PERSIAN MISCELLANIES:

AN ESSAY

TO FACILITATE THE READING

OF

PERSIAN MANUSCRIPTS;

WITH ENGRAVED SPECIMENS, PHILOLOGICAL OBSERVATIONS,
AND NOTES CRITICAL AND HISTORICAL.

By WILLIAM OUSELEY, Esq.

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My Lord,

When I requested permission to dedicate these pages to your Lordship, it was not merely with the hope that the name of a good and of a great man might save them from perishing with the trifles of the day: It has been the fate of many works, to bear in their Dedication, the high sounding titles of great men, who, from the very nature of their subjects, were incapable of understanding them. But, my Lord, from your knowledge of the Eastern languages, and
and particularly of the Persian, this work is addressed to your Lordship with peculiar propriety; and, however inconsiderable, I trust it will be received, as a proof of the very sincere respect, with which I have the honour to be,

My Lord,

Your Lordship's obedient

and humble servant,

WILLIAM OUSELEY.

London, Sept. 12, 1795.
INTRODUCTION.

That ambition of fame which teaches many to consider as unworthy of attention those minuter subjects from which little reputation for genius can be expected, I had long supposed to be the cause, why, among those who have contributed to the advancement of Oriental Literature, so little has been done on that introductory branch, of which the following Essay principally treats.

But of this neglect, I was induced to seek another cause, when the subject of the work which I had undertaken, acquired some importance, in my own opinion, from the consideration, that, without a previous knowledge of petty matters, it is almost impossible to attain a high degree
degree of eminence in any science; that the theory of musical sounds cannot be perfectly comprehended by him who is unacquainted with the gammut, and that the greatest scholar must have undergone the drudgery of the alphabet.*

And encouraged by the example of so illustrious a critic as Quintilian, who thinks nothing unconnected with the art of Oratory, which is necessary to the formation of an eloquent speaker†, I began to regard as no inconsiderable branch of Eastern literature, the study of the Graphic art, as cultivated among the Persians; without a knowledge of which no man can be pronounced a perfect Orientalist.

And having, by these considerations, given a degree of importance to the subject I was about to undertake, I

* "If what appears little, be universally despised, nothing greater can be attained; for all that is great was at first little, and rose to its present bulk by gradual acceptions and accumulated labours,"—Johnson’s Rambler, No. 83.
† "Sive contemnetes tanquam parva, quae prius difficimus studia," &c.—"Ego cum nihil existimem arti oratoriae alienum, sine quo oratorem non posse fieri, fatendum est, nec ad ullos rei summam nisi precedentibus initiis pervenire, ad minora illa, sed quae si negligas, non sit majoribus locus, demittere me non recusabo," &c.—Quintil.: Inflit: orator: Proem. Lib. 1.
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naturally became desirous to know the cause why others had so long neglected it; from the evident utility of a work, which might tend to remove the obstacles opposed to the student on his very first setting out, (and which must be overcome before the object of his pursuit can be attained) it appeared strange that no person had undertaken the task, and I lamented that it was left for one so insufficiently qualified as myself to execute.

But on the commencement of the following work, I discovered the cause of this neglect; for the difficulty of arrangement, and the extreme dryness of the subject have proved such, as, more than once, have nearly forced me to abandon the design. and must have deterred from the prosecution of it, any person not possessing a considerable share of patience and perseverance.

With scarce any other qualification than these, I undertook the work, and have collected in the following pages, and endeavoured to arrange in some degree of order, the scattered observations I had made during the infancy of my acquaintance with the Persian language; when, in attempting to decipher Manuscripts, a considera- able
able portion of time was necessarily consumed, which such a work as I now offer to the public, might, perhaps, have saved.

When we reflect on the difficulties that frequently occur among ourselves, in reading the familiar letters of our friends: when we consider that many are puzzled in deciphering even what has been written by themselves, we cannot wonder that more serious obstacles are presented to the learner of a new language, and a strange character: a character, too, that, from its construction, and the facility with which combinations may be formed, allows the writer to indulge in infinite liberties. It is therefore vain to expect that a work of this nature can even approach perfection; no system of rules, however well arranged, being capable of governing the caprices of the Penman.

I am, notwithstanding this, induced to hope, that the following Essay, such as it is, may prove of some service to the Persian scholar; for such an Assistant I have often wished, when struggling with the various difficulties that arise from the hurry, negligence, or fancy of transcribers: and to the Student, in a similar embarrassment, who cannot
not have the advantages of oral instruction, this work is offered. Close application, however, with patience and perseverance, which, as I before mentioned, are indispensably necessary, will soon render my labours superfluous. But, above all, transcribing for two or three hours every day, from manuscripts correctly written, will prove of service to the learner; and this may be done, even at a time when he is nearly ignorant of the language, and the meaning of several words in the original. Such a practice, continued for a few weeks, will insensibly furnish the memory with phrases, which a Dictionary will at leisure explain: Nay, without the assistance of such a work, from analogy, and the frequent recurrence of any particular word in construction with others, the learner may frequently ascertain the sense of a passage, and acquire, in the mean time, the most useful habit of reflection. Information, obtained in this manner, by his own industry, will prove not only more grateful to the Student, but I can venture to affirm, infinitely more profitable than that which he indolently derives from the labours of another. At all events, the practice of frequent transcribing from correct originals, will infallibly
fallibly promote the object of this work, by rendering the written character easy and familiar.

