The Ruq'ah script, one of many styles of Arabic calligraphy, is of Turkish origin and is known and used throughout the Arabic world roughly east of Tripolitania for the normal purposes of handwriting. It has been usual for beginners to study and copy the shapes of Arabic letters which appear in printed books, but knowledge of this Ruq'ah script will give little real help to students wishing to read manuscripts and letters.

Writing Arabic is a long established manual of the Ruq'ah script. It is intended primarily for beginners and students of Arabic, following it closely, the student can assimilate the principles of writing the script, develop a good eye for its art, and with practice, produce a good hand within a couple of months. Examples of characters and words are given in both calligraphic and cursive form, and the main text is supplemented with several appendices giving specimen passages, translation of all the Arabic displayed, a glossary of calligraphic terminology, and ready reference tables of combined characters.

T. F. Mitchell is Emeritus Professor of Linguistics at the University of Leeds.

BY THE SAME AUTHOR

An Introduction to Egyptian Colloquial Arabic

Pronouncing Arabic, Volume I

OXFORD UNIVERSITY PRESS
WRITING ARABIC
WRITING ARABIC

A Practical Introduction to Ruq'ah Script

by

T. F. MITCHELL

PROFESSOR OF LINGUISTICS UNIVERSTY OF LEEDS

OXFORD UNIVERSITY PRESS
ACKNOWLEDGEMENTS

Professor J. B. Firth, Head of the Department of Phonetics and Linguistics at the School of Oriental and African Studies, has constantly emphasised the basic linguistic importance of the study of "Letters". It is thanks to this stimulus, and to Professor Firth’s counsel and encouragement in general, not to mention his handling of the difficult problem of publication, that this present book appears.

I should like also to acknowledge my indebtedness to Mr. T. H. O. Dawood, who taught me to write the Arabic Raghad script. The credit for what is acceptable in my writing is due to the teacher: any imperfections are the pupil’s.

As already mentioned, the book has presented a difficult publication problem; it has, for example, been necessary to type each page and subsequently fill in the examples before submission to the publishers for photographing page by page. My sincere thanks are due to Mrs. D. H. Newman for her extreme patience and excellent work on the typescript, to Mr. D. Cowan for his most careful revision and many helpful suggestions, and to the School of Oriental and African Studies for generously providing the funds to cover the whole cost of publication.

Finally, I wish to add my appreciation of the advice and technical assistance freely given by the publishers, the Oxford University Press.

T.P.W.

School of Oriental and African Studies, 1951.
Maestro. ¿Qué es gramática...?

Disípulo. El arte que enseña a conocer, unir, pronunciar y escribir [sic] rectamente y con propiedad las palabras....

D. Torquato Tasso de la Riva y Herrero

(Arts de Morir)
1. This book was originally planned to appear in two parts, the first devoted to the written, and the second to the spoken form of Arabic. In the meantime, however, in collaboration with Professor J. R. Firth, I have re-written Gairdner's "Phonetics of Arabic" in which has been incorporated the material due to appear in the projected second part of the present book. The latter, therefore, is now concerned solely with the Arabic written symbol, but, to build his Arabic studies on firm foundations, the student should use both books, keeping in mind that the letter has not only shape but also phonetic power and grammatical function. He should study them serially in whichever order he pleases; it is felt inadvisable to use both simultaneously since systematic instruction in Arabic written and spoken forms must follow different sequences; thus, for example, when studying the written form, it is necessary to introduce ab initio letters the phonetic powers of which were best described at a later stage. Finally in this connection, both books should, of course, be studied in conjunction with a good grammar.

2. This little book is intended primarily to assist beginners. It is a curious fact that students of Arabic have in the past strangely neglected those elements of grammar without which there would be no grammar, viz. the letters. The infrequency with which one encounters European scholars having a knowledge of the Arabic script has often been observed, but we may go further and say that the numbers of those who write Arabic in an acceptable manner is remarkably small. We may note, too, in passing that handwriting shortcomings are not confined to students of languages having exotic scripts; a letter written in French by an English scholar of French rarely, if ever, looks French, and if the language had been, say, a Scandinavian one, the foreign origin of the writer would have been even more immediately revealed. There exists, then, a definite hiatus at the beginning of all language instruction which a systematic study of written forms would do much to remove. This hiatus is at its widest when the habits of a given alphabet is confronted with another, when, for example, the user of a native roman script is called upon to write Arabic.

3. There is, too, an unjustifiable tendency among beginners either to look upon the Arabic script as something of a "hobby", or to consider its subsequent cultivation a waste of time once they have mastered what they consider to be the essentials. We can dispense with the assurance that the cult of the Arabic script is not a way to the east, and that, given due application, its principles may be assimilated within a month. The second approach is probably inspired by a difference that is quite misplaced. Practice will soon produce a "good hand"; and the advantages that this confers are surely patent. Apart from the need to cope with letters, manuscripts, etc., the sense of common courtesy demands that we strive to achieve at least a minimum of, not only phonetics, but also written acceptability. The ability to write (and pronounce) Arabic acceptably is a sure way of earning the Arab's respect; in this connection, it is well to remember that calligraphy among the many peoples who employ the Arabic alphabet is regarded as an art second only, if not equal to painting. There is a case in Arabic for the pen, and especially the reed-pen, being mightier than the sword.

4. The reed-pen is the essential tool of the calligrapher's art, with which he realises the pleasing "thickenesses" and "thinnesses" of his shapes. There is no mystery in how he accomplishes them: the truth is that if he obeys a few simple rules, he cannot help but achieve them. With care, patience and practice—and the greatest of these is practice—the student can attain a high standard of reed-pen calligraphy in a few months. The nib of the pen should be

1. The fashioning of the nib requires a sharp knife and a little care. If a competent native is available, then, if necessary, ask him to assist you in cutting your reed. After initial trimming, the nib
placed and constantly maintained at an angle of approximately 60° ( ). Thereafter, whether it is desired to produce a curve or a straight line, provided that the writer moves the pen at all times in the appropriate direction in relation to the horizontal and/or the vertical, the correct shape will make itself. It is simply a question of practice and the ability to recognize whether a given shape is acceptable or otherwise. A good eye is an important to the writing of an accustomed alphabet as a good ear is to the speaking of a foreign language. The student should, therefore, in the early stages compare in every detail the shapes he produces with those which he knows to be acceptable, until at a later stage he comes instinctively to reject or accept his own shapes.

5. While reed-penmanship is a desirable end, it is realized that more everyday advantages are to be gained in learning to use and recognize running-hand forms, i.e. those forms made with, say, a fountain pen or an ordinary pencil in the normal course of writing. Analysis in the following chapters is based on reed-pen forms (henceforth termed "calligraphic"), but this gives rise to no difficulty since running-hand (henceforth "cursive") forms are, for the most part, directly relatable to their calligraphic counterparts. Where necessary, discrimination and explanatory remarks are made. Examples are given in both calligraphic and cursive form. It is not claimed that the examples achieve perfection in the rendering of the Arabic script — far from it! — but at least they look Arabic and avoid the "barriers" which many Europeans and others have perpetrated for so long in the written form of the language. It is to be hoped that the student who aspires to a greater proficiency will eliminate any imperfections they now contain. In the early stages copy slavishly, down to the last detail, those forms which you know to be acceptable.

6. Calligraphers have devised and developed numerous styles of writing the Arabic script, each adapted to a given purpose. Thus, for example, 

- **Naskh** is the printed form of Arabic; **Qur’ani** is an ornamental style used for manuscript-illumination, mosque-decorations, etc.; **Aragah**, of Turkish origin, is the style known and used throughout the Arab world roughly east of Tripolitania, for the normal purpose of handwriting. There are numerous other styles but it is exclusively with **Aragah** that we shall concern ourselves in this book. The customary practice has been for the beginner to study and copy those forms of the Arabic letters which appear in printed books, i.e. **Naskh**, but while **Naskh** is a perfectly legitimate object of calligraphic study, its forms have no place in a typical handwritten text of, say, **Egypt**, and will be of little help to the student who desires to cope with certain manuscripts, letters, etc. Moreover, in almost all cases, with the student left to his own devices, his efforts at reproducing acceptable **Naskh** forms fall woefully short. If he learns to write **Aragah** from the beginning, he will not find himself faced at a later stage with the distressing task of eradicating longstanding bad habits.

7. The book is concerned with essentials. Individual idiosyncrasies and variations are for the most part excluded, and may be collected by the student subsequently. They should not generally be imitated. Moreover, if Arabs at times do not clearly differentiate certain letters, that is no reason for us to imitate a bad example.

8. Discussion of the roman transcription employed lies without the scope of this book. Suffice it to say that a systematic tran-
scription of Classical Arabic is tantamount to a transliteration, while in devising the form of the present one account has been taken, inter alia, of the psychology of reading and writing, of the needs of cursive writing and the printer's requirements.

The symbols of the transcription appear on the following three pages. Where differences exist between them and those widely employed in transliterating Arabic, the transliterated forms have been included in brackets.

