-writing, used in Hindostan.*

شکفتن to blossom ; to admire.

شکند they blossom, *from the above.*

شکوفه a flower.

شکیبا patient.

شکیبایی patience, toleration.

شما you, your. شما خود yourself

شمار number ; numerous.

شمارا ye, you ; to you.

A شامه odour, fragrance.

شمردن to number, enumerate.

A شمس the sun ; gold.

شمشیر a scymitar.

A شمع a candle, wax taper.

A شمه odour: nature, custom ; an atom.

شناختن to understand.

شناس knowing, *from the above.*

شنفتن or شنودن to hear.

ام شنوده I have heard.

شنیدند they heard, *from شنیدن*

شوخ jovial, gay, wanton, bold, insolent.

A شهد honey, honey-comb.

- A شهر a city; the moon; a knave.
 شیدا infatigable; enamoured.
 شیر a lion; also a tiger.
 شیرازه the top band of a book.
 شیرازی Shiraz, *name of a place*.
 شیرستان the habitation of lions.
 شیرماده a lioness.
 شیر نر a lion.
 شیرین Shireen (sweet, gentle), *proper name*.
 شیرینکار of gentle manners.

ص

- A صاحب a lord, master, possessor, friend: en-
 dowed with.
 صاهب جمال beautiful.
 صاحب دل honest-hearted.
 صبا the zephyr; youth.
 A صباح or صبح morning, aurora.
 صبح دم in the morning.
 صبحدمی one morning.
 A صبر patience.
 A صبی a boy.
 صحبة company, society.
 A صحیفه a leaf, book, page.
 صد a hundred.

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

صد هزار a hundred thousand.

صرف کردن to expend, employ.

A صعب difficult, severe.

صفا a rank, file; order.

A صفا purity, pleasure.

A صفا a calamity.

A صوت voice, sound, noise.

A صورت fancy, image, form; a spectre.

صورت کردن to feign.

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

A صيد hunting; prey.

صيد کردن to take prisoner.

ض

A ضمير mind, conscience.

A ضيا light, splendor.

ط

A طرب joy, mirth, festivity.

طربخانه the house of mirth.

A طرف a border, margin, part.

A طره a lock of hair.

- A طريق custom, way, manner.
 طلبيدن thou askest, *from* طلبي
 A طلوع rising, *as the sun*.
 A طبع desire, avarice.
 A طواف a circuit, walk.
 طوطي a parrot.
 طوفان the deluge.
 A طي a fold, ply: folding.
 A طير a bird.

ظ

- A ظفر victory: Timur *or* Tamerlane.
 A ظلمت darkness.

ع

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

- عبادتگاه a place of worship.
 A عبرت wonder, mystery, example.
 A عجب wonder, admiration.
 A عدالت justice.
 A عدو an enemy.
 A عذار a cheek, face, temples.
 A عراب a wild Arab.
 A عرب an Arabian inhabiting a city.
 A عرصه a field, court, area ; an empty space : a dice-table.
 A عروض poetry, profody.
 A عزیز magnificent, incomparable.
 A عشرت mirth, conversation ; the pleasures of the table.
 A عشق love.
 عشق بازي fondness.
 A عصمت chastity, integrity ; defence, safeguard.
 A عطر perfume, ottar of roses.
 عطر سا perfumed, fragrant.
 A عفاق الله God preserve.
 A عقد a string of pearls : a treaty.
 A عقل prudence, memory, art, knowledge ; a narrative.
 A عقوبت punishment, torment.
 A علم knowledge, science, art.
 A علماء (pl. of علیم) learned men.

غم

- A عبر life. *عبرم* my life.
 A عمل action, operation.
 A عنبر amber, ambergris.
 A عندليب a nightingale.
 A عنكبوت a spider.
 A عوايب (*pl. of عيب*) vices.
 A عهد age, time; compact, promise.
 A عيار a touchstone, proof.
 A عيب a vice, crime, stain.
 A عيد a festival, solemnity; joy.
 A عيش mirth, delight; life.
 A عين a fountain; an eye, look; gold; essence: paradise.

غ

- A غائب absent, invincible, concealed.
 A غبار dust; a thick vapour.
 A غريب a stranger, foreigner; extraordinary.
 A غزال a fawn.
 A غزل an ode.
 A غزليات (*pl. of the above*) odes.
 A غصه vexation.
 A غلام a boy, servant.
 A غم care, grief, terror.
 غمكين sorrowful.
 غمناك affliction.

غنچه a rose-bud.

غنودن to sleep, slumber.

ف

A فیض overflowed, *from*

A فال an omen, presage.

فام coloured.

A فتنه a tumult, faction, discord, mischief, scandal.

A فخر glorious; glory, ornament.

A قدا ransom, redemption.

A فراق absence, separation.

فراموشن oblivion, *from*

فراموشیدن to forget.

A فرخ happy.

فردا to-morrow.

فردوسی Ferdusi (belonging to paradise) *name of a poet.*

فرستان to fend.

فرشته an angel, messenger; fairy.

A فرقت absence; a troop; a sect.

فرمودن to command.

فرو below: dejected.

فروخت felling: he fold, *from*

فروختن to fell.

فرو آمدن to descend.

افروختن (for فروزي) inflamed, from فروزي

فروش felling.

فروشد he sells, both from فروختن

فروغ splendor.

فروماندن to be dejected.

فريقتن or فريب deceit, from فريقتن

فريدون Feridoun, name of a king.

فريقتن to deceive.

فسردن to freeze, congeal.

فشاندن scattering, from فشان

فشدن to press, squeeze.

فصاحت eloquence, melody.

فغان sorrow, complaint: alas!

فكر consideration, care.

فكر بفرما consider; بفرما is the imperative of

فرمودن

فکن throwing, throw thou, from

فکندن to throw, throw away, lay aside.

فلک heaven; the world; fortune.

في in, into.

فيض abundance: he diffused.

فيل an elephant.

ق

كاف Kaf, the name of a fabulous mountain.

- A قَدّ a form, figure, shape, stature.
- A قَدَح a cup, goblet.
- A قَدَر fate; predestination; quantity; value; dignity, power.
- A قَرَار constancy, consistency, confirmation; quiet.
- A قَرِين contiguous, related to.
- A قَصَائِد (*pl. of* قَصِيدَة) poems, elegies.
- A قَصْر a palace.
- A قَصَة a tale; an action.
- A قَصِيدَة an elegy, poem.
- A قَضَا fate, death, judgment; jurisdiction.
- A قَطْعَة a fragment: segment, part.
- قَفْس a cage.
- A قَلْعَة (*pl. of* قَلْعَات) a castle.
- A قَلَم a pen.
- قَلِمَكَار a writer, an engraver.
- قَلُوب (*pl. of* قَلْب) hearts.
- A قَهْر the moon.
- قَهْرُوش like the moon.
- A قَوْل a word, speech, eloquence.
- A قَهْر violence, force, oppression; power; chastisement; anger.
- A قِيَاس measure; reasoning, thought, advice, argument; a syllogism.
- A قِيَام station, standing; resurrection: confusion, tumult.

A قیصر Cefar, an emperor.

ک

A ک as, like, in the same manner.

A کاتبی Katebi (a writer, secretary) *proper name.*

A کاحداقی like my eyes, *comp. of* ک like, احداق eyes, *and* ی *the inseparable pronoun* my.

کادن to carefs.

کار bufiness, object; a maker.

کارخانه a shop, place of bufiness; the world.

کارزار a battle, contest.

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

کارشکر آمدن to penetrate, labour, &c.

کاروان a caravan.

کاستن to lessen.

کاش would!

کاشانه a house, hall, gallery, chamber.

کافتن to dig.

کاکل a curling lock.

کالبن the body; a form, model.

کام desire, wish.

کامران desire; the obtaining one's wish.

کاه a place: a straw: lessening.

A کبر pride, magnificence.

کبوتر a dove.

A کتاب a book, letter, writing.

کجا where? whither? how?

شکداختن to melt, dispel.

شکداز melting, *from the above*.

کدام who? کدامت who is there?

گذشتن to leave, neglect.

گذرانیدن to pass through.

گذشتن to pass: to leave.

شکر if: a performer, maker.

کرا whom; to whom? hire, rent.

کرازنده sporting, skipping, strutting.

شکرچه though.

کرد business, labour: he made.

گردابی a whirlpool, gulf, precipice.

گردار action, labour, profession, life.

گردش جام the circling glass.

کردم I made, *from*

کردن to do, make.