And that the Student must be perfectly acquainted with the written character, before he can expect either profit or pleasure from his Oriental pursuits, is obvious from the consideration, that the great mass of Asiatic Literature (and particularly Persian) yet remains in manuscript; to the labours of some learned German and Dutch linguists, we are principally indebted for many valuable works in Arabic that have issued from the press; but of Persian, until the institution of the Asiatic Society, (from which, much is to be expected) five or six compositions alone, of any merit, have appeared in print: in Holland, during the last century, and recently in England, if we except partial extracts, scattered through Dictionaries, Grammars, and works of a similar nature.

Yet, that innumerable treasures will reward the pains of him, who shall explore the mine of Persian literature, I am well persuaded, more from the united testimonies of others, who have devoted themselves to the study of it, than from any superficial knowledge, which I have hitherto been able
able to acquire of the Eastern languages; but by those unacquainted with the literature of Asia, the praises which Orientalists bestow on the writers of that country, are ascribed, less to their intrinsic merits, than to the partial enthusiasm of a commentator, employed on a favorite subject: as those who possess no music in their souls, and are dead to all the powers of harmony, can read without emotion, and are unable to comprehend the most animated, or descriptive passages of a Rousseau, or a Burney.

On the characters used by the ancient Persians, I have not, in this Essay, offered any observations, reserving that branch of Oriental Antiquities, for the subject of investigation in a future work*. Neither have I enquired into the probable nature of those learned writings, which, as Nizamí assures us, in his History of Alexander the Great, were translated, after the conquest of Persia, into the native language of the Victorious Prince. They have, it is to be feared, perished in the same tide of Time, which has

* Alphabets of the Pehlevi and Zend, are given in that admirable work, "De Fatis Linguarum Orientalium Commentatio," Vienna, 1780, Folio.
effaced the ancient *painting*, celebrated by the Persian poet; whether the translations have escaped those conflagrations so fatal to Grecian literature, and still moulder in an obscure corner of the Byzantine, or of some Monastic Library, would be no unworthy object of curious inquiry. Although I have studied, in the following pages, to repress a natural tendency to the investigation of antiquities, and have reserved much for future discussion, yet I must here anticipate a remark, which many of my readers will probably make, that, "of the notes and observations scattered through this work, the greater number inclines to that "favourite subject;" in excuse, I plead the very interesting nature of that country's antiquities, whose language, and modern character, I have principally treated of; that country, to whose ancient monarchs, all the princes of the known world bowed the head*, while they "reigned from India, even unto Ethiopia, over an hundred, and

* "Thus saith Cyrus, king of Persia, The Lord GOD of Heaven, hath given me all the kingdoms of the Earth, &c." Ezra Chap. I. v. 2.

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"seven and twenty provinces*: sitting in Imperial state, on splendid thrones, adorned with all the

"Wealth of Ormus and of Ind,
"Or where the gorgeous East with richest hand,
"Showers on her kings, Barbaric pearls and gold+.

Of those Persian monarchs, the gilded palaces, situated in the various quarters of their wide extended dominions, realized, in magnificence and beauty, all that we can conceive of Asiatic splendor, or of edifices raised by magic power, dazzling the eyes of mortal gazers; but of those palaces, the majestic ruins yet to be seen, while they remain a venerable record of the nation's former greatness, afford ample subject for melancholy reflexions, on the decay of empires,

* Either, Chap. I. verse 1.

† Milton's Paradise Lost, Book II. To this Eastern splendor, the poet Spenser also alludes, in his Faery Queen, Book III. Canto 4.

"The Wealth of th' East, and pomp of Persian kings."
and the revolutions effected by time: for now, to use the words of a Persian poet:

"The spider holds the veil in the palace of Cæsar,
"The owl stands sentinel on the watch-tower of Afrasiab."

And to the mildness of a happy climate alone, we are probably indebted for the preservation of those sculptured figures, and mysterious inscriptions, that still decorate the walls of the royal apartments, where the victorious Alexander celebrated his triumph over the fallen Darius, and in which the lovely Thais, by the side of the Grecian hero, "fat like a blooming Eastern bride,"—and, but too successfully, urged him to destroy, in one fatal hour of amorous intoxication, the metropolis of the Persian empire, and of the world, with one of the noblest

* "Pordeh-daree mikend der kufar-i- keyfar ankiboor,
"Boomy nubet mizend ber kumbed i-Afrasiaub."

See the original Persian, in Jones's Grammar, p. 104.

In these words, and they were happily applied, did the triumphant Turk, Mahomet II. exclaim, when, having given a final blow to the Roman Empire, in 1453, by the taking of Constantinople, (where the Greek Emperor fell) he contemplated the Royal Palace of his vanquished foe, which presented to his view a dreary scene of havoc and desolation.

productions
productions of human labour and ingenuity—the magnificent palace of the Sons of Cyrus*.