### INTRODUCTION

1. The Arabic alphabet, which is written from right to left, consists of twenty-eight letters; these are listed below in the order in which they are found in the dictionary.²

<table>
<thead>
<tr>
<th>Calligraphic</th>
<th>Cursive</th>
<th>Transcription</th>
<th>Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>(ذكر)</td>
<td>(ذ)</td>
<td>(ذ)</td>
<td>حماسه³</td>
</tr>
<tr>
<td></td>
<td></td>
<td>(ذ)</td>
<td>غلیف(ع)</td>
</tr>
<tr>
<td>(ب)</td>
<td>(ب)</td>
<td>b</td>
<td>بائس(ع)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>t</td>
<td>تاس(ع)</td>
</tr>
<tr>
<td>(ج)</td>
<td>(ب)</td>
<td>(ج)</td>
<td>جیم(ع)</td>
</tr>
<tr>
<td>(د)</td>
<td>(د)</td>
<td>(د)</td>
<td>ظس(ع)</td>
</tr>
<tr>
<td>(ه)</td>
<td>(ه)</td>
<td>(ه)</td>
<td>هس(ع)</td>
</tr>
<tr>
<td>(خ)</td>
<td>(خ)</td>
<td>(خ)</td>
<td>خس(ع)</td>
</tr>
</tbody>
</table>

1. See below: II, 2, B(1), Note (a).

2. One current Arabic term for "alphabet", viz. العربية (الجغرافيا) [السَّلم في الأزديم] is an interesting anachronism. The second word is a mnemonic composed from the first four letters of an earlier order, viz. (بال) (بائس). The earlier order is largely a morphological one in which characters now having similar shapes have been juxtaposed as an aide-mémoire, the mnemonic remaining valid.

3. حماسه (ذ) is not always written as the first letter of the alphabet, as it has not been given separate treatment. It is dealt with under خالیف, ظس, and ماش, in turn.
<table>
<thead>
<tr>
<th>Calligraphic</th>
<th>Cursive</th>
<th>Transcription</th>
<th>Name</th>
<th>Calligraphic</th>
<th>Cursive</th>
<th>Transcription</th>
<th>Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>8. د</td>
<td>د</td>
<td>د</td>
<td>d</td>
<td>19. غ</td>
<td>غ</td>
<td>ی (gh)</td>
<td>ی</td>
</tr>
<tr>
<td>9. ف</td>
<td>ف (gh)</td>
<td>ف</td>
<td>f</td>
<td>20. في</td>
<td>ف</td>
<td>ی (gh)</td>
<td>ی</td>
</tr>
<tr>
<td>10. ر</td>
<td>ر</td>
<td>ر</td>
<td>r</td>
<td>21. ه</td>
<td>ه</td>
<td>ق (gh)</td>
<td>ق</td>
</tr>
<tr>
<td>11. ز</td>
<td>ز</td>
<td>ز</td>
<td>z</td>
<td>22. ک</td>
<td>ک</td>
<td>ی (gh)</td>
<td>ی</td>
</tr>
<tr>
<td>12. س</td>
<td>س</td>
<td>س</td>
<td>s</td>
<td>23. ل</td>
<td>ل</td>
<td>ی (gh)</td>
<td>ی</td>
</tr>
<tr>
<td>13. ش سیس</td>
<td>ش سیس</td>
<td>ش سیس</td>
<td>ش سیس</td>
<td>24. م</td>
<td>م</td>
<td>ی (gh)</td>
<td>ی</td>
</tr>
<tr>
<td>14. ع</td>
<td>ع</td>
<td>ع</td>
<td>ع</td>
<td>25. ن</td>
<td>ن</td>
<td>ی (gh)</td>
<td>ی</td>
</tr>
<tr>
<td>15. ض سیس</td>
<td>ض سیس</td>
<td>ض سیس</td>
<td>ض سیس</td>
<td>26. ه</td>
<td>ه</td>
<td>ی (gh)</td>
<td>ی</td>
</tr>
<tr>
<td>16. ت</td>
<td>ت</td>
<td>ت</td>
<td>ت</td>
<td>27. و</td>
<td>و</td>
<td>ی (gh)</td>
<td>ی</td>
</tr>
<tr>
<td>17. د</td>
<td>د</td>
<td>د</td>
<td>د</td>
<td>28. ی</td>
<td>ی</td>
<td>ی (gh)</td>
<td>ی</td>
</tr>
<tr>
<td>18. غ</td>
<td>غ</td>
<td>غ</td>
<td>غ</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
2. It is possible to divide the alphabet up or to make ab-

trations from it in many ways according to one’s particular object

of study. Thus Arab grammarians themselves have produced, for ex-

ample,

(i) an historicocalligraphic division into “dotted” and

“undotted” letters. It is often the presence or number

of the dots that alone distinguishes one Arabic letter

from another. Thus, for example, are differentiat-

د ١، ﻻ، ٢، ر، ﺔ، ﺔ etc.

(ii) grammatico-phonetic divisions into:-

(a) “Weak” and “sound” letters. The so-called

“weak” letters are ١، ٣، ﺔ: the remainder are

“sound”. The significance of this classification is

best discovered from a grammer book; it does not lie

within the scope of the present volume.

(b) “Sun” and “moon” letters. In junction with

a following “sun” letter, the ١ of the definite article

implies generation of the “sun” letter. The “sun”

letters are-

س، ﺔ، ﺔ، ﻻ، ﺔ، ﺔ، ﻻ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ， ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ， 

The remaining letters are “inseparable”.

3. For the purpose of writing, each inseparable letter may be

said to have four forms. These are:

(i) Isolated

(ii) Initial

(iii) Medial

(iv) Final

This terminology refers, not to a word or a phonetic succession, but
to a calligraphic group of letters. Thus, a letter which is final in
a word in its written or spoken forms must have its “isolated” form—
not its “final” form—when succeeding a “separate” letter. Again, a
“separate” letter may be medial in the space-order or the phonetic
succession of a word, but since it cannot join a following letter, it
may have either its “isolated” or its “final” form in such a context,
depending upon whether the preceding letter is a further “separate”
or not. Calligraphically speaking, a “separate” letter cannot have
either an initial or a medial form.

4. Do not assume that a letter has only one, say, initial form.

It would be truer to say that it has a characteristic contour in a

1. The Arabic terms are ﺔ ﺔ and ﺔ ﺔ. In addition the old Arab grammarians distinguished between the

“sound” letters and Hurufa ﺔ and “tone” letters, the latter again being ١، ٣ and ٦. This differentiation appears to corre-
spond to modern phonetic classification of consonants and vowels.

2. See III,2, below.
given context, but that the contour may vary to a greater or lesser degree from context to context. Except, of course, in the case of the "separates", the shape of a letter is controlled principally by the shape of the following letter. This factor must include consideration of whether the following letter is medial or final. Thus, the shape of $\varsigma$ in the combination (final $\varsigma + \varsigma$) is different from that in (medial $\varsigma + \varsigma$). It follows that just as the shape of the initial letter in, for example, a three-letter word—all three letters being "inseparable"—depends upon the middle letter, so must the latter's shape depend on the final letter. Just as in speech, so in written Arabic the greatest profit is perhaps derived from study of the methods of joining the letter—incudes. Present-day emphasis on syntagmatic or "horizontal" study and analysis in phonetics and phonology, is equally justified in the treatment of written forms.

The fact is that the significant pattern is that of the word rather than the letter. That the word-contour as a whole may be said to be characteristic, is paralleled in the spoken form of Arabic words, and, moreover, reflects the usual three-radical framework of the language. The reader is directed towards a given meaning by the presence in the word of three radical consonants. Vowels are not among the foundations but are by way of being filled in by the initiated reader according to the context and the nature of the consonantal framework he sees before him on the page. One is reminded, by way of analogy, of the more popular and remunerative type of crossword puzzle. The introduction of vowel-notation is of relatively recent date, but, although the means exist, Arabic written texts are rarely "vowelled" ("pointed"). The method of notation, when resorted to, is one of discretics, for the Arabic vowels, including zero-vowel, are not letters (with the notable exception of the letters of prolongation, the sole concession the Arabs have deemed necessary to make to the reader).
Long ka'arah. ka'arah followed by the "yast of prolongation."*  

\( \text{e.g.} \quad \text{dā} \) [dā]

Long qāmūm. qāmūm followed by the "maa of prolongation."*  

\( \text{e.g.} \quad \text{bū} \) [bū]

ṣu'ūn. The sign "ṣu'ūn" or "zero vowel," consisting of a small unrounded circle (’), may be placed above a consonant closing, or better, not opening a syllable.

It is sometimes stated—erroneously—that the Arabic letters are neutral as to vowels. On the contrary, the Arabic letter has syllable value, that is to say it has inherent implication as to vowing.  

The Arabic letter should be interpreted (consonant + sonant), but since the sonant term has a twofold potential, a positive (a, i, u) and a zero (ṣu'ūn), the formula is better amended to (consonant + sonant). Syllable-patterns are often differential in Arabic and ṣu'ūn is a prosodic device by which a syllable may be closed for patterning purposes. A letter having ṣu'ūn is said by the Arabs to be "resting," otherwise it is "moving." To develop a clearer view of ṣu'ūn's function by stating the negative corollary, we may say that a consonant having ṣu'ūn cannot open a syllable; but r, may be said to close the

---

1. See below II.5(11).
2. See below VIII.5(11).
3. The Arabic word harf ("letter") would also seem to do duty for "syllable" in the writings of the Arab grammarians.
4. In certain other languages employing the Arabic script for their written form, "initial su‘un" is possible. Thus, in a recently modified form of writing Swahili, we find the initial groups qw- [mb-], w[English ng in "singer"], r [b - English ng in "singer"].
maddah.

A sign, maddah, originally a horizontal tash but now resembling a Spanish "tilde" in shape, is placed above a long fatha in pronunciation.

For the use of other diacritics, the student is referred to the grammar-books.

c) The notation of "dots"

\[ \bullet = 1 \text{ dot}; \quad \bullet \bullet = 2 \text{ dots}; \quad \bullet \bullet \bullet = 3 \text{ dots}. \]

6. From the practical point of view, there are two possible approaches to the practical use of the book. One is to take all the forms of each letter in turn throughout the alphabet; alternatively, and it is considered, more desirable, first to study the isolated shapes only of all the letters, and thereafter to proceed to their initial, medial, and final forms. Once the isolated shapes have been mastered, the rest is a comparatively simple matter for, firstly, in practising the complete art-figure isolate the student will be "getting his hand and eye in," and, secondly, it is in almost every case a salient feature (or salient features) of the isolated form that is used for the remaining forms. If the second method is adopted, it is suggested that the student should first use the table above (at the beginning of the Introduction) in conjunction with the individual sections below showing the isolated forms. Relative sizes of the letters may be seen in the concluding chapter, where the letters are shown in relation to the line of writing.