گردن the neck.

گرز a battle-axe, mace,

گرفتن to take.

کرک a wolf.

گرم warm. گرما warmth.

کرمان Carmania, *name of a place*.

کرو marriage, nuptials, betrothing, a pledge.

کری or کریه lamentation, weeping.

کریختن to flee, escape.

کریستن to weep.

کنر that, which.

کزاردن to perform.

کزشتن to pass.

کزیدن to choose; to bite.

کزیده select; most excellent, noble, glorious;
bitten.

کس a person, any one.

کستر spreading, strewing, *from*

کستردن to spread, strew, scatter.

کسیختن to break, tear.

کسیل breaking, *from the above.*

کشا conquering, opening, &c. *from*

کشادن to open, discover, conquer; to rejoice.

کشاید he discovers, *from the above.*

کشتن to become: to kill.

کشستن to break, rend.

کشفتن to scatter, dissolve.

کشپیر Cachemire, *name of a place.*

کشود he has discovered, &c. *from*

کشودن to discover, open, conquer, delight.

کشور a region, climate, country.

کشیده ام I have suffered or drawn.

کف the hand, the palm.

گفت he said. گفتار speech.

گفتم I said, both from

گفتن to speak, say; speaking.

گفتی thou hast said; he said.

گل (gul) a rose.

گل (geel) clay.

گلآب rose-water.

کلاه hair, locks.

کلام a word, writing, oration.

گلاندام Gulendam (rose-resembling, from گل
a rose, and اندام form, figure, &c.) a proper
name.

کلاه a diadem, cap.

گلبن a rose-bush.

گلبنوی rose-scented.

کلبه a closet, cottage, hut.

گلزار a bed of roses.

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

گلسوری a beautiful species of red rose.

گلشان a rose-garden.

گلخوار rose-cheeked.

گلغام rose-coloured.

گلغشان strewing flowers.

شلکشت a rose-walk; bower, delightful place.

شلکون rose-coloured.

کلیات (pl. of کَلِّي) the whole; universal.

The whole works.

کم little; defective; absent.

کهباشتن to insert, place, commit; to loose, liberate.

کمال perfection, accomplishment, finishing.

کهبها of little value. کمتر less.

کبعقل with little sense.

کن do thou; doing, *from* کردن

کنار a boundary, margin, side, part, shore; an embrace.

کنبد a vault, arch, tower, cupola.

کنند rotting, *from*

کندیدن *or* کندن to rot.

کنیز a servant maid, female slave.

کو where?

کوفتن say thou, *from* شو

کوش an ear.

کوش کن listen thou, *from*

کوش کردن to listen.

کوشه a corner.

کوفتم I smote, *from*

کوفتن to smite.

کوناگون various, many-coloured.

ڪوهه a mountain.

ڪوهه a jewel, pearl; lustre; essence; self-existing.

ڪوھ who, which: since.

ڪي who.

ڪيئي the universe.

ڪير taking.

ڪيرن might take, both from ڪيرتن

ڪيست who is it? comp. of ڪي who, and ڪي
perf. pres. of ڪوڻ

ڪينه or ڪين hatred, revenge, rancour.

ڪين full of.

ڪين that these, comp. of ڪ and اين

ل

لاله a tulip.

لالهزار a border or bed of tulips.

لاندين to move.

لب (pl. لبان) a lip; margin.

لب the heart, pith, marrow.

لبالب up to the brim.

لشڪر an army.

لشڪرڪش a conquering army.

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

لعل a ruby, ruby lip.

لك a lack, a hundred thousand.

ألسجود for the worship (of God) *comp. of* ل for, and ل for the Arab. article لا and سجود^ه adoration.

ألوليان the most precious sort of pearls; beautiful women.

أليث a lion.

ليكن but.

أليل Leil or ليله night.

ليلي Leila, a woman's name.

م

م (*annexed to words*) my.

أماء water, liquor, juice.

أما that, which.

ما we; our. ماخون ourselves.

ماده female: a woman.

مار a serpent.

مارا us; to us.

أمالت bent, *from* ميل

ماليدين to rub, grind, polish.

ماندن to remain.

مانستن to resemble.

ماندن they remain, *from* ماندن

ماه the moon: a month.

ماهرخ with cheeks like the moon.

ماهروي with a face like the moon.

ماهي lunar, monthly ; a fish.

A مایل inclining, having a propensity.

مباد left, by chance.

A مبسوط extended, dilated, spread.

مپرس do not ask, *from* پرسیدن

A مثال similitude, resemblance.

A مثنوي rhyme.

A مجلس an assembly, banquet.

A مجنون Megenun (distracted with love) *proper name*.

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

A محبت love, friendship, benevolence ; affection ; company.

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

A محبوس confined, imprisoned.

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

A محقر vile, contemptible, trifling.

A محل place, time, opportunity.

محمد Mohamed (praise-worthy), *proper name*,

A محنت affliction, disgrace.

A مختصر contracted ; an epitome.

A مختلف discordant, confused.

مخزن a magazine, treasury.

A مدبر governing ; a governor, magistrate.

A مدت a space of time.

A مذهوش astonished, disturbed.

A مذاق to taste ; the taste, palate.

مرا me ; to me.

A مراحم (pl. of مرحمت) favours, graces.

A مران desire, will, affection.

A مراهم (pl. of مرهم) remedies, plaisters.

مرد or مردم a man, hero ; brave.

مردانه courageously, manfully.

مردن to die ; to be extinguished.

A مروت courtesy, generosity.

مژده joyful tidings.

مست enamoured, intoxicated.

A مستغني disdainful ; rich ; content.

A مشام perfumed ; the palate.

A مشاهدہ the sight.

مشاهدہ نہودن to view.

A مشرق the east.

A مشغول attentive ; attention.

مشک musk. مشکبوي smelling of musk.

مشکين musky.

A **مصراع** *or* **ع** an hemistich; one half of a folding door.

A **مصدر** a source: infinitive.

A **مصلا** Mosella, *name of a place.*

A **مصرت** damage, disadvantage.

A **مطرب** a singer, musician.

A **معدور** an excuse.

A **معركة** a battle; field of battle.

A **معشوق** a friend, a lover.

A **معشوقه** a mistress.

A **معطر** scented, perfumed.

A **معقول** reasonable, rational, probable, pertinent.

A **معما** an enigma, mystery.

A **معنى** sense, idea, signification.

A **معهود** established, known.

A **مغ** a priest of the Perses, Guebres *or* worshippers of fire.

A **مغیچگان** cup-bearers.

A **مغز** the brain, head, marrow, substance, *or* best part of any thing.

A **مفارقت** separation, alienation.

A **مقام** condition, station; dignity; office: residence: musical tone.

A **مقدار** quantity, space, number.

A **مقصود** intention, will, desire.

- مقلب a conductor, mover, disposer.
 مكافات a recompence, reward.
 مك perhaps, by chance: unless.
 مر wine.
 ملاح a failor.
 ملك a kingdom, power, possession, inheritance; an angel.
 ملبعت rays of light.
 من I: my. من خود myself.
 منتهى finished, concluded.
 مند full of, endowed with.
 منزل a house of entertainment, an inn; any place where travellers rest at night; a day's journey, a stage.
 منصور a conqueror, triumphper.
 منفعت advantages.
 منقار a bird's bill.
 منيا do not bring, *the imperative of* اوردن *with the negative prefixed.*
 نبيوشتر listen not, *the negative imperative of* نبيوشيدن
 موج a wave.
 موجب a cause; an acceptor.
 موزون melodious; adjusted, arranged, weighed.
 موسم time, season.
 موصل Musul, *name of a place.*

موی hair.

A موید firm.

A مہجور separated, repudiated, abandoned.

سہر the sun; moon; love; a seal-ring: a gold coin about 1l. 16s.

مہوش like the moon.

می wine.

می characteristic of the pres. tense.

میار do not bring, the negative imperative of آوردن

میان between, among: middle.

میامیز do not mix or sprinkle, the negative imperative of آمیختن

می بینی thou sawest, 2d person present of دیدن

میخواره a wine drinker; an earthen drinking vessel.

میدانی thou knowest.

میر dying, from مردن

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

میرزا مہدی Mirza Mahadi, proper name.

میروی dost thou grow? from رستن

میزنی thou strikest.

میزید is it becoming?

میغ a cloud, a fog.

می فروش a feller of wine, *comp. of می wine,*
and part. of فروختن

میکشی thou drawest, bearest.

مینالم I complain, *from نالیدن*

میوها fruits.