Yet, however considerable may be its majestic remains, still to be seen above ground, it is most probable that, within the precincts of the ruined palace, treasures, much more precious in the antiquary's estimation, from long concealment, lie buried in the dust of more than twenty ages. To drag these into open day, from the dark recesses

* The city of Persepolis, which covered the extensive plain of Chehelminar, must have soon yielded to the conflagration, and become an easy prey to the flames, the houses (which were probably but slight fabrics) being principally constructed of cedar and cypress wood: But the Palace, situated on a rising ground, about 400 paces from the city, was composed of such excellent materials, and constructed with such admirable skill, that a great part of it successfully opposed the progress of the fire, and has resisted the assaults of above 2000 years. In the beginning of the present century, Monf. Le Bruyn, published engravings of several hundred figures cut in relief, which yet remained upon the walls; leaving for future visitors to copy, such a prodigious number of sculptures, that, according to some travellers (Herbert, Mandello, &c.), it would require no common degree of industry in an able artist to make drawings of them all in the space of several months. When visited in 1627 by Sir Thos. Herbert, not only the images cut in marble remained in perfect preservation, but even the gilding on the walls, and on the drapery of some figures, retained its original lustre. Time, however, gradually sinks many valuable fragments deeper in the earth; and others, from the daily dilapidations of the peasants, may be found in the humble walls of the neighbouring cottages.
of oblivion, is a species of enjoyment for which the princes of the East, who possess the power of indulging it, feel not the inclination; and is, I fear, a degree of luxury far beyond the reach or privileges of a solitary European traveller!

And that valuable and most curious subterranean fragments still exist at Persepolis, is an opinion which I have adopted, not merely from the probability that similar treasures lie hidden among all visible ruins of considerable antiquity, but from the positive testimonies, and strong conjectures of several ingenious travellers*. Of the figures at

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* I have been assured by the Chevalier Clergeau de la Barre, that among the ruins of Babylon and Persepolis, most curious and valuable antiques are daily discovered, many of which are deposited in the cabinets of the European Consuls, resident in the vicinity of those places. This ingenious Frenchman, whom I had the pleasure of meeting in Holland, soon after his return from the East, (in the various countries of which he had travelled for twelve years) has hitherto been prevented by domestic misfortunes, and the civil calamities of his country, from offering to the public, his admirable collection of drawings, taken from the most venerable monuments of antiquity in India, Persia, Arabia, and the Levant. In the deserts of Arabia, he discovered and ascertained the situation of a fine and very ancient temple, not marked in any map, nor described by any traveller; but on removing
at the monument of Rustam, (in the vicinity of Persepolis) supposed to represent that celebrated warrior and his favourite mistress, the lower parts are concealed in heaps of stones and accumulated rubbish, which hide perhaps, at the same time, some ancient inscriptions, or other interesting sculptures. And on that spot, not far from the royal palace, where, in the opinion of Sir Tho. Herbert, the famous temple of Diana stood, nothing strikes the view but continued piles of earth, wherein, (to use the words of that well-informed writer) doubtless, are buried many rare pieces of art.

removing some earth which concealed part of a curious sculpture, one of his guides happening to discover the body of a camel not long dead, the others became apprehensive that the wandering Arabs were at hand, and immediately departed. Among the antiques found at Babylon and Persepolis, the most curious, according to the Chevalier, were several volumes of parchment, covered with characters hitherto undeciphered, and an emerald of two inches long, containing the figure of Alexander, engraved with such exquisite art as to be only discernible when placed in a particular point of view between the eye and the light.

* See the 5th chapter of this work, p. 97, 114, &c. and the engraving of those figures in Le Bruyn's Travels.

† Herbert's Travels, p. 155.
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From the jealousy and suspicious ignorance of the vulgar in almost every country, strangers find considerable difficulty in examining with attention, any celebrated ruins; but the Persians, naturally of a romantic turn, vain of their nation's former splendor, and the striking memorials of it which yet remain, and delighting in those traditions which record the deeds of other days, oppose no obstacles to the curious traveller, in the investigation of their antiquities; and less rigid than the Mahometans of Arabia, they freely permit him to employ his pencil, so necessary a companion to the accomplished antiquary*.

And from the study of those noble ruins abovementioned, and of the sculptures which they still exhibit, and by a careful comparison of the statues in the royal Mausolea, situated in the impending hills, and other ancient monu-

* Thus Monf. Le Bruyn, an ingenious painter, who visited Persepolis in 1705, was permitted not only to pass three months in uninterrupted leisure among its venerable remains, and to make drawings of every thing that appeared to him either curious or picturesque, but also to employ a stone cutter of Shiraz, (a city 30 miles distant) to separate from the mass of marble some ancient figures in relief, which he afterwards brought to Europe.
ments, with the oral and written traditions of the country concerning them, much may yet be done to illustrate the antiquities of Persia, which it is my fixed intention, if life and health be spared, personally to explore.

Of the ancient poetry of Persia, so scanty are the Specimens which have descended to our days, that the industry of many, who made it the object of their research, seems to have been employed in vain: to ascertain therefore, what it may have been, must be the result of investigation more successful. The learned President of the Asiatic Society could discover but a few lines of the ancient *Pahlavi*; and the ingenious Biographer of the Persian Poets, could trace them little farther than the time of the Arabian conquest†. Yet, the climate of the country, the manners, and very nature of men, must have undergone a total change, or we

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* Sir William Jones's Anniversary Dissertation on the Persians, 1789.