7. The calligrapher's method of measuring the accuracy of his shapes by means of dots has been adopted, at least as far as the isolated calligraphic shapes are concerned. To draw a dot the nib of the reed-pen should be placed at 45° to the horizontal and drawn downwards and to the right—as shown in the diagram on p.17—until a perfect diamond has been produced.

1. XII.

It is clear that the size of the dot, and therefore of the shape, must depend upon the width to which the nib has been cut.

8. The order of treatment of the letters follows the dictionary order as far as possible, but is based principally on calligraphic similarities existing between certain of them, even if such similarities are confined to one or two positions, i.e. initial, medial, etc. Thus, baṣṣ (baṣṣ, baṣṣ), nun, and yaṣṣ, though widely separated in the dictionary, are dealt with simultaneously since their initial and medial forms are differentiated by diacritics only.

9. The book is not to be considered a simple copy-book. Just as phonetics, so is an exotic script best studied within the framework of a language. This is an attempt to set forth a written system of Arabic within the framework of Classical Arabic words. The examples have necessarily been chosen— as far as existing words allow— with a view to exhausting all contextual possibilities. This has involved the introduction of letters out of turn, so to speak. Thus, for example, initial baṣṣ will be found to have three possible shapes, the individual use of which depends upon the following letter. Initial baṣṣ is therefore shown followed—in alphabetical order— by all the shapes before which it may occur, although most of them will not have been dealt with individually at this stage. At each section, therefore, the student should concentrate principally on the particular shape or shapes under consideration; he will find that, when he reaches baṣṣ, all the pieces fit together. Thereafter, a second reading should serve to confirm and, if necessary, complete the knowledge gained from the first.

1. Or use the ready-reference tables at Appendix D.
10. All the calligraphic examples are "pointed"; the student should, however, accustom himself in his further reading to the interpretation of the "unpointed" word. This necessarily involves study of the grammar-book. It will frequently be found that, abstracted from a "living" context, the isolated word-shape is capable of more than one interpretation; useful practice may be obtained collecting other vowel- and syllable-patterns to fit the word-shapes shown.¹

11. We are primarily concerned in the book with the shapes of letters, but it must be remembered that a "letter" has not only shape but also name and function. Three letters, viz. šālīf, waṣw and yaṣṣ, display a wide variety of functions. In a sense these functions are of the shapes themselves and must therefore be included, however summarily, in a book of this nature. Thus šālīf, waṣw and yaṣṣ receive rather special treatment below. For more detailed accounts, refer to the grammar-book and dictionary.

Note: The cursive examples in the following chapters have been written rapidly without, as is evident, any conscious attempt at elegance. All examples are summarily translated at Appendix D.

Addendum.

There is a general tendency to vary the width of the nib in accordance with the calligraphic style employed, especially when more than one style is used in a single context, e.g. advertisements, cigarette packets, etc. The following ascending order of width is recommended: (i) Naṣṣ; (ii) Ṣukkāh, Dīwānī; (iii) Fāṣrān (Māṭaṣṭiṣq); (iv) Qalūq. Differences of letter-size to be found in this book have been caused by the frequent need to refashion a new nib as the old one has worn down or broken. This lack of durability is a shortcoming of the reed-pen. For those who prefer metal, round-hand pens (oblique reverse) in thirteen degrees of point (so, sizes) may be obtained cheaply from suppliers of artists' and drawing office equipment or by writing direct to the makers.²

1. See, for example, II, 3, Note (c) below.
2. British Pens Ltd., Pedigree Works, Bearwood Road, Birmingham.

I.

The Functions of the Shape 𐜃.

There is some variation in the manner of naming the shape 𐜃, and less uniformity still in the functions which it is called upon to fulfill. Its association with hamzah (ṣ) and the innovation of writing long fatḥah have perhaps been the principal causes of confusion. The term 𐜃 𐜃 is variously designated šālīf hamzah or šālīf, while, in turn, 𐜃 𐜃 is either šālīf hamzah or hamzah.² Moreover, the functions of the shape are many; thus, from a phonetic viewpoint alone, it may imply either consonantal or vocalic realization. In short, hamzah (ṣ), šālīf hamzah (𐜃) or (𐜃) and šālīf (𐜃) have become intermingled to the extent of obscuring the fact that the first letter of the Arabic alphabet is really hamzah (ṣ), the glottal stop).³

Notwithstanding the uncertainty obtaining as to name and function, šālīf is probably the most stable of the Arabic letters as to shape. The sign for hamzah, maddah, etc., may be written or not, but the vertical stroke is always present in a clearly recognizable form (except in the case of some archaisms - e.g. infra).

The most important functions of the shape 𐜃 are indicated below, but for a much fuller account the student is referred to the reference-books.⁴ A similar variety of functions exists in the cases of the letters waṣw (ṣ) and yaṣṣ (ṣ). A brief summary of their functions has therefore been included under their respective sections below.⁵

1. Note the slight forward slope of the shape.
2. Cf., e.g., the Indian Devanagari syllabary in which, under certain conditions, the names of the letters are equally their phonetic powers.
3. See also IX, 2, B(1), Note (g).
4. See, for example, Lane's Arabic Dictionary under šālīf.
5. See II, 5, and VIII, 5.
1. Bearer for hamzah: [talif u hamzatin]

(i) hamzah in initial¹ and final² positions.

In initial position, hamzah is always written with fāsilf, whatever the following vowel. If fathah or qamṣah follows, hamzah is written above fāsilf; if kā’rah follows, hamzah appears below.

In final position, after fathah, hamzah is again always written with fāsilf, whatever the following vowel.

Examples:

1. ﻻ ﻼ
2. ﻼ ﻼ
3. ﻼ ﻼ

faṣīna. Tibnīn. Ṣumām.

4. ﻼ ﻼ
5. ﻼ ﻼ
6. ﻼ ﻼ

yāṣaṣīn. sabbāṣa. yāṣṣaṣīn.

(ii) hamzah in medial¹ position.

In medial position, fāsilf is used to support hamzah:

a) after suqquf and before fathah.²
b) after fathah and before fathah.
c) after fathah and before suqquf.

1. These terms refer here to the position of the glottal stop in the phonetic form of a word. It will be found that with calligraphic reference the terms are used somewhat differently; the student must, when he meets them, interpret them in the light of the context.

2. Unless the fāsilf of prolongation—see 2 below—precedes, in which case hamzah is written independently.

Examples:

7. ﻻ ﻼ
8. ﻼ ﻼ
9. ﻼ ﻼ

meṣaṣṣaṣ. yamaṣṣaṣ. mafalaṣaṣ.

10. ﻻ ﻼ
11. ﻼ ﻼ
12. ﻼ ﻼ

Taṣṣaṣ. baṣṣaṣ. yataṣṣaṣ.

(i) and (ii) above illustrate a consonantal function of fāsilf, when, accompanied by hamzah (ṣa.), it is the written symbol for the glottal stop.

Note that the initial hamzah which is "suppressed" when not initial² in a word-group (ṣa. ḥammatul ṭaghāl) usually appears in the writing in the form of fāsilf alone, i.e. without ṣ. This "suppressible" hamzah is rendered in the spoken form of the word in isolation, or when initial in a word-group or after pause, since it is a fundamental principle of Classical Arabic phonology that every syllable must begin with a consonant.

As might be expected, there is considerable uncertainty as to the method of writing hamzah. It is not suggested that the rules formulated here and under the appropriate sections of yāṣṭ and yamaṣṭ below² exhaust the possibilities, but the devices indicated are, at least, the most usual and acceptable, and are readily committed to memory.

1. In the phonetic sense.
2. See II.5(i) and VII.5(i).
2. The *salif* of prolongation: [Sal Salifu l jawaabatu] (lit. "the soft salif").

This use of *salif* is usually prolocic, the shape symbolising the prosody of vowel-length with its resultant implications as to syllabic quantity and the place of the prominent syllable in the word.

An etymological function of this salif is to represent—in both the written and phonetic forms of a word—a radical nun or yath. The Arabs have, for example, preferred writing لَامْ to writing لَمْ and stating a convention for pronunciation purposes. Thus, لَامْ [jama] < لَمْ [jawaab].

Phonetically and phonologically, this salif is always to be interpreted as long fathah (transcribed as).

Examples:

1. قَامَ
2. عَارَ
3. سَارَ

gazaa. julun. saarrun.

4. بَابُ
5. سَارَ
6. يَارَ

jaabbun. saara. jaraa.

Note.

A final long vowel as does not always appear in the shape لَامْ. It is sometimes rendered by ياط following fathah, as, for example, in مَلْ [mama], مَلَطْ [zala], etc.

This is the so-called "salifin bi jamaatu yi yamni" ("salif in the shape of yamni"). It should be observed that the yamni, for example, ﺛْنَأ (الثُّنَأ), although a radical in its own right, is replaced in the writing by salif, when the vowel as is no longer final; for example, ﺛَنَأ [rammaam]. Attempts at rendering orthography phonetic lead so frequently to inconsistency.

It is of interest to note that the final as vowel has its own individual name in Arabic, viz. salifun maqguurtun ("reducible salif"). This would seem to indicate that, at least nowadays, the name salif is clearly associated with the phonetic function as. The vowel is shortened to [a] before jamaatu yamni: hence the name.

3. Other Miscellaneous Functions.

(1) "$Otiose" salif: [Salifu l jamaa'atul]

Salif is here simply a calligraphic device emphasising certain personal endings of the verb. (3 pl.m. Perfect, 2 and 3 pl.m. Imperfect Subjunctive and Jussive, 2 pl.m. Imperative).