ن

نا not. نا امید hopeless.

ناب pure, sincere; like.

ناتمام imperfect.

ناچیز worthless, despicable.

▲ نادره memorable events; rare.

نادر شاه Nadir Shah, *proper name.*

ناز blandishments; wantonness.

نازک gentle, tender, delicate.

نازنین elegant, delicate, amiable.

ناشکفته unblown, unblemished.

ناشناس ignorant.

▲ ناصر a conqueror, defender.

▲ ناظر a spectator, superintendent.

نافه a bag (of musk): the navel.

ناک full of. ناگه suddenly.

ناگهان unexpectedly.

نالان plaintive, complaining.

نالیدن to complain.

نام a name. نامترا thy name,

نامدار illustrious; a hero.

نامه a book, history.

نان bread.

▲ نایب a viceroy, deputy.

نبرد a battle, war.

نبود is not. I would not have been.

▲ نبی a prophet.

نتابم I will not turn.

نترسی do you not fear.

نتوان it is impossible.

▲ نثار scattering, dispersing.

▲ نثر prose; to diffuse, strew.

نجستی I would not have fought, or leaped.

▲ نجم a star, planet; fortune.

▲ نحو grammar, syntax.

نخچیر hunting; the chase; prey.

نخست first.

نخشبی Nakshebi, proper name.

نر male.

نرکس a narcissus.

نرم gentle, tame; light: soft.

نزد near.

▲ نزل descending; hospitality.

▲ نزول descent; happening.

A نسخی Niskhi (a transcript) *the character in which Arabick manuscripts are generally written.*

A نسیم a gale.

نشاستن to cause to sit down.

A نشاط alacrity, pleasure.

نشاندن to fix.

نشستن to sit down.

نشنوي you do not hear.

نشستن fitting, *from* نشین

A نصیحت counsel, exhortation.

نظامی Nezami, *name of a poet.*

A نظر the sight, the eye.

نظر باز rolling the eyes, ogling.

A نظم verse; a string of pearls.

نعره زدن to call *or* sing aloud.

A نعت a benefit; victuals.

نغز beautiful, good; swift.

A نغمت musick, harmony.

A نفس soul, self; breath; desire.

A نفع gain, utility.

A نقد ready money.

A نقش painting, embroidery.

A نقل a narration, report, copy, translation.

نگار a picture, ornament; a beautiful woman.

نگارستان Negaristan (a gallery of pictures)
title of a celebrated book.

نکته subtilities, mysteries.

نگرستن to view.

نگوي or نگو good.

نکه or نکاه custody, care, observation.

نکده داشتن preserve thou, *imperat.* of نهدن
نما showing. نبودند they show.

نهدن to show.

نوای melody, voice: wealth.

نواب (*pl.* of نایب) viceroys, &c.

نواختن to soothe.

نواز soothing, *from the above.*

نوازش (*pl.* نوازشات) a favour.

نوازندۀ نواختن soothing, warbling, *from*

نواله a benefit.

A نوبت a turn, change, watch, centinel.

نوبت زدن to relieve guard.

نوبهار the spring, the early spring; new year.

A نوح the prophet Noah.

A نوحه a complaint.

نود ninety.

A نور light, brightness.

نوروز the first day of spring.

نوزده nineteen.

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

نوشتن *or* نوشتن to write.

نوویس write thou, *from the above*.

نه nine.

نه placing, *from*

نهادن to place.

نهادیم we have placed.

نہال a tree, shrub.

نہان hidden, *from* نهفتن

A نهر a river; flowing.

نهفتن to hide, lie hid.

نی a pipe, flute.

نیز even, also: again.

نیست there is not.

نیشتن to write.

نیک good, excellent.

نیکو bright, beautiful, elegant.

نیکویی reputation, goodness.

نیل the river Nile.

و

و and; he, she, it.

واپس after, behind, again.

داشتن واپس to detain.

A واضح evident.

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

وان Van, *name of a town.*

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

وجود گرفتن to commit, perform, give a being to.

وار or ور like, possessing.

A ورق a leaf of a tree or paper.

وز and from.

وزیدن it blows, *from* وزیدن

وست he, she, it is.

وش like, resembling.

A وصال enjoyment; arrival; meeting; conjunction.

A وضع situation; action; gesture.

A وفا good faith; a promise.

A ولي but: a prince: a slave.

وي he, she, it; his, her, its.

وبرانه a desert; depopulated.

ۛ

A هایل dreadful, terrible.

A هجران or هجر separation, absence.

A هجوم an assault; impetuosity.

هر or هران every: soever.

هرات Herat, *name of a city.*

هرجاکه whenever.

- هر چه *or* هر آنچه whatsoever.
 هر چند *or* هر چند که although.
 هر کجا wherever.
 هر کجا که wheresoever.
 هرگز ever.
 هرگز نه never.
 هر که *or* هر آنکه whosoever.
 هزار a thousand; a nightingale.
 هستن to be, exist.
 هشت eight. هشتاد eighty.
 هشده eighteen.
 هفت seven. هفتاد seventy.
 هفده seventeen.
 A هل whether, but.
 هم and, also; together: both.
 A هم (*annexed to words*) their.
 ههشیاں of the same nest.
 ههیاں only.
 ههیاںدم directly.
 ههههنگ of the same inclination.
 ههههزم of the same banquet.
 ههههستر lying on the same pillow.
 ههههین in the same way.
 ههههچون *or* ههههچو like, as.
 ههههخوابه sleeping together.

همدم breathing together.

همراز an intimate friend.

همنشین fitting together; a companion.

همه all, universal.

همیرسید it arrives, comes.

همیرقتم I went, *from* رفتن

همیشه always.

هندو black; an Indian.

هنکام time, season.

هنوز yet.

A هوا air: wind: sound.

هیچ no, never.

هیچ میدانی dost thou not know? *from*

هیچ دانستن

هیشتن to lay down.

ی

یا O! or.

یاب or یابان finding.

یابم I may find, *both from* یافتن

یاد remember; memory, record.

یار a friend, mistress; defender; power, advantage.

یارب O heaven! O Lord! *comp. of* یا O! *and*

رب a lord, master.

يازده eleven.

ياسمين jessamine.

يافت he found, *from* يافتن to find.

ياقوت a ruby.

يت (*annexed to words*) thy.

ايد the hand ; aid, power, strength.

يش (*annexed to words*) their.

يعني that is to say, viz.

يغيا prey, spoil, booty.

يك one.

يكانه a hero, conqueror ; incomparable ; unequalled.

يكتاي precious, valuable, rare.

يكدانه inestimable, rare.

يکدم one moment.

يکدو one or two, a few.

يکديگر one another.

يکروز one day.

يم (*annexed to words*) my.

يهن Yemen, *Arabia the happy*.

يوسف Joseph.

ADVERTISEMENT.

THE greatejl part of the following Piece was deigned to be added to a Grammar of the Perlian language, which was printed in 1771 • It might eafly have been fwelled into a larger treatife, by adding more copious extracts from the Perfian writers^ both in profe and verfe, but, as the change of Jlyle may be feen as well in ten lines as in a thoufand) it feemed equally ufeful and lefs ojlentatious to exhibit only a few chofen fpecimens from the beji authors, and chiefly from the Poets, who, in all nations, have taken the greatejl pains to harmonize and improve their language**

THE
HISTORY

THE PERSIAN LANGUAGE.

MOST of my readers will apprehend, that, in attempting to trace the progress of the *Perjian language*, through a period of two thousand years, I am entering into a subject, which will afford them neither amusement nor instruction, and can be agreeable only to those few men, who apply themselves to the obscurer branches of literature, and have very little intercourse with the rest of mankind. The title of my piece seems, indeed, to give a reasonable ground for their apprehensions; and the transition appears rather abrupt, from the history of Monarchs to *the history of mere words*^ and from the revolutions of *the Perjian Empire* to the variations of *the Perjian idiom*: but it shall be my endeavour to remove, as far as possible, the dryness of the subject; by interspersing the narrative with a variety of Eastern anecdotes; and,

as to the fecond objection, it may be alledged, that *a confiderable change ht the language of any nation is ufually effected by a change in the go~vernment'y* fo that *literary and civil history* are very nearly allied, and may often be ufed with advantage to prove and illuftrate one another,.