† Captain William Kirkpatrick's Introduction to the History of the Persian Poets, Asiatic Miscellany, No. 1.
must conclude, that ancient Persia could boast of its poetical productions; its modern inhabitants being a race, which may be said to lisp in numbers; among whom, the cultivation of their language is an important care, and who believe of Poetry, as the ancient Greeks did of Music, that it possesses a fascinating power, and thence they have styled it, "Lawful Magic."

It will therefore be found, that there is scarce any species of composition, which the Persian poets have not cultivated with success, from the didactic or Moral Sentence, to the finished Epic or Heroic Poem: through every gradation of Bacchanalian Ode, Elegiac, and Amorous Sonnet, Allegories amusing or instructive, and Romances founded on history, or fable: compositions breathing all the warmth of a luxuriant foil, and decorated with every adventitious grace, that the most flowery language can bestow.

And in this respect the Persians are peculiarly fortunate, their native tongue, from the simplicity of its construction, and facility in versification, being, like the Italian among us, most happily adapted to all the purposes of poetry, particularly
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larly that of the Erotic kind, which seems to be naturally the favourite of the tender and voluptuous Persian*.

A very striking similarity of sentiment and imagery may be discovered in the works of the Italian and Persian poets; I shall not here dwell on this resemblance which has been pointed out by others. The Sonnets of Petrarch have been compared with those of Sàdi: nay, a general similarity of manners and customs has been remarked by one, who, an Italian by birth, was rendered capable, by a long resi-

* A learned Orientalist has most happily described the genius of Persian Literature by the epithets "soft and elegant." "Jacent, quod vehementer dolce, literæ Persicæ, molles illæ et elegantiores, quorum addiscendarum tu me tanta cupiditate incendiisti, ut quid- quid evenerit, si modo vivam et valeam, certum sit deliberatumque, raro apud nos exemplo, tum me illis tradere." See the letter of Professor Schultens, to Sir William Jones, written in 1777, quoted in the Dutch Eulogium, or, "Lofreden op Henrik Albert Schultens," by Jacobus Kantelaar. Amsterdam, 1794. Octavo, 77.

And if the study of poetry, according to a most excellent critic, is useful, "quod sit jucunda," the poetical compositions of Persia, may boast of a peculiar degree of utility: "Poeticamigitur eoprecipue utilem esse statuo, quod sit jucunda;" Lowth's Praelectiones, "de Sacra Poeti Hebraeorum;" Præl. I. vol. I. p. 6, I quote that edition of this admirable work, published at Gottingen, in two volumes, Octavo, 1758, 1761, with the notes and comments of the most learned Michaelis. Of this edition, it is to be remarked, that in the preface to the second volume, is an address to the venerable author, whom, in the first volume, his commentator had, through misinformation, spoken of as deceased.
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dence in Persia, of judging with accuracy. The famous traveller, Pietro della Valle, writing from that country near two centuries ago, thus mentions his Persian friends*, “Ufing always to me the greatest compliments, and most courteous speeches, &c. in which, and in all other customs (for I have remarked, and shall, perhaps some day, commit them to paper as a curiosity, drawing a parallel in infinite respects) it appears to me, that the Persians, resemble very strongly, the people of Naples,” &c. and this ingenious author, in many other parts of his work, takes notice of this resemblance; but I have as yet fought in vain, and, indeed, am still ignorant, whether he ever fulfilled his design of publishing, the parallel mentioned in the above quotation.

Between many passages in the Greek and Persian Poets, a resemblance also has been found. We are to consider, that the climate of Greece, furnishes in many in-

* Viaggi di Pietro della Valle, 204. “Ufando mi sempre grandissimi complimenti e parole molto cortese, &c. nelli quali, et in ogni altri costume (che l’ho notate e forse un giorno le scriverò per curiosità, facendone parallelo in infinite cose) pare a me che i Persiani si affoniglino molto alle genti di Napoli.”
stances, the same subjects for glowing and flowery description with that of Asia; and that many of the Greek Lyric Poets were, by birth, Asiatics: from which circumstance, and from the similarity of subject and imagery, used in their poems, the most learned Orientalist of the present age, scarcely scruples, in his Latin Commentaries, to class them among the Poets of Asia*: and, it shall be my object, in a future work, to demonstrate, that Homer and Anacreon, unequalled as they are, might not blush to have produced the Heroic Poem of Firdausi, or the Lyric Odes of Hafez. To deny pre-eminence to those classics, would bespeak a taste as corrupt, and a judgment equally prejudiced, as those of the Grammarian, who quaintly asserts, that in comparison with a particular branch of Oriental Literature, "the Graces of the Greeks and Romans are graceless†." I shall here dismiss the subject


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of Persian Poetry, and return to the principal object of the following Essay.

It was, at first, my design to give only a few engraved specimens from original manuscripts, and to annex explanations of the chief difficulties that might occur to the student, from the confusion or omission of the diacritical points, and the whimsical combination of characters; but I have enlarged my plan, by subjoining to the engraved specimens a more minute analysis, and by prefixing a few general observations on each letter of the alphabet, and the diacritical points.