Examples:

1. كَبَرَ
2. كَسَبَ
3. يَكَسَبُ

katabu. yaktubu. yakunuu.

4. كَسَبَ

akabu. yaktubu.
(ii) The termination -an; [al tanwilu maga ‘l fatha].

The termination -an, usually the accusative form of the so-called "numation", is written ٍ except:

a) after ٠, the special written form of the feminine and unit-ending [ta’yun marbur[atan].

b) after hamza, following a "long fatha" [talif].

c) when an < ayun.

Examples:

5. بِذَّ
6. أمَّا
7. مَعْ

بَذَذَن. فَذَاذَن. مَلِكَان.

8. سَيْ

سَيْن. فَسَيْن. مَنْدَان.

9. ِرَوْهَة

رَوْهَة. فَرَوْهَة. عَدَان.

راَذَان. دَرَذَان. حَدَان.

10. جَزَأَة

8. جَرَأَة. جَرَأَة. جَرَأَة.

جَرَأَة. سَرَأَة. سَرَأَة.

11. حَفَّة

حَفَّة. فَحَّة. مَحَّة.

حَفَّة. سَحَّة. سَحَّة.

12. كَأَن

كَأَن. كَأَن. كَأَن.

كَأَن. رَأَيْن. رَأَيْن.

13. رَاذَن

رَاذَن. رَاذَن. رَاذَن.

رَاذَن. تَأَذَان. تَأَذَان.

14. ُّذَن

ٌذَن. ٌذَن. ٌذَن.

ٌذَن. نَذَان. نَذَان.

15. ُّذَن

ٌذَن. ٌذَن. ٌذَن.

ٌذَن. نَذَان. نَذَان.

16. كَأَن

كَأَن. كَأَن. كَأَن.

كَأَن. رَأَيْن. رَأَيْن.

17. كَأَن

كَأَن. كَأَن. كَأَن.

كَأَن. رَأَيْن. رَأَيْن.

18. كَأَن

كَأَن. كَأَن. كَأَن.

كَأَن. رَأَيْن. رَأَيْن.

1. See XI, 4.

2. See p. 46, Note 1, and VIII, 5(i).

(iii) Talif with madsh ( ﻮ). 1 The phonetic implication of ﻮ is invariably [zas], i.e., the glottal stop followed by long fatha. Madsh is thus sometimes a purely calligraphic device designed to obviate the writing of two successive (vertical) talif's. It is, however, also used with phonetic and etymological as well as with calligraphic relevance when two hamza's are potential in the same syllable, separated only by fatha; thus, for example, in Form IV of a verb the first radical of which is hamzah, ﻮ > ﻬ [fa’ > fa’]. The sequence fa’C is inoperative in Arabic. Examples: -

12. ﻮا

13. ﻮا

14. ﻮا

فَاَذَن. فَاَذَن. فَاَذَن.

فَاَذَن. فَاَذَن. فَاَذَن.

فَاَذَن. فَاَذَن. فَاَذَن.

1. This should be taken in conjunction with notes on hamzah elsewhere—under the Functions of ﻮ, ﻮ, and ﻮ. The glottal stop has this written form following fatha or sukun and before long fatha.

2. This does not mean that two hamzah's may not occur consecutively in the written order of a word. If they do so occur, however, the second hamzah does not have sukun but is the initial consonant of a new syllable, e.g. ﻮ (for ﻮ) [fa’immatum].

3
(iv) Calligraphic archaisms: [tahjiyatun qadimatun]  
("old spellings").

**Examples:**

<table>
<thead>
<tr>
<th>17.</th>
<th>18.</th>
<th>19.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

more usually:  

<table>
<thead>
<tr>
<th>20.</th>
<th>21.</th>
<th>22.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

also:  

<table>
<thead>
<tr>
<th>23.</th>
<th>24.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Note:** When using a red pen the student is advised, at least until he has achieved reasonable fluency, to attempt the shapes bit by bit rather than to make them without lifting the pen from the paper.

2. **Initial Forms.**

In initial position, these five letters assume one of three shapes, depending on the following letter. In most cases the shape is obligatory, but before certain shapes the writer may choose between variants. The three shapes, disregarding small non-significant variations, are (i) ـ (ii) ـ (iii) ـ. They are employed before the letter-shapes of the alphabet as follows:

1. Examples containing the medial form of ـ (and ـ) are not given below since the shape is as for medial ـ/ت/ت/ت.

2. Here and in similar headings subsequently shapes are employed as a convenient "short-hand" for the letters' names. At the same time, dots are omitted. Thus, for example, in the list under reference the shape ـ does duty for both ـ and ـ, ـ for both ـ and ـ, and so on. Variant letter-shapes are included as a principle and call for some interpretation; thus hereafter at (i) the three shapes (continued overleaf)
Examples:
1. باب
2. نصب
3. فت
4. دم
5. ماء
6. يد
7. في
8. نصب
9. ت
10. دب
11. فأ
12. الد
13. ه
14. نصب
15. ت
16. يد
17. في
18. نصب
19. ت
20. أب
21. فأ
22. الد
23. ه
24. نصب
25. ت
26. يد

Note:
The slight initial curvature of the shape before final nun (Examples 10 and 11) is not essential, but is de rigueur before the first variety of final haļ (Example 12).

(ii) Before ۱، ۰، ۹ (m. and f.), ۰، ۹ (m. and f.), ۱، ۰، ۹ (m. and f.), ۰، ۹ (m. and f.), ۰، ۹ (m. and f.), ۰، ۹ (m. and f.).

Examples:
14. نصب
15. ت
16. يد
17. في
18. نصب
19. ت
20. أب
21. فأ
22. الد
23. ه
24. نصب
25. ت
26. يد

(continuation of footnote 2, p. 27)........................................................................
(m. and f.) must be understood as medial and final aį (differentiated only by dota) as well as any variant of final ą. Similarly for Ġ/Ą indicated ą (m. and f.).

(See note 2, p. 27.)
General Notes on the Initial Forms.

(a) Shapes (i) and (ii) are alternative before those shapes having a long vertical stroke, viz. ya’lif, ksa‘f, and lam. Of the two, however, (i) is commoner, and is therefore to be preferred.

(b) There are three variants of the shape before final nun. Two are shown at Examples 10 (also 11) and 36. The third is as for Example 10 without the initial curvature, but is not shown.

(c) Example 38 is bracketed since, in calligraphic form, this variant of final nun, dictating the shape of preceding b, t, k, etc., is rare. It is, however, the usual cursive form (compare the calligraphic and cursive forms of Example 10). This V-shaped final nun, while perfectly legitimate, is not adopted in the calligraphic forms given in this book; the curved contour of Example 10 has been preferred.

(d) There would seem to be a tendency, when writing "vertical" strokes, to rotate the nib towards the vertical in order to achieve a thinner stroke than would be possible with the "regulation" angle. This applies generally, for example, to form (ii) of the present shape.

(e) The shape in conjunction with final yaa’ (Example 32) is rather specially contrived. The pen is usually removed from the paper after completion of the almost vertical downstroke,
thus avoiding د or ﺪ، both of which are unacceptable. The latter is possible, however, in cursive form.

(i) It should, of course, be understood that the relevant form, viz. (ii), should be employed before all varieties of final جيم and دال.

3. Medial Forms.

The medial form is, in almost all cases, initial form (i), the onset of the stroke appearing as a “tooth” above the level of the surrounding joining lines. The “bend-back” required by the letters جيم, حاء, خاء, ميم and ياء (final) would, however, tend to fuse with the preceding joining-line, so that before these letters, a “modified” shape of medial ّ (ث، ث، د، ث) is employed. It therefore seems likely that this “modified” shape is but a variant dictated by the following letter. The significant feature is the prominence above the level of the surrounding joining-lines, this prominence taking the form of a “tooth” or of a rounded “bridge” ( ﺗَOTH) as the Arab calligraphers call it—as occasion demands. The direction (and consequently the shape) of the joining-line is also dictated by the shape of the letters themselves, and helps to produce the characteristic individual word-contour.

A third rather special medial form is that used when one of the five occurs between two of its “fellow” shapes, e.g. ّ + ﺪ + ﺓ، ّ + ﺓ + ﺓ، ّ + ﺓ + ﺓ، etc. The shape is ء، in appearance a shortened variety of medial ﺳٍ. It should be noted that in such a succession of “like” shapes, even if they total more than three, it is the second one which takes this special form. Final نون and ياء are not, of course, included among these “like” shapes.

The distribution of the shape is, therefore, as follows:

1. See IX, 33, B(11).
at Example 4; the "battlement" effect of medial b (t, g, n, y) + r is usual in cursive writing. Compare, too, the fusion, in cursive form, of medial b, etc., with the usual form of final nun. Thus, the dots are the surest means of distinguishing [ğanna] and [ğinun]. See also Example 13.

(b) The method of joining letters is on the whole fairly uniform. The examples given in this book illustrate normal practice, but the possibility of other devices should not be overlooked. Thus, for example, may equally be written بّ.

(c) The word-shape illustrates how important the dots have become for the ready interpretation of Arabic words in isolation. Its implications are many and include:

\[ \text{بت بنت بنت بت} \quad \text{etc.} \]

bayjan, bintun, nubtan, bayyan, qahata.

Sometimes, indeed, as in the first and fourth examples, the dots are not enough, and in order to assure correct interpretation of the isolated shape, we must "point" it. Compare also, for example, [bayyan] and [bayyan]. It is only when, knowing our grammar, we see the un-pointed shape in its place in the context, that we can interpret it immediately and accurately.

(d) The "bridge" shape of (ii) above is sometimes used as a variant only, after b (t, g, n, y) before final nun, e.g.

\[ \text{بت بنت بت بنت بت} \]

bayjan.

(e) The "special" shape of (iii) above is not obligatory in cursive form but may always be preferred. , numerous "teeth" on the same level do not please.