The Hiftory of the *Perjian* tongue may be divided into *four periods*, like that of the Empire y not that the language was immediately altered upon every revolution of the ftate, but it is obfervable, that, under each Dynaftly of which we have any monuments remaining, there was an apparent change in the dialed; of the kingdom, efpecially under the two laft, namely, the *Sajfian and Mohammedan* dynafties*: and thefe, indeed, are the only periods, of which we can fpeak with any degree of certainty.

It is natural to fuppofe, that, in the infancy of the *Perjian* Empire, under *Caiumaras* and his defcendants, no great pains were taken to cultivate and polifh the language, which in that rude age muft needs be thought fufficiently elegant, if it were fufRciently clear and intelligible; and we are aflured by *Herodotus*, that, even after the reign of *CYRUS*, *the whole education of the Perjian youth, from the age of five years to twenty, conjifted in three points only, riding, throwing the javelin, and the prattice of moral virtue;*

which account is also confirmed by Xenophon, The story mentioned by Diodorus *of the old volumes of parchment on which the Persians were obliged by a certain law to write the annals of their country*, was probably invented by Gtejias, that he might give an air of authenticity to his impertinent fables; for such literary impostures were as frequent among the *Greeks*, as among us, who imitate the Ancients in nothing but their failings, We are far from contending, however, that the ancient Persians, especially those of *the second period*, were entire Strangers to the art of composition either in verse or prose; for there never was a nation so rude and unpolished, who had not a custom *of celebrating the noble acts of their ancestors, and inciting one another by songs and panegyrics to an imitation of their virtue*; and Strabo, a very different author from Diodorus, asserts, *that the Persians used frequently to sing the praises of their ancient Heroes and Demigods, sometimes with a musical instrument and sometimes with the voice alone*: but what their language really was, what were their rules of verification, or what was the course of their studies, *no mortal can pretend to know with any shadow of exactness*.

The *Greek* Historians can give us no light on this subject for neither *Themistocles*, who spoke the dialect of *Persia* like a native, though he

had spent only one year in learning it*, nor even *Xenophon*, whose intimacy with *the younger Cyrus* could not have been contracted without a knowledge of his language, seem to have read the works of the *Peritans*^ or even to have known their characters; but were perhaps contented to express their sentiments in *Perjian* with ease and fluency. Nor are we much enlightened by the writers after *Alexander*^ not even by those, who have described the life of that Hero: for *Curtius*^ who compiled his rhetorical History from the *Greek* authors, seems to have known as little of *Perjian* as of *Scythian* > though he dresses up a number of speeches for the chiefs of those nations, which certainly were never spoken by them. A few words, indeed, are here and there interperfed in these histories, which are still used in the modern idiom of *Peria* f; but we can no more form an

* *Themistochs* omne illud-tempus (anni unius spatium) Uteris fermonique *Persarmn* dedit, quibus aded eruditus est, at mult6 eomroodius dicatur apud Regem verba fecisse, quam hi poterant, qui in *Perside* erant nati. *Corn. Nep. in Themist.*

f Thus *Roxana*, *Staiira*, *Parisatis*, seem to be corrupted from *Roshan* روشن *Sitdra* ستاره *Parizada* پریزاده which signify, *Splendid, a Star, Angel-born. Pasargades*, or, *a Prince of the Blood*, appears to be compounded of *Peser* پسر a *Child*, and *Gada* گده *a House*: i. e. *a child of the Royal Family*, To this we may add, 1. that *Art* or *Ard* ارد which begins many *Persian*

idea of a whole language from a list: of broken phrases, or detached epithets, than we can judge of a poem or piece of oratory, from an unconnected line or a single member of a period.

Since the *Greeks* afford us so little information, nothing remains but to consult the *Persians* themselves; and the great traveller *Chardin*, whom every Orientalist must always mention with reverence, seems to have enquired very diligently into the ancient language of the people, among whom he resided so long, and whose manners he describes with so much copiousness and learning: but he declares, after all his researches, " That the old *Persian* is a language " entirely lost; in which no books are extant, " and of which there are no rudiments remaining; that the *Guebres* who are the remains " of the *Parfis*, or *Adorers of Fire*, have an " idiom peculiar to themselves; which is sup-

names, signifies *Strong*; as *Ardeshir*, Artaxerxes, اردشیر or, *The strong Lion*, اردشیر اردشان *The strong Guard*, &c. 2. that the termination *dates*, as *Mithridates*, &c. is the *Fenian dad* داد and answers to the *δαδ* of the *Greeks*, as *Ἐποσείγδα*, and the like. If it were possible to recover a whole Catalogue of these old *Persian names*, such an enquiry would be little more than learned trifling for to collect a number of solitary words, without any book* which they might enable us to read, would, be like procuring at random a multitude of keys, without any cabinet which they might help us to unlock.

" posed, by *thtPerfians* in general, *to* be fatref
 " a jargon of their own, than a part of their an-
 " cient tongue: that, if you believe their own
 " account, the Magi, who refided at *Yezd* in
 "** *Carmania*[^] have preferved this language from
 *' father to fon, after the diffolution of their
 *' Monarchy; but that, for his part, he has
 " found no reafon to give any credit to their
 " ftory: that they have, indeed, fome books in
 " ftrange characters, but he cannot perfuade
 " himfelf that they are old *Perjian* letters; ef-
 " pecially, fince they bear no kind of refem-
 " blance to thofe on the famous monuments at
 " *Perfepolis*" The authority of this excellent
 writer is decifive, and puts an end at once to
 the controverfy lately ftarted, concerning the
 authenticity of the books afcribed to *Zoroajler*,
 which a *French* adventurer, who *tranjlated them*
from the tranjlation of a certain Gipy at *Surat*,
 has had the boldnefs to fend abroad as genuine;
 but, to avoid any fufpicion of mifrepresenting
 the paffage, it feems neceffary to tranferibe the
 very words of Sir *John Chardin*, which the
 reader may fee at the bottom of the page*.

* **Quand d Vane im Persan, e'eft une langue perdue; on rfen
 tiouve ni livres ni rudimens. Les Guebres, qui font les reftes des
 Vases ou Ignicoks, qui fe perpetuent de pere en fils depuis la de-
 ltrudtiun deleur Monarchie, ont un Idiome particulier l mais on le-
 croit plut6t un jargon que ieur ancienne langue. Ils difent que les**

From this we may feafonably conclude, that the gibberifh of thofe fwarthy vagabonds, whom we bften fee brooding over a miferable fire under the hedges, may as well be taken for *old Egyptian*, and the beggars themfelves for the *priejis of I/is*, as the jugglers on the coaft of *India* for the difciples of *Zoroajler*, and their barbarous dialed for the ancient language of *Per/ia*. But let the *rofy-cheeked Frenchman*, ta give him his own Epithet, reft happy in the contemplation of *his perfonal beauty, and the vafi extent of his learning* :• it is fufficient for us to have expofed his follies, detected his impofture, and retorted his inve&ives, without infuling a fallen adverfary, or attempting, like the Hero in *Drydens Ode, to fay the fain*.

We have no genuine accounts then of the *Perfan* language till the time of the *SASSANIAN* kings, who *ftouriftied from the opening of*

Pr[^]tres, qui fe tiennent a *Yezd*, ville de *la Caramame*, qui eft leur *Pircc* et leur principale place, le font tranfmis cette langue jufqu'ici par tradition, et de main en main j mais quelque recherche que j'en, aYe fait, je n'ai rien trouve, qui me put perfuader cela. Ces *Gwbres* ont a la verite des livres en caracteres et en mots inconnus* dont les figures tirent allez fur celles des langues, qui nous font le plus connues; mais je ne faurois croire que ce foit la Tancien *Perfan*, d'autant plus que le caractere, dont j'ai parle, eft entierement different de celui des inferiptions de *Persopolis*. Je donnerai des *ectypes* de Tun et de l'autre caractere, dans la defcription du fameux monument qui refte en ce lieu-la. CHARDIN, Tom, Y. Chap. Iff.

the third century to the middle, of the seventh; in which period an Academy of Physick was founded at Gandisapor, City of Khorasan and, as it gradually declined from its original institution, it became a school of poetry, rhetoric, dialectic, and the abstract sciences. In this excellent feminary the Persian tongue could not fail of being greatly refined, and the rusticity of the old idiom was succeeded by a pure and elegant dialect; which, being constantly spoken at the court of Behardm Gur in the year 351, acquired the name of Deri, or Courtly, to distinguish it from the Pehkvi or, Language of the Country.*

It must not, however, be imagined, that the use of the ancient dialect was wholly superseded by this more polished idiom; for several compositions in Pehkvi were extant even after Mahorned^A which appear to have been written by order of the Saffanian Princes. Anujhirvan, surnamed *The Juji*, who reigned at the close of the Sixth century, having heard from some travellers, that the Indian Monarchs had a collection of moral fables, which they preserved with great care among their archives, sent his chief Physician Barzuieh into India, with orders to make himself master of the Sanscrit language, and not to return without a translation of those fables. These orders were punctually executed;

Barzuieh learned the Indian tongue, and, having at a great expence procured a copy of the book, tranflated it into the *Pehlevian* diale6l: about an hundred and forty years after, his work was turned from Pdilevi into *Arabick*, by order of *Almanfur*, fecond Calif of the *Abbijides* and this is the volume which we fee in every language of *Europe*, under the name of *Calila wa Demna*, or, *The fables of Pilpay*. There is a fine copy of the *Arabick* verfion in the publick library at *Oxford*-, and if the work of *Barzuieb* could be found, we fhould be enabled to recover a confiderable part of the old *Perjian* language; the fame, perhaps, which was fpoken in the fecond period by *Themiflcks* and *Xcnophon*.