The extracts from the Persian writers have not been taken at random: although my chief object has been, to familiarise the learner's eye to the various combinations and contractions of letters, yet in so doing, I have been careful to select, in general, such passages (and particularly from the Poets) as, to use the words of Sir Wm. Jones, on a similar occasion,* "will give some variety to a subject

* Persian Grammar, p. 21.

naturally
"naturally barren and unpleasant; will serve as a specimen of the Oriental style: and will be more easily retained in the memory, than rules delivered in mere prose."

I have likewise studied originality in my extracts from the Persian writers, and it will be found, that (except two or three which I have acknowledged in their places) none have before appeared in print; indeed, as all the manuscripts quoted in this work are in my own possession, I cannot have any reasonable excuse for borrowing from the translations of another.

If, in some few instances, my translations of the Persian verses, have not been exactly literal, the Vocabulary at the end of this work, will enable the reader to ascertain the true meaning of the originals; by consulting it he will discover that, whatever liberties I may have taken with the words, I have never departed from the sense of the author: and he will convince himself of the impossibility of transferring, without gross barbarisms, the idioms of one language into another. The Vocabulary will besides supply, in some measure, the place of a Persian Dictionary,—a
work, which, from its great utility, and the incessant demands of the India market, has become scarce and consequently expensive; and which cannot, from its bulk, be always conveniently at hand.*

To render the plan of this Essay as clear as the complicated nature of its subject would admit, I have subjoined an explanatory Index, by the assistance of which, the reader may at once decipher any particular figure given in the first four plates, and immediately find the page or pages wherein a reference is made to those figures, and their graphical difficulties discussed and explained. To avoid re-

* Until the indefatigable industry of Mr Richardson furnished us with his admirable Dictionary of the Arabic and Persian languages, in two folio volumes, the only works of that nature which the student of the latter could resort to, were the great Onomasticon of Meninjii, and the Lexicon by Castellus. The former consisting of several volumes, was always inconvenient from its bulk, constructed rather for the use of the Turkifi than of the Arabic or Persian scholar; and from its exorbitant price (which once rose at Calcutta to an hundred guineas) was beyond the reach of most young Orientalists, until the publication of Mr Richardson's Dictionary rendered it less valuable. The Lexicon compiled by Castellus, from the papers of the learned Golius, was published with all their errors, in a confused and inelegant type. As for the Gazophylacium of Father Angelo, however curious in many respects, it is little more than a defective and inaccurate Vocabulary.
petition, I have been under the necessity of frequently referring the reader from one part to another of this work, which in a great measure, consists of detached and miscellaneous essays.

On the subject of pronunciation I have generally followed the most approved and correct English writers, in the manner of expressing by our characters, the sounds of Arabic and Persian words*. In attempting to do this with precision, a combination of letters is often necessary, which, to an English eye, appears most harsh and uncouth; but this is found to be equally the case, when the words of any other languages are written by a Foreigner, exactly according to his system of pronunciation. Our own language will not bear the test: Let us suppose a Frenchman to have caught the sounds of a few English words, and relying on his ear alone, to have committed them to paper: who would recognize in the

* "Of sounds, in general, it may be observed, that words are unable to describe them."
—Dr Johnson's English Grammar.

following
following combination of letters, one of the sweetest lines of Dryden’s Poetry?

"Chi fird no dain-dgere, farchi nous no cinne*.

Or what Italian would believe that any line of Petrarch could be so disfigured, even by the English mode of expressing sounds, as to wear the following harsh appearance, when written according to the powers ascribed by us to the vowels and other letters?

"Say kol tcee-ea desf'er kub'l core dfruggay†."

Yet by this mode of writing, which exhibits as harsh or ridiculous, the softest lines of European Poetry have we been obliged to express the sounds of Asiatic words‡. On the subject of the general orthography of the Eastern languages, I refer the reader to an elaborate and most ingenious Essay by Sir William Jones.

* She fear’d no danger for she knew no sin.—"The Hind and the Panther."
† Se col tceo desfr cbe’l cor diffrugge."—"Sonnet xliii. Part I."
‡ From the various powers assigned to letters by different nations, the same Oriental word, when written by a Frenchman, Italian, Spaniard, &c. assumes a variety of appearances; thus the common Persian word which we (exactly following the original) write Chur,
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And, I shall close this preface, by depreciating the criticism of those, who having learned from living instructors, the rudiments of Asiatic penmanship, and the technical terms of that art, may smile at the phrases I have adopted, in describing the combinations or forms of letters, since all writers on the subject have used the same, when they studied perspicuity, without circumlocution, as I have proved by some quotations in the second Chapter. Nor let the veteran Orientalist, condemn this Essay, merely because he no longer wants the assistance of such a work; the obstacles which he has surmounted, still lie in the way of others; some have attained their journey’s end, but many setting out, still want a guide; should we, because landed on the wished-for shore, despise the pilot, who may yet steer others into port?