(f) With further reference to (iii) above, do not use the "special" form for the second letter when the third "like" shape is of the "bridge" variety.
4. Final Forms.

Generally speaking, it is the isolated form, in toto or minus the first stroke/s, that provides the final form of a letter. Some modification is made, however, in the case of final nun derived from the isolated shape َُّ; this does not apply to the َُ shape of the letter.

Examples:

(1) ه.ط.و

1. حنث
2. قب
3. نب


4. نسم
5. علب
6. لعب


7. لث
8. رث
9. ثب


1. The student is reminded that "final" is used in its calligraphic sense. The final letter of a word will of course have its isolated form after a separate letter.

2. This shape has been preferred to َ -- see above Note (a) on the initial forms.

Notes:

(a) The junction of ghad with final nun is marked by slight
curvature; compare, for example, that ofṣin + final nun, where the contour is quite sharply angled.

(b) Either of the other two varieties of nun may, of course, be substituted above. Thus, for example, ʼal [galaum] and ʼy [hanna]. The last shape is almost exclusively used for the cursive form; it is more sharply cornered than the shape used in the calligraphic examples above, which is generally more of a perfect "sine-wave" than the relevant portions of the isolated shape from which it derives (so. ١).

(111) ١.

23. ٢٣ ٢٤

24. ٢٤ ٢٥

25. ٢٥

26. ٢٦

27. ٢٧

28. ٢٨

29. ٢٩

30. ٣٠

31. ٣١

32. ٣٢

33. ٣٣

34. ٣٤

yumuyn.  hiya.  nayyun.

NB. There is a secondary form of final yasf, rather more favoured in cursive than in calligraphic writing, especially when final in certain common particles. It is ٥; for example, ٥ [fals], ٦ [gala], ٧ [rīsa].

General Note on the Final Forms.

It will be seen that, variants apart, the final forms have one shape only, irrespective of the preceding letter. The shape of the joining-line from the preceding letter may change, but the significant final shapes—١٣٤—are constant. This is true of the final forms of all letters. For this reason, it is not necessary to show every initial and medial shape after which the final form may occur. The above examples illustrate final forms preceded, in alphabetical succession, by the initial or medial form of the other letters of the alphabet. Dots are, of course, ignored as a general principle, and the appropriate form of the isolated shape ٥ does duty for jīm, hāʾ and waṣf, ٦ for waṣf and ḍāf, and so on.

5. The Functions of yasf-shape.

Like tālīf, yasf has a variety of functions. These are indicated in broad outline below.

(1) Bearer for hamza: ٤ [yasf hamzatin].

hamza in medial and final position.

Broadly speaking, whenever hamza precedes or follows hamza, the letter is written above yasf in medial or final form, as the case may be.
of diphthongs. Phonologically, however, they must be considered consonants in both these phonetic forms.1

"Semi-vocalic" yasā' [y] is always initial in a syllable.

"Diphthongal" yasā' [ay] is always with suqūm, follows fathām and is either medial or final in a syllable. Doubling of the consonant--indicated in a "pointed" text by ta'dīd above it--sometimes implies a phonetic succession of "diphthongal" and "semi-vocalic" yasā'. but phonetically a geminated palatal fricative consonant is equally possible. Note that the succession "semi-vowel"-"diphthong" would require the writing of two separate yasā'as.

Examples:-

8. yasā' (yasā')
9. yasā' (yasā')
10. rastīyatun.
11. bīṣṣaun.
12. bayyāna.
13. faynā.
14. baytun.

(ii) Second Consonantal Function.

As we have seen, the Arabic alphabet consists of consonants only. Two of its members, yasā' and wasāw,2 are frequently realized in pronunciation as semi-vowels or as the final element

---

1. If hamzah precedes or follows yasā' of the long vowel [see section (iii) below], then a second yasā'-shape is necessary to carry it. Compare مَسَا (masā') (sometimes also written مَسَا, with hamzah written above a lengthened stroke joining yasā' to the following letter).

When yasā'-shape is used as hamzah's bearer, the two dots of its initial and medial forms are omitted, for the shape no longer symbolises the consonant-unit yasā'. A prepositional, the dots are regularly omitted in the final form of ُ, whatever the function of its shape.

2. See below, VIII,5.

(continued overleaf)
(iii) The yass of prolongation: \( \text{fa\textsuperscript{y}a\textsuperscript{s}} \) [fa yas\textsuperscript{tullayyinatu}]

The second of the "matres lectionis" or "aids to reading," the first being the fa\textsuperscript{tah}, was [tah\textsuperscript{la}] which is reserved in the main for consonants only. They were originally considered unessential to the representation of the word—unessential, that is, to the grammarian or scholar. The Arabs have ever paid little heed to the problems of the normal reader, and it is conceivably this disregard of the reader’s convenience that has rendered the Arabic script so unsuitable for combating illiteracy.

The yass of prolongation is long kasrah \[ii\]. It is written—in a "pointed" text—as kasrah followed by a yass which is medial or final in the syllable. Phonetically and phonologically, the yass of prolongation, when non-final in a word or word-group, must be followed by a consonant, either in the same syllable or beginning the next. It is necessary to understand this in order to be able to distinguish between "semi-vocalic" yass and the yass of prolongation, the first of which may, and the second of which must be preceded by kasrah; compare, for example, ّضّـ [glyssadatum] and ّسـ [gissas].

[yii] will require the writing of two separate yass’s. "yass ta\textsuperscript{f}d\textsuperscript{d}d" [yy] preceded by kasrah has been interpreted throughout as a geminated consonant, i.e., not as long kasrah + consonant yass. There is perhaps, however, a case for the latter interpretation in certain circumstances with a corresponding transcribed form [iyy]. Among other considerations, phonetic variants permit either interpretation.

(continued from p.41)

"diphthongal" yass. Thus, for example, the yass of the final "diphthongal" yy of the oblique dual form of you [yyad] will in the construct before hamzatu l, ya\textsuperscript{q}l, be provided with "asynthetic kasrah" to "put it into motion"; ّبـ ّضـ [tii yad\textsuperscript{l} l ra\textsuperscript{q}l].

1. See above, 1,2.

Examples:

15. ّنـ ّضـ. ّضـ ّنـ. ّضـ ّنـ ٰ. ّضـ ّنـ ٰ. ّضـ ّنـ ٰ.
16. ّضـ ّمـ. ّضـ ّمـ. ّضـ ّمـ. ّضـ ّمـ. ّضـ ّمـ.
17. ّضـ ّنـ. ّضـ ّنـ. ّضـ ّنـ. ّضـ ّنـ. ّضـ ّنـ.

Yamirun. Yansa\textsuperscript{j}ilnu. ra\textsuperscript{q}lu\textsuperscript{n}.

18. ّضـ ّنـ. ّضـ ّنـ. ّضـ ّنـ. ّضـ ّنـ. ّضـ ّنـ.

Fil\textsuperscript{s}\textsuperscript{a}ti\textsuperscript{n}iy\textsuperscript{y}u\textsuperscript{n}.

(iv) ّضـ ّنـ. ّضـ ّنـ [fa\textsuperscript{t}afun bi gu\textsuperscript{r}ati l ya\textsuperscript{q}l]

For this term to be anything but a misnomer, we must again consider the expression as having purely phonetic significance, viz., that it refers to the phonetic form [aa]. The shape | must be excluded from its interpretation for, clearly, there is no question of yass replacing a true radical-shape fa\textsuperscript{t}af; moreover, developments of the order ّضـ ّضـ ّضـ ّضـ ّضـ ّضـ ّضـ ّضـ ّضـ ّضـ ّضـ ّضـ ّضـ ّضـ ّضـ ّضـ ّضـ ّضـ ّضـ ّضـ ّضـ ّضـ ّضـ ّضـ ّضـ ّضـ ّضـ ّضـ ّضـ ّضـ ّضـ ّضـ ّض~ | have not given rise to such expressions as "maal in the form of fa\textsuperscript{t}af" or "maal in the form of yass". On the other hand, it is difficult, if not unjustifiable, to dissociate the shape | from the name fa\textsuperscript{t}af. In this sense, the term is regrettable and, coupled with the introduction of | when [aa] is no longer final (\textsl{which but}), illustrates the fact that, even in Classical Arabic, attempts at keeping orthography in step with changing phonetic forms may sometimes lead to seemingly capricious results.

1. See also 1,2, Note.
2. Idem.
For ١٠ in some archaic forms, see I,§(iv) above.

Notes.
(a) The final "tail" of the shape is termed in Arabic [جعليم]. It is achieved by a final clockwise motion of the wrist, but the student, at least in the early stages, is recommended to draw the required shape in outline, and then "fill in".

(b) The enclosed upper part of the shape is termed [قذاقش] ("box").

2. Initial Form.

The second calligraphic division of the alphabet must be stated at this point. It is the division into [اٖ لحءعو٨ لحءعو٨] ("the descending letters") and [اٖ لحءعو٨ لحءعو٨] ("the ascending letters"). The shape of initial جعليم, هاء and خاء depends entirely on this classification; so largely do the initial and medial shapes of هاء, خاء, نون and ياء. The "ascending" letters are listed at (i), the "descending" at (ii) below.

1. See Introduction, paragraph 2.
2. See above II, 2 and 3.
(i) Before ل (m. and f.), ح (m. and f.), د (m. and f.), ن (m. and f.), أ (m. and f.), ل (m. and f.), ج (m. and f.), 3 (m. and f.), و and (m. and f.), (final - 2nd form), (m.).