In the reign of *Anuffnrvdn*, who protected the arts and fcienes in his own dominions, *MAHOMED* was born; who, by the force of his Eloquence, and the fucefs of his Arms, eftablifhed a mighty Empire, and fpread his new religion from the wilds of *Arabia*, to the mountains of *Tartary* and the banks of the *Ganges*: but, what belongs more particularly to the fubject of this difcourfe, *he polijhed the language of his country*, and brought it to a degree of purity and elegance, which no *Arabian* writer iince his time has been able to furpafs. The battle of *Cadeffia* in the year 656 gave the laft blow to the *Pcrfian* Monarchy; and the

whole Empire *oi Iran* was soon reduced under the power of the first: *Mahomedan* Dynaſty, who fixed the feat of their government in *Bagdad*^ where the *Arabick* language was ſpoken, for many ages, in its uſmoſt perfe&ion; but *the ancient literature of Per/ia*, which had been promoted by the family of *Sajan*, was expreſly diſcouraged by the immediate ſucceſſors of *Mahomed*, for a reaſon, which it is proper to explain.

At the time when the *Alcoran* was firſt publiſhed in *Arabia*, a merchant, who had lately returned from a long journey, brought with him ſome *Perſian* romances, which he interpreted to his countrymen, who were extremely delighted with them, and uied to ſay openly, that *the Jlories of griffons and giants were more amuſing to them than the moral leſſons of Mahomed*: part of a chapter in the *Alcoran* was immediately written, to ſtop the progreſs of theſe opinions; the merchant was feverely reprimanded; his tales were treated as pernicious fables, *hatful to God and his prophet*; and Omar, from the ſame motive of policy, determined to deſtroy all the foreign books which ſhould fall into his hands. Thus the idle loquacity of an *Arabian* traveller, by letting his legends in competition with the precepts of a powerful Lawgiver, was the cauſe of that en-

thufiafm in the *Mahomedans*, which induced them to burn the famous library of *Alexandria*, and the records of the *Perfan* Empire.

One book, however, belides *the fables of Pi/pay*, efcaped the fury of thefe unmerciful zealots: it was *an Hijory of Pet fa* in the Pohievian dialed, extracted from the *Sajjanian* annals, and compofed, it is believed, by the command of *Anufoirvan*. *Saad*, one of *Omar's* Generals, found this volume, after the vi<torv at *Cadejjia*, and preferved it for himfelf as a curiofity: it paffed afterwards through feveral hands, and was at length tranflated into fome other languages of *Ajia**.

It was a long time before the native *Verfans* could recover from the fhock of this violent revolution; and *their language* feems to have been verv little cultivated under the Califs, who gave greater encouragement to the literature of the *Arabians*: but, when the power of the *Abbaftes* began to decline, and a number of independent Princes arofe in the different provinces of their empire, the arts of elegance, and chiefly *Poetry*, revived in *Per/ia*, and there was hardly a Prince, or Governor of a city, who had not icveral poets and men of letters in his

* This ftory is mentioned in the life of the Poet *Ferdijr*, prefixed to an edition of his works.

train. The *Perfian* tongue was confequently reftored *in the tenth century**, but it was very different from the *Deri* or *Pthlevi* of the Ancients: it was mixed with the words of the *Alcoran*, and with expreffions from the *Arabian* Poets, whom the *Perfians* confidered as their mafters, and affe&ed to imitate in their poetical meafures, and the turn of their verfes.

That the learned reader may have a juft notion of this new idiom, it feems neceffary, firft to produce a fpecimen *of pure Arabick*, and, afterwards, of the *purejl Perfian* that can be found; by which means he will form a more accurate judgement of *the modern Perfick*, in which both languages are perfectly incorporated.

The following ode was written by a native of *Damafcus*: jt contains a lively defcription of an *Eajlern Banquet*; and moft of the couplets are highly elegant in the original.

لنا مجلس ما فيه اللهم مدخل
 ولا منه يوماً للمسرة مخرج
 تصهن اصناف المحاسن كلها
 فليس لباغي العيش عنه معرج
 غناء الي الفتيان اشهي من الغنا
 به العيش يصفو والهجوم تفرج
 يخف له جلد الحليم صبابة

ويصبو اليه الناسك المتخرج
وروض كان القطر غاداه فاغتدي
يضوع مسكي النسيم ويارج
تري نكت الازهار فيه كانها
كواكب في افق تثير وتسرج
وتذكرني الاحباب فيه بدابع
من النور فيها نرجس وبنفسج
تراه كما يرنو اليك بطرفه
اغر غضيض فاطر الطرف ادعيج
غريب اقتنان الدل والحسن لم يزا
يعقرب اصداغا له ويصولج
ومعشوق نارنج يريك احمراره
خدود عذاري بالعتاب يضرج
كؤس كما تهوي النفوس كانها
بنيل الاماني والمادب تهزج
كان القناني والصواني لناظري
لنجوم سهاء سايرات وابرج

that is; " We have a banquet, into which for-
" row cannot enter, and from which mirth can
" never depart. It comprifes every species of
" Beauty; and he, who seeks the joys of life,

44 cannot rife, beyond it. A fprihtly Song gives
 " more pleafure to youth than Riches*: here
 " the fream of life is unfullied, and all our
 " cares are difperfed. Here the mildnefs of
 " our gentle darling gives eafe to our love;
 " and here the timid dervife becomes an Apof-
 " tate from his faith. We have a bower, on
 " which the dew-drops fparkle; and in which
 " the breeze becomes fcenied with the fra-
 " grance of mulk. You fee the various blou-
 " foms, which refemble ftars blazing and glit-
 " tering in the firmament. Here the wonderful
 " beauties of the flowers, among which are the
 " narciffus and the violet, bring the fair objets
 " of my love to my remembrance. You would
 " think you favv my beloved looking mildly on
 " you with her foft, tender, languishing eye: a
 " nymph, in whom every charm and every
 " perfedion is collected; whole curled locks
 "hang always dangling, black as the fcorpion,
 " or the mace of ebony (*with which the Afia-*
 " ticks *jlrike an ivory ball in one of their fa-*
 " *vourite plays* J, the pomegranate brings to my
 " mind the blufties of my beloved, when her
 " cheeks are coloured with a modeft refent-
 " ment. Our cups are fuch as our fouls defire j

" The fame word *Ghana* in *Arabick* Signifies both *Singing* and

" they seem to be¹* filled with the streams of
 " friendship and cheerfulnefs. The goblets
 " and vases of *China* appear to my fight, like
 " the stars of heaven shining in the *Zodiack*"

I might here have selected a more ancient example of *Arabic!*[^] either from the poets before *Mahomed*, or from the illustrious *Abu Temdm*, who flourished in the *ninth century** -, but the language has remained unaltered from the earliest antiquity to the present time, and it would not have been easy, without a number of notes, to have made an ancient Ode intelligible in a literal translation.

The oldest *Persian* poems, which have come to my knowledge, are those of *FERDUSI*, of which it will not be improper to give a short account, as far as they relate to my present subject.