Chun, would be spelt Tchun, by the French, Ciùn, by the Italians, &c. and the word Shah, which we write according to the Perian orthography, would be Chab, in French writings, Sciah, among the Italians, Sjab, by Dutch, and Sab, by German writers, and has been written Xa, by Spanish travellers. I believe it will be found, that the English can best express the sounds, yet nearest approach, in general, the Persian orthography, in respect to consonants and diphthongs; but that, the Italian can best retain the broad accent of the Eastern vowel sounds.
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In the following pages, it has been my only view to render them intelligible to the European student, who is to derive his knowledge from books alone, and to afford him that assistance, for which I often wished myself: for him, I have undertaken the humble, though laborious task of Literary Pioneer, and have endeavoured to remove, in some measure, the thorns and brambles that opposed his entrance to the smiling garden of Persian Literature; a garden which I would describe, were I allowed to conclude in the Eastern style*, as a happy spot, where lavish nature, with wild profusion, strews the most fragrant and blooming flowers, (1) where the most delicious fruits abound, and which is ever vocal, with the plaintive melody of the Nightingale, (2) who, day and night, there, "tunes " her love-laboured song:" where aerial beings in a visionary train, (3) the fairest creatures of poetical imagination,

* The reader will at once perceive, that in this concluding paragraph, I have endeavoured to comprise the most striking features, and frequent subjects of Persian Literature. The praises of the rose, and jessamine, and other fragrant flowers, (1) are perhaps too much, the Poet's favourite theme. The Bulbul (2) is the almost inseparable companion of the rose, and the beautiful Persian Peries, (3) are a species of imaginary beings, who live on perfumes alone, the exquisite purity of their nature, rejecting all grocer nourishment.

Beauty
tion, hover in the balmy clouds, inhaling the odours of the jessamine and rose; a garden, in whose trim alcoves, the festive board is spread, and the praises of ruby wine, (4) sung to the sprightly lyre, while lovely nymphs, with dishevelled musky tresses, present the flowing goblet to the enamoured guest: (5) a garden, in whose shady bowers, and soft recesses, the tender tale of love (6) is ever told, and the fond sigh, attuned to the querulous lute, (7) or breathed to the passing gale; (8) whilst in its more open walks,

Beauty is one of their essential characteristics; and I am persuaded, that the name of these gentle creatures (like many other words in the Persian language) is of Hebrew or Chaldaic origin, without any intervention of Arabic, and that its proper root is *ṣī*.

(4) (5) (6). The praises of love and wine, and the delights of Spring, are, among the Persians, as with the Greeks of old, the chief subjects of the Lyric Song: nor do these seem less enamoured of the Rose and Nightingale, than the modern Asiatics. Anacreon calls that lovely flower, “the most excellent of the fragrant tribe; the chief care of Spring, and the delight even of the Gods.” Ode V.

> "Ροδόν ἡφειτον ἡφίσι,
> "Ροδόν ἐκπρὸς μαλαικά,
> "Ροδό καὶ θεοῦς πτευτά.”

And Theocritus prefers “the melody of the Nightingale to the notes of all other birds that wing the air.”—Idyll. XII.

> "οὖσιν ἀὔλιον
> "Συμπάττων λιθράνων ἄκοιταν πτευτά.”

Of the Persian Music (7), the *Nisem Seba* (8), or gentle breeze; the *Skab Namah*,

---

Slander
walks, the high heroic deeds of ancient warriors and kings, (9) are chaunted in lofty strains; Science gives her lesson, and the voice of Wisdom is often heard uttering the moral sentence, (10) or delivering the dictates of experience, in the flowery or mysterious phrase of allegory (11). In short, to conclude the metaphor, an ample field of intellectual enjoyment, which requires but a little cultivation to prove itself a grateful soil.

Skander Namab, and other Romances (9) and Heroic Poems, I shall speak in the course of this work: and whosoever shall peruse the Pend Namab (10), the Gulshan and Boštán (11), of the moral Sadi, and many other similar productions, must acknowledge the truth of what I have before asserted, "that there is scarce any species of composition which the Persians have not cultivated with success."

I NOW haften to present this Compilation to the reader, conscious, that, although my design of affording some instruction and entertainment, may have failed, nothing at least, has been wilfully inserted, by which the taste or judgment might be vitiated or misled, truth or delicacy violated, or morality offended.
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PERSIAN MISCELLANIES.

AN ESSAY

TO

FACILITATE THE READING OF

PERSIAN MANUSCRIPTS.

CHAPTER I.

GENERAL OBSERVATIONS.

WHEN the religion of Mohammed was imposed on the conquered Persians, the language of Arabia and the Koran became their general and favourite study. Then commenced a slight intertexture of Arabic words (which time has by degrees more firmly incorporated) with those of the pure Deri, B or
or original Court dialect of Persia; and, through the medium of the regular Naskhi hand-writing, we may trace the form of the upright Cufick, (the proper character of the ancient Arabs) in the graceful flourish of the Persian Talik, and even in the uncouth combinations of the Shekeste hand. But so few and immaterial are the variations which have affected either the Persian letters or language, for many centuries, that a perfect knowledge of the dialect and character used by modern writers, will be found a sufficient qualification for those who would peruse the ancient and most admired authors. To that particular form of writing I shall therefore confine my observations in the following pages; nor shall I dwell on those mysterious characters which compose the celebrated Persepolitan inscriptions, (and which are only to be found amid the ruins of Persia's ancient capital) since all attempts to decipher their meaning have hitherto proved vain, and the most learned orientalists have afforded little more on the subject than conjecture. Yet it is probable that those sculptured marbles are the too faithful depositories of some important secrets: their inscriptions may contain records of illustrious actions, the memory of which has long been loft; political registers of the mightiest empire of the world; or religious mysteries, inscribed in characters known, perhaps, only to a particular order, or certain number of the sacred function*. 