Examples:

1. ملك
2. عاد
3. بدة
4. أباه
5. مم
6. مم
7. مم
8. مم
9. مم
10. مم
11. مم
12. مم
13. مم
14. مم
15. مم
16. مم
17. مم
18. مم
19. مم
20. مم
21. مم
22. مم
23. مم
24. مم
25. مم
26. مم
27. مم
28. مم
29. مم
30. مم
31. مم
32. مم
33. مم
34. مم
35. مم
36. مم
37. مم
38. مم
39. مم
40. مم
41. مم
42. مم
43. مم
44. مم
45. مم
46. مم
47. مم
48. مم
49. مم
50. مم
51. مم
52. مم
53. مم
54. مم
55. مم
56. مم
57. مم
58. مم
59. مم
60. مم
61. مم
62. مم
63. مم
64. مم
65. مم
66. مم
67. مم
68. مم
69. مم
70. مم
71. مم
72. مم
73. مم
74. مم
75. مم
76. مم
77. مم
78. مم
79. مم
80. مم
81. مم
82. مم
83. مم
84. مم
85. مم
86. مم
87. مم
88. مم
89. مم
90. مم
91. مم
92. مم
93. مم
94. مم
95. مم
96. مم
97. مم
98. مم
99. مم
100. مم

Notes:
(a) The slight curvature before final base (1st form) illustrates the desire for curvature which is noticeable throughout Arab calligraphy; it is, however, less marked in Ruq'ah than in the other styles of writing.
(b) The first two strokes of medial form (ii) are as for the isolated form.

1. See above II, 2(i), Example 12.
3. **Medial Form:** (كـ).

This shape is constant and is provided by stroke 2 of the isolated form. The "bend-back" beneath the preceding line is the significant feature, but, in cursive writing, is sometimes open to confusion with medial mim. The stroke is not quite horizontal, and is identical with the second stroke of isolated yaa.

Examples:

1.  
2.  
3.  

4.  
5.  
6.  

4. **Final Form.**

The final form is as for the medial form with the addition of the remainder of the isolated form.

Examples:

1.  
2.  
3.  

4.  
5.  
6.  

1. See below X,5.
lasmijun.

Note.

Initial kaf and laam before final (and medial) jimm, hamz, and kaf are formed—calligraphically—in the same way as initial hamz, taṣ, qun, nuun, and yaa, before final yaa, save that the vertical stroke is somewhat longer.²

IV.

daaļ, baal; raăf, saaɣ.

These four letters are all "separates". Therefore, calligraphically, they exist only in isolated or final form.

1. Isolated Forms.

<table>
<thead>
<tr>
<th>daaļ, baal</th>
<th>raăf, saaɣ</th>
</tr>
</thead>
</table>

The shape of raăf, saaɣ, is possibly the most difficult to make with a reed-pen. The pen is drawn for a short distance in the direction of minimum thickness, then on a gradual curve before making a broad—not quite horizontal—sweep to the left. The student is advised to "touch up" at least the final part of the shape (dotted area in the dissected form above). To achieve the correct shape without "touching up", the "sweep" is "tailed off" by removing the lower half of the nib from the paper as you write. The straight-line effect of the lower edge of the shape is necessary ( ﺪ). The overall shape is roughly triangular ( ﺪ). The examples:-

1. Examples 7 and 8.
2. See II.2, Note (e).
2. Final Forms.

In final form, the two shapes (dal and baal) and (raas and saay) are distinguished only by the method of their being joined to the preceding letter. In the case of a descent, in the case of a descent is made before the letter proper is made. For example, (b + d) is , but (b + r) .

Both shapes proper are with insignificant variations as for isolated raas and saay.

Examples:-

(1) Dal, Baal.

1.  
2.  
3.  

bales.  
baalas.  
sadiun.

4.  
5.  
6.  

sadqas.  
wasadda.  
Sadun.

7.  
8.  
9.  

sadiun.  
kadamsa.  
ladun.

10.  
11.  

(11) Ras, Saay

12.  
13.  
14.  

barasa.  
jaraas.  
saraa.

15.  
16.  
17.  

srur.  
straa.  
straa.

18.  
19.  
20.  

farasa.  
kaasun.  
hazaasa.

Notes.
(a) In comparison with isolated ras/saay, there is a tendency for the "sweep" stroke to be made rather more horizontally in these final forms.

(b) Notice the "battlement" effect in cursive writing of the junction between ras/saay and preceding medial baal, taa.
Qaṣṣ, nun, yemed, as well as with preceding initial or medial qad.

1. Isolated Forms.

A.  
\[\text{ṣīn, Ǧīn;} \quad \text{qad, qadd.}\]

<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>ṣīn</td>
<td>Ǧīn</td>
<td></td>
</tr>
<tr>
<td>(i)</td>
<td>(ii)</td>
<td>(iI)</td>
</tr>
</tbody>
</table>

B.  
\[\text{qad, qadd.}\]

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>qad</td>
<td></td>
</tr>
</tbody>
</table>

Notes:

(a) ṣīn (i) is very rare in Bugāh. It occurs most frequently in the initial form before ḥ, and in cursive form, virtually never.

(b) The last two strokes of form (ii) Ǧīn and qadd are in place of the dot/s otherwise associated with the letters.

(c) Ǧīn and qadd are capable of the variety of shape shown only in final position.

(d) In the case of all four letters—with the exception of form (iII) Ǧīn and qadd—the Ǧ-element is the same.

---

1. See II.3(1), Example 4.
2. See Example 15 above.
(e) The student may find the shapes difficult with a reed-pen. Remember to maintain the nib at a constant angle; thereafter, it is a question of acquiring the "feel" of the correct direction in which to move the pen. Movement is on a curve throughout.

(f) The enclosed part of ṣaṣā, ḍaḍ is--like that of ūj, ḍaḍ and ṣaṣ--termed [pundaqun] ("box").

2. Initial Forms.

A. ūj, ḍiṁ.

The long initial stroke of isolated ūj/ḥiṁ is used to provide their initial (and medial) forms.

Examples:

1. (Ṣāl)  2. (Ṣāl)


3.  4.  5.  6.  7.  8.


3. ṣaṣ, ḍaṭ.

(1) Before all shapes except those at {ii} below. (ṣaṣ - ḍaṭ)

Examples:

15.  16.  17.  18.  19.  20.


21. صل
22. صلى
23. صلى

24. دعا
25. دع
26. دع
27. دع

(11) Before ی (م. and f.), ی (m. and f.), ی (f.)

Examples:

22. صلى
23. صلى

Notes:

(a) The final stroke (ـ) of initial (and medial) gaad/qaad is thus a complete reflection of the first two medial forms of baא, taא, nas, naא, yas. A frequent practice in cursive writing, and one to be avoided, is the omission of this stroke in the initial and medial forms of gaad/qaad.

(b) Note the rather special cursive form of the junction with ras/qasey.أ

(c) Frequently, in the cursive form, the initial stroke of gaad/qaad remains below the "box".

3. Medial Forms.

A. ašš, ššm.

1. نُبَّأ
2. رَأَب
3. لَب

4. مَع
5. رَع
6. مَع

7. حَاذَع
8. مَيْشَع
9. مَيْشَع

10. مَشْيَر
11. يَيْم
12. يَيْم

1. See above II,3(1) and (11).
B. ḡaṣ, ḍaṣ.  

The distribution of the medial shape of ḡaṣ/ḍaṣ before the other letters of the alphabet is as for its initial shape.

In addition, the method of joining a preceding inseparable letter to medial (or final) ḡaṣ/ḍaṣ should be noted. The joining line is swept up and back to make the "box" of ḡaṣ/ḍaṣ, leaving a characteristic rounded corner below the "box". It is important that the lower edge of the "box", when completed, should be distinctly above the preceding joining-line.

(1) Before all shapes except those at (ii) below. ( washington)

Examples:

18. 19. 20.

Examples:

hīgāsunun. xuqāba. tāṣaddara.

(21) Before l (m. and l), l (m. and f), f (r.

Examples:

32. 33. 34.

Note: It is important that the "box" of ḡaṣ/ḍaṣ should not be "blocked in".
5. Final Forms.

A. אין, יין.

Examples:

1. ראס
2. בֶּיס
3. גֶּיס
רַס
בֶּיס
גֶּיס
raasun.
Jayjun.
baxas.

4. עָיס
5. בָּיס
6. מַיס
עָיס
בָּיס
מַיס
zasasun.
bataja.
yajya.

7. נָיס
8. צָיס
9. קָיס
נָיס
צָיס
קָיס
nafasun.
naqaja.
nakasa.

10. רַיס
11. מַרְס
רַיס
מַרְס
ramasun.
nahaja.

Notes.
(a) The shape א may be either א or א (as in א) or א (as in א). The presence or absence of dots constitutes the sole means of differentiation. Compare, for example, א [hasasa] and א [xasiisun].
21. Law.
   Law.
   nakasa.

22. Law.
   liggun.
   magga.

23. Law.

24. Law.
   "omaha.
   Sakhua.

VI.

1. Isolated Form.

Apart from the finishing stroke which is "tailed" (compare jîm, raa', etc.), the lower half of ǧaḏ/ḏaw is as for the "box" of gaḏ/gaḏ. The final upright stroke is exactly as ǧaḏ; its lower extremity should not quite touch the "box".

2. Initial Form.

Examples:

1. طَاَثَرٌ
2. طَيَىٰ
3. طَيَّبٌ
4. طَاشَرٌ
5. طَيَّرٌ
6. طَلاَسٌ

ṭashirun. ṭayir. ṭahana.

wattasa. ṭarfuna. ṭasala.
The characteristic shape of the preceding joining-line — exactly like that preceding gād/gaad — is noteworthy. It occurs also, of course, before the final form.

Again as for gād/gaad, the "box" is kept distinctly above the preceding joining-line.

Examples:

1. nātān
2. natsab
3. natsa

natsān. natsabun. natsa.
VII.

gayn, gayn.

1. Isolated Form.

The lower part—the last two strokes ( ِ )—of the shape is as for that of jīm, āṣ, xāṣ.