At the close of *the tenth*, and beginning of *the eleventh centuries*, *Mahmud* reigned in the city of *Gazna*: he was supreme ruler of *Za-**
bkian, and part of *Khorafan*, and had pene-

* *Abu Tern am* published an excellent *Anthologia* of *Arabick* verses, entitled *llamdsa*, of which he gave a copy to an *Asiatick* Prince, who presented him in return with *five thousand pieces of gold*, and made him at the same time this elegant compliment,

انها لدون شعرك My present is less valuable thciii thy
 pQemq*

frated very *fat* into *India*^ where by this time the religion and language of the *Arabs* and *Per~jians* had begun to prevail* Several poets were entertained in the palace of this Monarch, among whom was *FERDUSI*, a native of *Tus* or *Mejhed*. This moft learned man, happening to find a copy of the old *Perfian Hijory* above-mentioned, read it with eagernefs, and found it involved in fables, but bearing the marks of high antiquity: the moil: ancient part of it, and principally the war of *Afrafiab* and *Kbofru*, or *Cyrus*, feemed to afford an excellent fubjeft for an *Heroick Poem*, which he accordingly began to compofe. Some of his epifodes and defcriptions were fhown to the Sultan, who commended them exceedingly, and ordered him to comprife the whole *Hijory of Perfia* in a feries pf *Epick poems*. The poet obeyed; and, after fhe happieft exertion of his fancy and art for near thirty years, he finished his work, which contained fixty thoufand couplets in rhyme, all highly polifhed, with the fpirit of our Dryden and the fweetnefs of Pope. He prefented an elegant tranfeript of his book to *Mahmud*, who coldly applauded *bis diligence*, and difmiffed him. Many months elafed, and *Ferdufi* heard nq more of his work: he then took occafion to remind the King of it by fome little epigrams, which he contrived to let fall in the palace;

but, where an Epick poem had failed, **what** effect could be expected from an Epigram? At length the reward came; which confided only of as many f nail pieces of money, as there were couplets in the volume. The high-minded Poet could not brook this insult: he retired to his closet with bitterness in his heart; where he wrote a mod noble and animated invective against the Sultan, which he sealed up, and delivered to a Courtier, who, as he had reason to suspect, was his greatest enemy, addressing him, *that it was a diverting tale*^ and requesting him to give it to *Mahmud* when any affair of late or bad success in war should make him more uneasy and spleenick than usual*. Having thus

* See a translation of this Satire in a *Treatise on Oriental Poetry*, added to the *Life of Nader Shah in French*, Volume X.— This poem is not unlike the *rec of Theocritus*, who, like the impetuous *Ferdusi*, had dared to expose the vices of a low-minded King. The *Persian* poet has this couplet in his Satire,

گر از مدح شان حکایت کنم
چو محمود را صد چہایت کنم

that is; *Had I written as many verses in praise of Mahomed and Ali, as I have composed for king Mahmud, they would have showered an hundred blessings on me,* A thought like that of *Shakespeare* in *Yolseys* celebrated speech:

*Had I but served my God with half the zeal
I serv'd my King, he would not in mine age
Have left me naked to mine enemies.* HEN. VIII.

given vent to his just indignation, he left *Gazna hi* the night, and took refuge in *Bagdad*, where the Calif protected him from the Sultan of *Zahklan*, who demanded him in a furious and menacing letter

The work of *Ferduf* remains entire, a glorious monument of Eastern genius and learning; which, if ever it (should be generally understood in its original language will contest the merit of invention with *Homer* himself, whatever be thought of its fabled or the arrangement of its incidents. An extract from this poem will exhibit a specimen of the *Persian* tongue, very little adulterated by a mixture with the *Arabick*, and, in all probability, approaching nearly to the dialect used in *Peria* in the time of *Mahomed* who admired it for its extreme softness and was heard to say, that it would be spoken on that account in the gardens of *Paradise*

يكي دشت بيني همه سرخ وزرد
 كزان شاد کرده دل را در مرد
 همه بيشه و باغ و آب روان
 يكي جا يگاه از در پهلوان
 زمين پرنیان و هوا مشکبوي
 کلاب است کويي مکر آب جوي
 خم آورده از بار شاخ سمن

صنم کشته از بوي کلبن چمن
 خرامان بگرد بر کلان تذرو
 خروشنده قهري و بلبل زسرو
 ازین پس کنون تا به بس روزگار
 شود چون بهشت آن لب جویبار
 پر چهره بيني همه دشت و کوه
 بهر سو بشادي نشسته گروه
 منیزه کجا دخت افراسیاب
 درخشان کند باغ چون آفتاب
 ستاره دوم دختر کي نشین
 همه با کنزان و با آفرین
 بیارید آن دشت دخت کزین
 ستاره زند بر کل ویاسپین
 همه دخت ترکان پوشیده روی
 همه سروقد و همه مشکبوی
 همه رخ پر از کل چشم پر ز خواب
 همه لب پر از می بیوی کلاب
 اگر ما بنزدیک آن چشنگاه
 شویم و بنازیم یک روزه راه
 بکبریم از ایشان پر چهره چند
 بنزدیک خسرو بریم ارچند

that is; " Seest thou yonder plain of various
" colours (*Per/I red and grey*) ; by which the
" heart of a valiant man may be filled with de-
" light? It is entirely covered with groves and
" gardens and flowing rivulets; it is a place be-
" longing to the abode of Heroes. The ground
" is perfect silk, and the air is scented with
" musk: you would say, *Is it rose-water which*
" *glides between the banks?* The stalk of the lily
" bends under the weight of the flower; and
" the whole grove is charmed with the fragrance
" of the rose-bush. The pheasant walks grace-
" fully among the flowers; the dove and night-
" ingale warble from the branches of the cy-
" press. From the present time to the latest
" age, may the edge of those banks resemble
" the bowers of Paradise! There you will see,
" on the plains and hills, a company of damsels,
" beautiful as fairies, fitting cheerfully on every
" side. There *Manizba*, daughter of *Afrasiab*,
" makes the whole garden blaze like the Sun.
" *Sitara*, his second daughter, sits exalted like
" a Queen, encircled by her damsels, radiant in
" glory. The lovely maid is an ornament to
" the plains; her beauty fills the rose and the
" jasmine. With them are many *Turkish* girls,
" all with their faces veiled; all with their bo-
" dies taper as a cypress, and locks black as
" musk; all with cheeks full of roses, with eyes

" full of fleep; all with lips fweet as wine, and
 " fragrant as rofe-water. If we go near to
 " that bower, and turn afide for a (ingle day,
 " we may take feveral of thofe lovely nymphs,
 " and bring them to the noble Cyrus."

This is part of a fpeech by a young amorous Hero, *the Paris of Ferduji*, who had reafon to repent of his adventure with the daughter of *Afrajiab*, for he was made captive by the *Turks*, and confined in a difmal prifon, till he was delivered by the valour of *Roflam*.

Of thefe two languages was formed the modern dialed of *Per/ia*, which, being fpoken ia its greateft purity by the natives of *Pars* or *Farfftan*, acquired the name of *Parfi**\ though it is even called *Deri* by *Hafez* in the following couplet;

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

that isj " While the nightingale, 0 *Hqftz*,
 " makes a boaft of his eloquence, do thou leflen
 " the value of his lays by linging thy *Perfian*
 « (*Deri*) drains."

* زبان پارسي

Nearly in the same age with Ferdusi, the great *Ahul O/a*, surnamed *Alami* from his *Txindnefs*, published his excellent Odes in *Ara-tick*, in which he professedly imitated the poets before *Mahomed*. This writer had so flourishing a reputation, that several *Perfians* of uncommon genius were ambitious of learning *the Art of Poetry* from so able an instructor: his most illustrious scholars were *Feleki* and *Khakani**, who were no less eminent for their *Per-Jian* compositions, than for their skill in every branch of pure and mixed Mathematics, and particularly in Astronomy; a striking proof, that a sublime Poet may become a master of any kind of learning which he chooses to profess; since a fine imagination, a lively wit, an easy and copious style, cannot possibly obstruct the acquisition of any science whatever, but must necessarily assist him in his studies, and shorten his labour. Both these poets were protected by *Manucheher*, Prince of *Shirvan*-, but *Khakani* was always averse to the pleasurable and dissipated life of a Court, so that the Prince was obliged to detain him by force in his palace, and actually confined him for some time in prison, lest he should find some opportunity of escaping.

The works of these authors are not very scarce but it seems needless to give any extracts from them, which would swell this discourse to an immoderate length: it will be sufficient to say, that, *in this and the following century*, the *Persian* language became altogether mixed with *Arabic*; not that the pure style of the ancients was wholly obsolete, but it was the fashion among the *Persians* to interweave *Arabian* phrases and verses into their poems, not by way of quotations, but as material parts of a sentence. Thus in the following distich,

سري طيف من بيجلو بطلعته الدجي
شكفت آمد از بختم كه اين دولت از
كجا

The phantom of her, whose beauty gives brightness to the Shades, appeared to me at night: I wondered at the kindness of Fortune', and said, Whence came this prosperity?—the first line is pure Arabic in the style of the ancient poets.