On

* See "Milli (Davidis) Differt. (de Fabul. Orient.) p. 77, quarto, Leyden, 1745—and the Works of Hyde, Kämpfer, &c.—also the Travels of Herbert, Chardin.
Chap. I.] PERSIAN MISCELLANIES.

On the subject of the Pehlavi, and language of the Zend, now almost extinct in Persia, and of the characters in which the supposed works of Zarathuust, or Zoroaster, have been written, I refer the reader to the learned observations of Hyde and Jones.*

Of the various kinds of hand-writing at present in use among the Persians, the principal are

The Niskbi—نسخ (which signifies a transcript);

The Talik—تعليقا (or hanging); and

The Shekefteh—شکسته (or broken character): With

* An alphabet, and specimens of the ancient Persian, are given in the second edition of "Hydès Religio Vetorum Persarum," and many curious remarks on the Pehlavi.
With the first of these the reader is supposed to be already acquainted, from the alphabet given in the Arabic and Persian Grammars, and from the perusal of other printed books; and I think it unnecessary to make particular mention of those hands called, Kirma, Shulji, Dewani, Yakoot, Togra, and such others*; because they rarely occur in Persian manuscripts; and, being only variations of the Nisibi, may be easily learned at any time by those acquainted with that character, which, by the natives of India, who seldom use it, is called Nisib, and written without the final Y; but by Erpenius, Jones, Richardson, and the Arabian, Persian, and Turkish Grammarians, it is pronounced Nisbi, and spelt accordingly.

The second-mentioned hand, or Talik, shall be the subject of the following pages: for the use of the third, or Shekesteh, is almost totally confined to familiar correspondence (and especially among the Indians) or works written in extreme hurry, intended merely as rough copies, from which at leisure transcripts might be made in the more elegant Talik.

So confused, inaccurate, and uncouth is the Shekesteh hand, and so much has it degenerated from the parent Nisbi, that many even among the natives of Hindostan (as I have been assured in letters from an ingenious friend long resident there)

the Zend, and Persopolian inscriptions in Sir William Jones's Anniversary Discourse on the Persians, 1789.

* See the various Arabic Grammars, and Kämpfer's most ingenious work, the "Amenitates Exotica," p. 145. Lemgovia, 4to, 1712.
are puzzled for hours in striving to decipher particular words, and, after all, are probably indebted to the context for their success in ascertaining the sense. Notwithstanding this, a previous knowledge of the Talik hand, which holds a middle place between the regular Niskbi and broken Shekesteh, will render any person master of the latter in a little time; and, that a perfect knowledge of it is absolutely necessary to those whom business obliges to reside in the East, will appear from the testimonies of those writers whom I have quoted in the note *

If I might here suggest the subject for a future work, and presume to offer the Essay now before the reader as a model, I would venture to affirm that few publications would be more acceptable to the Persian scholar, obliged by business or publick situation to visit India, than a discussion and analysis of the chief difficulties in the common Shekesteh hand, in which all the letters of that country are written; all accounts kept, and commerce carried on; the engraved specimens of such a work should be (after a few plates of single words) letters from princes, generals, and merchants, on trade, negociations, money transactions, orders, reports, &c. all composed in the usual style and language of the country, and given also in the Niskbi or Talik hand. Such specimens, well translated and illustrated

* Jones’s Persian Grammar, Pref. 16, and p. 147; Richardson’s Arabic Grammar, p. 2; and Mr. Hadley (the teacher of Persian writing and orthography) in his grammatical remarks prefixed to the “Persian Vocabulary,” p. 12, with
with notes, would not only promote the chief object of the work, by rendering the character familiar, but would give the learner, at the same time, a knowledge of local manners and customs, furnish him with many phrases used in commercial, military, and civil transactions; and would speedily qualify him for entering into business with the natives of Hindoostan.

To the want of regularity, the omission of points, and the confusion that characterize this inelegant species of writing, we may justly attribute many of the errors found in Persian manuscripts, beautifully written in the Talik hand; especially in those which have been imported from India. For there, to save the expense of purchasing, the poorer Munjies, (teachers and writers) borrow the fine manuscripts of Iraun, or Persia, and having hastily transcribed them in their inaccurate Shekesteh, lend one to another these defective copies, which they again transcribe, with all their errors, into fair Talik, decorate them probably with miniature paintings and splendid decorations, and vend them for their subsistence*. But more learned personages than the poor Indian Munjies have been led into gross errors, by adopting the inaccuracies of Arabian and Persian scribes†.

* Chardin attributes the defects of Persian MSS. to the ignorance and inattention of the copyists, who seldom take the trouble of reading over what they have written—“ces fautes arrivent par l'ignorance des copistes, &c. &c. Vol. III. p. 150.

† Dr. Hyde, in his admirable notes on the Rabbinical work, which he translated under the title of "Itinera Mundi," has detected many mistakes of this nature, p. 32.

"Et
I must here remark, that in India the Talik hand is generally called Nustaleek, and written accordingly with the letters Nun and Sin prefixed. Although used occasionally by the Arabian, and commonly by the Turkish penmen, yet it seems to be more particularly a favourite of the Persians.*

In it are written the works of all their poets and authors, of almost every description: in short, it may be said, that in the Talik hand are enveloped all the beauties of Persick literature; and such lovers of science are the studious Persians (as a celebrated French traveller informs us) that writing, its chief vehicle, is esteemed among them as one of their most noble and liberal arts †.