It would appear likely that the phonetic similarities existing between āṣ and ġayn account for the likeness of shape. We may note in passing that the symbol for hamzah ( ُ ) is derived from the upper part of ġayn, its invention being attributed to the grammarian ʾalī xalīl, who considered its articulation as nearly approaching that of ġayn.

2. Initial Form: ( ُ ُ )

Examples:

1. غَثَبَ
2. غَثِبَ
3. غَثِبَ

4. غَلَبَ
5. غَلَبَ
6. غَلَبَ

yastībun. yaybun. gajun.
This procedure helps to avoid any tendency to obliterate or "over-round" the ω-shaped nick beneath the letter,  and  are unacceptable.

**Examples:**

1. صناد
2. سن
3. سن
4. سن
5. سن
6. سن
7. سن
8. سن
9. سن
10. سن
11. سن
12. سن
13. سن
14. سن
15. سن

**Note.** In cursive writing an apparently gratuitous vertical stroke is sometimes used as the first stroke of the initial shape ( in place of ).

3. **Medial Form.**

To make medial (and the first part of final) غن/يغم, the reed-pen may be removed from the paper at the conclusion of the preceding joining-line, a suitable gap being left for the completion of the shape, which is made as follows:

**Stroke:**

(1) (ii) (iii)

**Direction of movement:**

The three strokes are, of course, fused in the complete form:

(a) stroke(s) only:

(b) complete shape:

ساوين.  ساوين.  ساون.  ساون.  ساون.  ساون.  ساون.
Note.

The shape should be "blocked" (←) not open (→) in order to avoid confusion with medial faṣr and qaṣr. In practice, however, cursive medial yayn and faṣr often become indistinguishable. In rapid writing the "unblocking" of yayn/yayn is often unavoidable, but an attempt should nevertheless be made to keep it flat-topped, and thus to distinguish it from the more rounded shape of medial faṣr/qaṣr.

4. Final Form.

The final calligraphic form requires the addition of the last two strokes of the isolated form to the first two strokes of the medial form.

Examples:

1. بَلَغَ يَبِينٍ
2. فِهمَ بِهِ
3. بِهِ بِهِ

balayn. rajaga. bajgan.

4. تَسَمَّى
5. سَلَع
6. رَمَع

nasaga. safaga. rajaga.

7. بَنَغَة
8. بَنَغَة
9. بَنَغَة

rafaga. balaq. gumaga.

1. See below VIII.5.
2. Initial Form (fasāf and qaṣf):

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>faṣha.</td>
<td>qabasa.</td>
<td>faṣrūn.</td>
<td>faṣdar.</td>
<td>farra.</td>
<td>qamāsun.</td>
<td>faṣmə.</td>
<td>faṣma.</td>
<td>qadis.</td>
<td>fakkara.</td>
<td>qulāmun.</td>
<td></td>
</tr>
</tbody>
</table>

**Note:** In cursive form initial fasāf/qaṣf often becomes difficult to distinguish in shape from initial mīm.¹

3. Medial Form (fasāf and qaṣf):

<table>
<thead>
<tr>
<th>1. ألع</th>
<th>2. عب</th>
<th>3. نغ</th>
<th>4. غغ</th>
<th>5. نغ</th>
<th>6. نغ</th>
</tr>
</thead>
<tbody>
<tr>
<td>laqasun.</td>
<td>zaqaba.</td>
<td>naṣha.</td>
<td>faṣma.</td>
<td>fakara.</td>
<td>qamāsun.</td>
</tr>
</tbody>
</table>

**Note:** The medial form of fasāf/qaṣf is an open loop, not unlike the "box" of qaṣm/qam but smaller, and is distinguished from the "box" also by the fact that the preceding and following joining-lines are on the same level.

It is important that the loop of fasāf/qaṣf should be open, not blocked.

As already noted,² fasāf/qaṣf and qaṣm/qam medial forms are often difficult to distinguish in cursive writing.

**Examples:**

1. See below X.2.
2. See above, VII.3, Note.
4. Final Forms.

Final fath and qaf consist of the medial forms plus the last strokes of the isolated forms.

A. Fath.

Examples:

1. 1. بِفَنَّ

2. بِفَنَّ

3. 3. بِفَنَّ

4. بِفَنَّ

5. بِفَنَّ

6. بِفَنَّ

7. بِفَنَّ

8. بِفَنَّ

9. بِفَنَّ

10. بِفَنَّ

11. بِفَنَّ

12. بِفَنَّ

13. بِفَنَّ

14. بِفَنَّ

15. بِفَنَّ

16. بِفَنَّ

17. بِفَنَّ

18. بِفَنَّ

19. بِفَنَّ

20. بِفَنَّ

21. بِفَنَّ

22. بِفَنَّ

23. بِفَنَّ

24. بِفَنَّ

25. بِفَنَّ

26. بِفَنَّ

27. بِفَنَّ

28. بِفَنَّ

29. بِفَنَّ

30. بِفَنَّ

31. بِفَنَّ

32. بِفَنَّ

33. بِفَنَّ

34. بِفَنَّ

35. بِفَنَّ

36. بِفَنَّ

37. بِفَنَّ

38. بِفَنَّ

39. بِفَنَّ

40. بِفَنَّ

41. بِفَنَّ

42. بِفَنَّ

43. بِفَنَّ

44. بِفَنَّ

45. بِفَنَّ

46. بِفَنَّ

47. بِفَنَّ

48. بِفَنَّ

49. بِفَنَّ

50. بِفَنَّ

51. بِفَنَّ

52. بِفَنَّ

53. بِفَنَّ

54. بِفَنَّ

55. بِفَنَّ

56. بِفَنَّ

57. بِفَنَّ

58. بِفَنَّ

59. بِفَنَّ

60. بِفَنَّ

61. بِفَنَّ

62. بِفَنَّ

63. بِفَنَّ

64. بِفَنَّ

65. بِفَنَّ

66. بِفَنَّ

67. بِفَنَّ

68. بِفَنَّ

69. بِفَنَّ

70. بِفَنَّ

71. بِفَنَّ

72. بِفَنَّ

73. بِفَنَّ

74. بِفَنَّ

75. بِفَنَّ

76. بِفَنَّ

77. بِفَنَّ

78. بِفَنَّ

79. بِفَنَّ

80. بِفَنَّ

81. بِفَنَّ

82. بِفَنَّ

83. بِفَنَّ

84. بِفَنَّ

85. بِفَنَّ

86. بِفَنَّ

87. بِفَنَّ

88. بِفَنَّ

89. بِفَنَّ

90. بِفَنَّ

91. بِفَنَّ

92. بِفَنَّ

93. بِفَنَّ

94. بِفَنَّ

95. بِفَنَّ

96. بِفَنَّ

97. بِفَنَّ

98. بِفَنَّ

99. بِفَنَّ

100. بِفَنَّ

101. بِفَنَّ

102. بِفَنَّ

103. بِفَنَّ

104. بِفَنَّ

105. بِفَنَّ

106. بِفَنَّ

107. بِفَنَّ

108. بِفَنَّ

109. بِفَنَّ

110. بِفَنَّ

111. بِفَنَّ

112. بِفَنَّ

113. بِفَنَّ

114. بِفَنَّ

115. بِفَنَّ

116. بِفَنَّ

117. بِفَنَّ

118. بِفَنَّ

119. بِفَنَّ

120. بِفَنَّ

121. بِفَنَّ

122. بِفَنَّ

123. بِفَنَّ

124. بِفَنَّ

125. بِفَنَّ

126. بِفَنَّ

127. بِفَنَّ

128. بِفَنَّ

129. بِفَنَّ

130. بِفَنَّ

131. بِفَنَّ

132. بِفَنَّ

133. بِفَنَّ

134. بِفَنَّ

135. بِفَنَّ

136. بِفَنَّ

137. بِفَنَّ

138. بِفَنَّ

139. بِفَنَّ

140. بِفَنَّ

141. بِفَنَّ

142. بِفَنَّ

143. بِفَنَّ

144. بِفَنَّ

145. بِفَنَّ

146. بِفَنَّ

147. بِفَنَّ

148. بِفَنَّ

149. بِفَنَّ

150. بِفَنَّ

151. بِفَنَّ

152. بِفَنَّ
5. The Functions of waaw-shape.

The following are the principal functions of the letter waaw:-

(i) Bearer for hamzah in medial and final position: [ناوهمزatin].

Generally speaking, hamzah is written with waaw whenever hamzah either precedes or follows, unless either of these positions is occupied by kaasah.1

Examples:-

1. بُوَسَ
2. يُؤَلَّفَ
3. يُؤَلَّفَ
4. دَوُّ
5. يُؤَزَّبَ
6. يُؤَزَّبَ

Concluding notes on hamzah.

Some uncertainty exists when hamzah follows sukun, witness

1. See above II,5(1).
the variants  and  [nummzul]. This is perhaps in accord with the tacit implication in our examination of hamza that neighboring kasraa exerts the strongest "influence." The nature, i.e., "separate" or "inseparable," of the preceding letter is also an important factor. It is seemingly possible always to write medial hamza independently when the preceding letter is a "separate," unless hamza is voweled with kasraa, when yet another shape is used:

e.g.  [maqarratu],  [nasr],

but  [masl].

Similarly, both and  [rusu] are possible forms, while  and  [if marquaw], where in addition sukun precedes, is to be preferred to  contrast , where kasraa (long) follows.

Thus, taking the nominative, hamzah is written independently and the preceding letter has its final shape irrespective of its separate or inseparable nature:

e.g.  [jaffaa],  [da],

but  (or  ) [jusan].

With the accusative nunation, however, the "separate"-"inseparable" differentiation is operative:

e.g.  [jafyyn],  [da],

but  [milf],

Without final nunation, the distinction is not operative:  ,  .

The account given under ‘alla, yaqnu and waw of the method of writing hamza is by no means exhaustive, but the indications given should provide the student with a model which is generally acceptable.