This elegant tetrafiich is of the same kind:

دريں ظلمت سرا تا كي از بهر دوست
بنشينم
كهي انكشت بر دندان كهي سر بر سر زانو
بيا اي ساقى فرخ بيار مزده دولت
عسي الايام ان يرجعوا تواما كالذي كانوا

*In this man/ion of darknefs, how long muft Iff
 expcBtng my beloved; one while with myfnger
 en my teeth, one while with my head hent on my
 knee? Come, O fortunate cup-bearer, bring me
 the tidings of joy: who knows but my days may
 again be profferous, as they were before ? Where
 the laft line is taken from an Ode in the Ha-
 mafa of Abu Bernam, which begins,*

صغحنا عن بني ذهل وقتلنا القوم اخوان

*We pardoned the fons of Dhohal, and [aid, The
 tribe are our brothers**

At the opening of the *twelfth century* lived *Anveri*, a native of *Abiurd* in *Kborafan*, whose adventures deferve to be related, as they will show in what high esteem the polite arts were held in *Afa*, at the time when learning first began to dawn in *Europe*. *Anveri*, when he was very young, was fitting at the gate of his college, when a man richly dressed rode by him on a fine *Arabian* horse, with a numerous train of attendants; upon his asking *who it was*, he was told, that it was a *Poet belonging to the Court*. When *Anveri* reflected on the honours conferred upon Poetry, for which art he had a very early bent, he applied himself to it more ardently than ever, and, having finished a poem, presented it to the Sultan. This was a prince

of the *Seljukiim* dynasty, named *Sanjar*, a great admirer of the fine arts: he approved the work of *Anveri*, whom he invited to his palace, and raised him even to the first honours of the state. He found many other poets at court, among whom were *Se/man*, *Zebir*, and *Rejhidi**, all men of wit and genius, but each eminent in a different way; the first for the delicacy of his Lyrick verses, the second, for the moral tendency of his poems, and the third, for the exactness of his compositions; a virtue, which his predecessors and contemporaries were too apt to neglect.

But of all the cities in the *Ferfian* Empire, none has given birth to more excellent poets than *Shiraz*; which my noble and learned friend Baron *Revizki* justly calls " the Athens " of Persia†." *SADI*, a native of this city, flourished in the thirteenth century, when the *Atabegs* of *Parfijlan* encouraged men of learning in their principality: his life was almost wholly spent in travel; but no man, who enjoyed the greatest leisure, ever left behind him more valuable fruits of his genius and industry. A fine manuscript, about two hundred years

* رشیدی and ظلیر و سلیمان

† See *Specimen Poeseos Versicæ*, Vindobonac 1/71. *Provm** page xviii.

old, was lately put into my hands, containing a complete collection of his works; among which are several pieces, both in verse and prose, which have never been mentioned by the Scholars of Europe. The following extract from his *Gulijian*, or *Bed of Rofes*, will show how the *Perfoan* and *Arabick* languages were mixed together in his age:

شعر

وربّ صديق لامنّي في وداها
المبرها يوماً فتوضح لي عذري

قطعه

کاش کائن که عیب من جستند
رویت ای دلستان بدیدندی
تا بجای تر نج در نظرت
بیخبر دستها بریدندی

مثنوی

ترا بر درد من رحمت نیاید
توفیق من یکی همدرد باید
که با او قصه می گویم همه روز
دو خیزم را بهم خوشتر بود سوز

شعر

ما مر من ذکر الحبي بهسبعي
ولو سمعت ورق الحبي صاحت معي
يا معشر الخلان قولوا للهعاني
يا ليت تدري ما بقلب الموجعي

قطعه

تندستانرا نباشد درد ریش
جز بهدردی نکویم درد خویش
گفتن از زنبور بیحاصل بود
با یکی در عمر خود ناخورده نیش
تا ترا حالی نباشد همچو من
حال ما باشد ترا افسانه پیش
سوز من با دیگری نسبت مکن
او نمک بر دست و من بر عضو ریش

that is; " My companion oft reproaches me
" for my love of *Leila*. Will he never behold
" her charms, that my excuse maybe accepted?
" Would to heaven, that they, who blame me
" for my passion, could see thy face, O **thou** ra-
" visher of hearts! that, at the sight of thee,
" they might be confounded, and inadvertently
" cut their heads instead of **the** fruit, **which**

" they hold *, Thou haft no compaffion for
 " my diforder*. my companion fhould be af-
 " Aided with the fame malady, that I might
 " fit all day repeating my tale to him; for two
 " pieces of wood burn together with a brighter
 " flainc. The fong of the turtle dove paffes
 " not unobferved by my ear; and if the dove
 " could hear my ftrain, fhe would join her
 " complaints with mine. O my friends, fay
 " to them, who are free from love, *Ah, we wifh*
 "*you knew, what paffes in the heart of a lover I*
 " The pain of illnefs affe&s not them, who are
 " in health: I will not difclofe my grief but to
 " thofe, who have tailed the fame affliction.
 " It were fruitlefs to talk of an hornet to them,
 " who never felt its ftung. While thy mind is
 " not affected like mine, the relation of my
 " forrow feems only an idle tale. Compare
 " not my anguifh to the cares of another man;
 " he only holds the fait in his hand, but it is I,
 " who bear the wound in my body."

The fame city had the honour of producing,
*in the fourteenth century** the moft elegant
 Lyrick Poet of *AJta, She?nfeddin*, furnamed
HAFEZ; on whose life and productions it is
 the lefs neceffary to expatiate, becaufe the Ba-

* Alluding to a (lory in the *Alcoran*.*

ron before mentioned has exhausted the subject in *his specimen of Persian Poetry*, and will, it is to be hoped, be persuaded to complete that most learned work, in the short intervals of leisure, which his important affairs will allow him. It will be fully sufficient, therefore, to transcribe two of his *Gazals* or *Anacreontick Odes*; the first- of which was chosen, on account of the *Arabick* verses interwoven in it, and the second, for its exquisite beauty, which makes it a genuine example of the true *Sbirazian* dialect.

غزل

میدمد صبح کل بسته نقاب
 الصبوح الصبوح یا اصحاب
 میچکد ژاله بر رخ لاله
 المدام المدام یا احباب
 میوزد از چمن نسیم بهشت
 بس بنوشید دایماً می نقاب
 تخت زمرد زدست کل بیچمن
 راج چون لعل آتشین دریاب
 در میخانه بسته اند دگر
 اقتح یا مفتح الابواب
 در چنین موسم عجب باشد

که به بندند میکده بشتاب
 عاشقا می بنوش مردانه
 فاتقوا الله یا اولی الالباب
 بر رخ ساقی پر پیکر
 همچو حافظا بنوش بادۀ ناب

A PERSIAN SONG.

" The dawn advances veiled with roles.
 " Bring the morning draught, my friends, the
 " morning draught! The dew-drops trickle
 " over the cheek of the tulip. Bring the
 " wine, my dear companions, bring the wine!
 " A gale of paradife breathes from the garden:
 " drink then inceflantly the pure wine. The
 " rofe fpreads her emerald throne in the bower.
 " Reach the liquor, that fparkles like a flaming
 " ruby. Are they fill fhut up in the banquet-
 " houfe? Open, O thou keeper of the gate.
 " It is ftrange, at fuch a feafon, that the door
 " of the tavern fhould be locked. Oh, haften!
 " O thou, who art in love, drink wine with
 " eagernefs; and you, who are endued with
 " wifdom, offer your vows to Heaven. Imitate
 " *Hafez*, and drink kiffes, fweet as wine, from
 " the cheek of a damfel, fair as a nymph of
 " paradife/'

وله ايضاً

ساقی بیا که شد قدح لاله پر ز می
 طامات تا بچند و خرافات تا بکی
 بگذر ز کبر و ناز که دیدست روزگار
 چین قبای قیصر و طرف کلاه کی
 هشیار شو که مرغ سحر مست کشت هان
 بیدار شو که خواب اجل در پیست هی
 خوش نازکانه می چمی ای شاخ نوبهار
 کاشفتگی مبادت از آسیب باد دی
 بر مهر چرخ و عشوه او اعتماد نیست
 ای وای بر کسی که شد ایمن زمکر وی
 فردا شراب کوثر و حور از برای ماست
 و امروز نیز ساقی مده روی و جام می
 باد صبا از عهد صبی یاد میدهد
 جان داروی که غم ببرد در ده ای صبی
 حشمت مبین و سلطنت گل که بسپرد
 فراش باد هر ورقش را بنیز پی
 در ده بیاد حاتم طی جام یکمهی
 تا نامه سیاه بخیلان کنیم طی
 آن می که دان رنگ لطافت بارغوان
 بیرون فکند لطف مزاج از بخش بخوی