(11) Consonantal Punction.

As in the case of consonantal yaqnu, "semi-vocalic" waw is always initial in a syllable. "Diphthongal" waw [aw] is always with sukun, follows fathah and is either medial or final in a syllable. Doubling of the consonant--indicated by tajadd as a "pointed" text--may imply phonetic succession of "diphthongal" and "semi-vocalic" waw, but a geminated labial consonant is equally possible.

1. More commonly  [nabil].

2. That neighboring vowel-units have differential implications as to the writing of hamza is further illustrated by the practice in some "schools" of distinguishing  [milfan] and  [milfan].

3. See above, II, 5(ii).
Examples:

6. قوم
7. موم
8. سوم
9. نوم
10. لوم
11. ورم
12. أو
13. موم
14. دم
15. موم
16. ورم
17. هوم
18. نقول
19. بوب
20. ندر
21. رود
22. موم
23. نوم
24. دم
25. موم
26. ورم
27. هوم
28. قوم
29. موم
30. سوم
31. نوم
32. لوم
33. ورم

waaw may be preceded by qammat—indeed, must be so in the second case—but the former above can—indeed, must—be followed by a vowel. Compare, for example, نم [nuubun] and مت [nuuybun].

Again as for yaa, 1 "waaw tajdiid" preceded by qammat is not treated here as long vowel + consonant waaw, although at times there may be justification for this view and a transcribed form [uww], e.g. عَرْفَ [uwwajja]
forms of kaf and laam are, if we disregard kaf's additional stroke, the same.

kaf is provided with an initial "handle"-stroke, thus: 

This "handle" should not quite touch the upright. It is
marked by slight wave-form, but this should not be exaggerated.

It should be noted that all "upright" strokes in Rugjah
writing tend to incline slightly forward; just as there would seem
to be a natural tendency to slope the writing—in the reverse direc-
tion, of course—when we use a Roman script.

A. kaf

(1) Before 'l', รอ (m. and f.), ך (m. and f.).

Examples:

1. ך כַּלֶּה
   2. ך כַּלֶּה
   3. ך כַּלֶּה

kmatbun.  ka kaffin.  hallefu.

4. ך כַּלֶּה

kallun.

Notes.

(a) (k + falif), (k + k), (k + l) are treated as digraphs.
The first element (ך) is for practical purposes as for
the "box" of gaad/qaad. The upright is the next stroke,
and the "handle" added finally as shown.

It is important to achieve a sharp corner at the foot
of the upright. Rounding is unacceptable.
Thus:

(b) A variant of (kaaf + yaalif) is . Measurement of the form used in Example 1 above is .

(11) Before the remaining letters.

Examples:

5. كَتَبَ
   kataba.

6. كَذَبَ
   kاذب.

7. كَبَبَ
   kaabab.

8. كَتَبَ
   kataba.

9. كَذَبَ
   kاذب.

10. كَبَبَ
    kaabab.

11. كَلَمَ
    kalam.

12. كَفَرَ
    kafir.

13. كَفَلَ
    kafal.

14. كَوَمَ
    kawam.

15. كَرَبَ
    kurb.

16. كَبَرَ
    kibr.

17. كَفَّارَ
    kaffar.

18. كَوْقَيْنَ

19. كَبْرَاءَ

hakshuh. kaww. hakaas.

Note. Notice the omission or obscuring of the joining-stroke before medial and final jinn, haa, xaaf, meem and final yaa, this is equally so with laam before these letters (g.v infra). In cursive form, the joining-line frequently appears before jinn/haa/xaa and yaa; thus, كَ لِرَنَ, كَ تَ.

B. Laam.

(1) Before l.

Example:

20. لِرَ
   laa.

Notes.

(a) The strokes and their order in the shape are as follows:-

(b) The first stroke is as for the first stroke of daal/baal.

The second element is a somewhat larger variety of meem/xaa, the final stroke is takf.

Size:

(c) The Arab grammarians were at pains to establish the number of letters in their alphabet, but they have not always agreed among themselves. Discussion revolved principally

---

1. See above II,2, Note (e), and III,4, Note.
around the relationship between 'Tālīf and 'Ammah, and especially on how the Tālīf of prolongation should be regarded.

Certain grammarians were in favour of allotting the Tālīf of prolongation independent status as a twenty-ninth letter of the alphabet, thus clearly separating 'Ammah and the Tālīf of prolongation. Confusion is perhaps traceable to the late introduction of the letters of prolongation and to a fundamental fact of Arabic phonology, viz. that no syllable may begin with a vowel. All the "other" twenty-eight letters can begin a syllable and are all acrophonic, i.e. the name of each letter begins with that letter. The Tālīf of prolongation was presumably felt to be different; it could not begin a syllable nor could it be called [la] (so, without initial glottal stop [la]) in both cases, 'Ammah or another consonant must precede. The same difficulty would have been encountered in the cases of the other letters of prolongation, 'Ammah and 'Ammah, but they already had a consonantal function, so their status was assured. The independence of vocalic Tālīf is assured by "supporting" it with laam, whence [laam taalif] sometimes appears as a twenty-ninth letter.

It is interesting to observe that the alphabet as given to some other languages which use it--e.g. Hilali, for example--retains ٌ as an independent letter.

(11) Before the remaining letters.

Examples:-

<table>
<thead>
<tr>
<th>No.</th>
<th>Letter</th>
<th>Examples</th>
</tr>
</thead>
<tbody>
<tr>
<td>21.</td>
<td>لَيْ</td>
<td>لَيْمَةٌ</td>
</tr>
<tr>
<td>22.</td>
<td>لَمْ</td>
<td>لَمْمَمٌ</td>
</tr>
<tr>
<td>23.</td>
<td>لَبْ</td>
<td>لَبْمَمٌ</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Examples:</th>
</tr>
</thead>
<tbody>
<tr>
<td>لابسٍ</td>
</tr>
</tbody>
</table>

1. In some Arab countries pronounced as one word [laamalif].

3. Medial Forms.

A. كَعُ

(1) Before ٍ, ٌ (m. and f.), ٌ (m. and f.).

Examples:-

<table>
<thead>
<tr>
<th>No.</th>
<th>Examples</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>كَعُ</td>
</tr>
<tr>
<td>2.</td>
<td>كَعُ</td>
</tr>
<tr>
<td>3.</td>
<td>كَعُ</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Examples:</th>
</tr>
</thead>
<tbody>
<tr>
<td>جَازَ</td>
</tr>
</tbody>
</table>

1. In some Arab countries pronounced as one word [laamalif].
(11) Before the remaining letters.

Examples:

4. سب
   كـب sakaba.

5. عل
   كـب nakaba.

6. نـت
   كـب nakidun.

7. أـت
   كـب سـت ت ankara.

8. عل
   كـب سـت ن nakasa.

9. نـت
   كـب سـت ن nakega.

10. عل
    كـب سـت ت nakafla.

11. عل
    كـب سـت ت nakun.

12. عل
    كـب سـت ت makkana.

13. عل
    سـت ت nakahu.

14. عل
    سـت ت jakahu.

15. عـد
    كـب bilaas.

B. لـام.

(1) Before ٌ.

Example:

16. قـب
    ٌ قـب galaba.

17. قـب
    ٌ قـب falaha.

18. قـب
    ٌ قـب gallada.

19. فـب
    ٌ فـب galasun.

20. فـب
    ٌ فـب yalaasun.

21. فـب
    ٌ فـب xilpun.

22. عـب
    عـب yaliita.

23. عـب
    عـب galasa.

24. عـب
    عـب gallaga.

25. عـل
    عـل gallas.

26. عـل
    عـل gallasa.

27. عـم
    عـم gallaha.

Notes.

(a) A common variant when لـام + سئل follow an inseparable letter is بـل (بـل، بـل) with curvature at the top of the upright before the final sweep is made for لـام.

(b) Form (11) of initial بـل، سئل، سئن، سئنن، is, of course, a variant before سئن. Thus:

بـل
h. Final Forms.

A. kaf.

Examples:

1. bi'ka.
2. hakka.
3. nemke.
4. ragyuka.
5. yajyuka.
6. daqka.
7. malka.
8. afuka.
9. galka.
10. amake.

Examples:

11. gabila.
12. kuhlu.
13. tawasela.
14. tawagala.
15. rafla.
16. bayla.
17. nagala.
18. kalkalaa.
19. gama.
20. kahlun.

safuka.
gilluka.
gammuka.
galluka.
gallahu.
galluhum.
galawtu.
galiyyun.

fanheka.
1. Initial Form: (א)

Examples:

1. מ"א
2. מ"א
3. מ"א

mifatun. mabsuqun. majlisun.

1. See above, VII,3.

2. Dated here as archaic and not pronounced. The word is often written אמ"א.

Note: In cursive writing the "blob" or mim frequently resembles a "fayt". The letter appears often in the form of a small circle or triangle, e.g. ﻫ.
3. **Medial Form:** (لا، من)

   **Examples:**
   1. 
   2. 
   3. 
   4. 
   5. 
   6. 
   7. 
   8. 
   9. 
   10. 
   11. 
   12. 
   13. 
   14. 
   15. 
   16. 
   17. 

   **Notes.**
   (a) At the conclusion of the preceding joining-line, a short stroke is drawn downwards in the direction of minimum thickness, before commencing the "head" of miim. The same thing is done in order to accommodate the "bend-back" before medial and final jaam/haaf/zaaf and final yaaf. This does not apply when the preceding letter is kaafr or laam.

   (b) In cursive form, it is often difficult to distinguish between medial miim and medial jaam/haaf/zaaf.

4. **Final Form.**

   **Examples:**
   1. 
   2. 
   3. 
   4. 
   5. 
   6. 

   **Notes.**
   1. See above, IX.2, A(11), Note.