بشنو که مطربان چین راست کرده اند
 آهنگ چنگ و بر بطن وعود و نوای نی
 مسند بباغ بر که بخدمت چو بندگان
 استاده است سرو و کمر بسته است نی
 حافظ حدیث سحر فریب خوششت رسید
 تا حد چین و مصر باقصای روم وری

Another, by the fame,

" Rife, boy; for the cup of the tulip is full
 " of wine. When will this fricftnefs end?
 " how long will thefe fcruple* laft? No more
 " of this pride and difdain; for time has feen
 " the crown of *Ccifar* humbled, and the diadem
 " of *Cyrus* bent to the ground. Oh! be wife;
 " for the bird of the morning is intoxicated
 " with love. Oh, awake! for the fieep of
 " eternity is juft before you. How gracefully
 " thou mo veil, O fwet branch of a vernal
 " plant! May the cold wind of *December* never
 " nip thy buds! There is no reliance on the
 " favours of Fortune or her deceitful fmiles,
 " Oh! wo to him, who thinks himfelf feure
 " from her treachery. To-morrow, perhaps,
 " the itream of *Cuthcr*, and the girls of para-
 " *diCc* will be prepared for us; but to-day alfq
 " Jet; us enjoy a damfel bright as the moon^ and

" quaff the wine from the full cup. The Ze-
 " phyr (*Saba*) reminds us of pur youth (*Sabi*)
 " bring us the wine, boy, which may refrefh
 " our fouls, and difpel our forrow.

" Admire not the fplendour and dignity of
 " the rofe; for the wind will foon fcatter all
 " her leaves, and fpread them beneath our feet.
 " Bring a larger cup to the memory of *Hatem*
 " *Tai**; that we may fold up (*Tai*) the gloomy
 " volume of thofe, who want generofity. This
 " wine, which gives a lively tint to the *Arga-*
 " *van* (a purple flower), communicates its
 " fweet nature from my beloved's cheek to her
 " heart. Attend; for the mulicians of the
 " bower have begun their concert, joining the
 " notes of the lute and harp to the melody of
 " the dulcimer and flute. Bring thy Sofa into
 " the garden, for, like aftive attendants, the
 " cyprefs ftands before us, and the green reed
 " has tucked up his girdle, O *Hafez*, the
 " fame of thy fweet alluring forcery hag reached
 " from the extremity of *Ret* and *Rum*, to the
 " limits of *China* and *Egypt*"

There is nothing, which affords a ftronger
 proof of the excellence of the *Perjian* tongue,
 than, that it remained uncorrupted after the ir-
 ruption of the *Tartars**) who, at different times,

* An *Arabian* Prir.cc, celebrated for his extreme liberality.

and wicter various leaders, made themselves mafters bf *Perfia*; for the *Tartarian* princes, and chiefly *Tamerlane*, who was a patron of *Hafez*, were fo far from diicouraging polite letters, like the *Goths* and *Huns*^ that they adopted even the language and religion of the conquered country, and promoted the fine arts with a boundlefs munificence: and one of them, who foipded the *Mogul* Empire in *Hindojlan*, introduced the *Perjian* literature into his dominions, where it flourishes to this day; and all the letters from the *Indian* governors are written in the language (I do not fay, in the flyle) of *Sudi*. The *Turks* themfelves improved their harfh dialed by mixing it with the *Perjian* j and *Mahomed* IL who took *Conjiantinople* in the middle of the *fifteenth Century*, was a protetor of the *Perjian* poets: among thefe was *Nouredin JAMI*, whose poem on the loves of *Jofeph and Zelikha* is one of the fineft compofitions I ever read. The following defcription will ferve as a fpecimen of his elegant ftyle:

سحر چو شب زاغ پرواز پر داشت
 خروس صبحکاه آواز پر داشت
 غنادل لحن دلکش برکشیدند
 لیجاف غنچه از کل درکشیدند

سپن از آب شبنم روی خود شست
 بنفشه جعد عنبر بوی خود شست
 زلیخا همچنان در خواب نوشین
 دلش را روی در محراب نوشین
 نبود آن خواب بل بیهوشیش بود
 زسودای شبش مدهوشیش بود
 کنیزان روی بر پایش نهادند
 پرستاران بدستش بوسه دادند
 نقاب از لاله سیراب بکشاد
 خبار آلوده چشم از خواب بکشاد
 کریمان مطلع خورشید و مه کرد
 زمطلع سر زده هر سو نکه کرد

" In the morning, when the raven of night
 " had flown away, the bird of dawn began to
 " iingj the nightingales warbled their enchanfc-
 " ing notes, and rent the thin veils of the rofe-
 " bud and the rofe: the jafmine flood bathed in
 " dew, and the violet alio fprinkled his fragrant
 " Jocks, At this time *Zelikha* was funk in
 " pleafing (lumber; her heart was turned to-
 " wards the altar of her faced vifion*. It was

" A metaphor taken from the cuftom, which prevails among
Mahomedcms, of turning their faces, when they pray, towards the
 temple of Mecca.

" not fleep; it was rather a confused idea: it
 " was a kind of phrenzy caufed by her nightly
 " melancholy* Her damfels touched her feet
 " with their faces; her maidens approached,
 " and luffed her hand. Then (he removed the
 " veil from her chqek, like a tulip befprinkled
 " with dew the opened her eyes, yet dim with
 " fleep. From the border of her mantle the
 " fun and moon arofe; fhe raifed her head from
 " the coutff, Ind looked around on every fide."

This poem contains about four thoufand couplets, and deferves to be tranflatcd into every *European* language: though I fhall have neither time nor inclination to tranflate it myfeif, yet I may perhaps be induced, fome years hence, to prefent the Original to the learned world, which any man, who has the advantage of greater leifure, may take the pains to interpret,

In the fame Century with *Jami*, flourifhied a poet named *CATEBI*^ who was highly honoured at the court of *Mirza Ibrahim*, one of *Tamerlane's* defcendants. Mr. *cTherbelot* tells a very pleafing flory of this writer, which deferves a place in this cifay; though, in order to understand it, we muft remember, that the *Verjians* frequently end their couplets with *the fame ward*, which is often continued through a long poem; but in that cafe, the rhyme falls upon

the preceding syllable. " *Catebi*, says he,
 " having composed an Elegy, each verse of
 " which ended with the word, **Gul**, a *ro/e*, or
 " *anyflover*, repeated it to the prince *Ibrahim*[^]
 " his Patron; who, being extremely delighted
 " with it, could not forbear interrupting him,
 " by saying, *From what b\$ber did this tuneful*
 " *nightingale* (meaning *the poet*) *take its flight?*
 " that is, without a metaphor, *In*[^]*what city*
 " *were you born?* to which *Catebi* out of
 " imitation, replied in a couplet of the same
 " measure with the poem, and with the same
 " rhyme, as if he had only continued to **read**
 " his Elegy:

" that is, *Like Attar* *, *I came from the rose-*
 " *garden c/'Nifhapor; but I am only the thorn of*
 " *that gar deri) and Attar was its mojl beautiful*
 * *flower*"

This distich, though delivered extempore, is
 at least equal to any of the rest in spirit and
 elegance. The poem consists of about thirty-
 five couplets, the first of which is the following:

* *Attar a Persian poet, author of the* *Pendnama*,

باز با صد برگ آمد جانب گلزار گل
 همچو نرگس کشت منظور اولی ابصار
 کا

that is; Again the rose advances towards the bower with an himked leaves; like the narciffus, it is a charming object to every difceming eye.

In thtBJixteentb ^and feventeenth Centuries, under t8|0toul]]f of Sty?, the *Perfian* language began to lofe its ancient purity, and even to borrow fome of its terms from the *Turkifi*, which was commonly fpoken at Court. As to the modern dialed:, no fpecimen of it needs be produced, fince *the Life of Nader Shah*, which was written in *Perfian* about fourteen years ago, and tranflated into *French* by the author of this Volume, may be consulted in the original by the learned reader.

END OF THE THIRD VOLUME.