"Et quidem quomodo literarum inter se invicem similiudinem nominum et vocum confusio..."

He points out and corrects an error in the celebrated Lexicon, called Kamīṣ, occasioned by mistaking a final Ṣ for the letter R, irregularly joined to a final H. He also corrects a similar error in the Persian Tables, published by the learned Greaves, and others of various orientals—Itinera Mundi, 4to. Oxon. 1691. Pockocke, Bocchart, &c. &c. See also, "Rhenserdii opera Philolog. 4to. Utrecht, 1722.


† "Or comme ils font savans et qu’ils aiment fort la science il arrive que l’art de l’Ecriture, est un des leurs plus nobles'arts liberaux et celui dont ils font le plus de cas." Chardin, Vol. III. p. 150.
We find accordingly, that Calligraphy, or fine penmanship, has been long cultivated in Persia, with so much success, that this hand, which peculiarly affects graceful flourishes and combinations of letters, has been improved to a degree of consummate elegance; and the beauty of this character gives occasion to a most learned orientalist, of celebrating the variety and luxuriance of the Eastern pen, and the wonderful fertility of Asiatic imagination.

When employed in transcribing the works of their favourite poets, romances, or narratives of heroick achievements, the Persian scribes exhibit such minute neatness of execution, such taste in the combination of letters, a variety of fancy so splendid in the disposition of the ornamental parts, that a volume containing the productions of any celebrated author, written by a capital artist in his best manner, and furnished with miniatures and illuminations of adequate brilliancy, brings, even in the East, a price which will appear extravagant to an European, acquainted only with the current value of printed books.

In a very ingenious work, lately translated from the Persian, we learn that a few manuscripts, written in a beautiful hand, constituted no inconsiderable part of a most magnificent offer-

* "Mirari elegantem varietatem, &c."—"Sed hæ sunt Orientis opes; hæ luxuriantis calami et fertili imaginationis in genibus Asiaticis indicia," &c. &c. p. 239. Relandi Dissert. Miscell. Vol. III. de Gemmis Arab. These volumes contain a variety of most learned and ingenious dissertations on Eastern literature and antiquities.
ing from a conquered prince to the triumphant monarch Nadir Shab*; and a single volume, brought from India by an English gentleman, some years ago, was purchased at the exorbitant rate of one thousand rupees †. It is not, however, always found that the most highly ornamented manuscripts are written with the greatest accuracy, or that they present the most authentic readings: yet we can hardly suppose that much pains would be taken to render beautiful, that which is known to be eminently defective. The most ancient manuscripts, I believe, or those written nearest the time of the original authors, will be found in general the most correct; because, from the inattention of the transcribers already mentioned, each succeeding copyist adds errors of his own to those of his predecessors. So that the latest transcript will be an aggregate of all their faults, unless written with peculiar care, and collated with many other copies of the same work.

* This superb present consisted, among other valuable articles, of the conquered Prince's diadem, three hundred camels, two hundred horses, twenty Persian manuscripts, most beautifully written, &c. &c. The books were given in charge to the secretary of state. See Mr. Gladwin's Memoirs of Khojeh Abdul Kerrum, a Cashmerian of distinction. P. 46. duodecimo, 1793.

† About one hundred and twenty-five pounds. This valuable manuscript was brought to England by General Carnac; who lent it, with many others, to Mr. Richardson, the learned author of the Arabic and Persian Dictionary. It was a miscellaneous collection of extracts from the most celebrated writers, decorated in the Eastern manner, with paintings of the warriors and princepses, the heroes and heroïnes of the poems. Richardson's Dissertations, p. 350, octavo, second edition, Oxford, 1778.

C

ON
On the subject of those splendid decorations and brilliant paintings, which so much enhance the value of Persian manuscripts, I shall offer in another place some observations: in the present essay my design is merely to assist the learner, by a few remarks on the combinations of letters used in the Tâlik hand, and explanations of its most obvious difficulties and irregularities. And, before I present the reader with any specimens of Persian writing, I shall make some observations, separately, on the letters of the alphabet, in the usual order; marking their principal deviations from the regular Nîfkhbi hand, and the different combinations and contractions incidental to them.
PARTICULAR OBSERVATIONS ON THE LETTERS OF THE ALPHABET.

Alif.

With this letter, from its simple upright figure, the penman can, perhaps, take fewer liberties than with any other of the alphabet: we find, however, that some irregularities attend it in respect to its situation and place among the other letters of a word; thus in books hastily transcribed it is sometimes found, though initial, joined to, and as it were pendent from the next letter; as in the word Aunchusan, thus so, &c. No. 1. of the first plate*: and in the middle, or other parts, as in Seranjaum, the end, conclusion, &c. No. 2: or over the other letters, as in Aunccheb, that which, whoever, &c. No. 3. It is often placed under the other component letters of a syllable, which it begins, as in the word Est or As, he is, it is, &c. No. 4: and in Istikbaul, futurity, meeting, &c. No. 5: also when not initial, as in Dastun, to have, No. 6: and it is

* The original orthography of all the words given in the four first plates, will be found in the index prefixed to the first chapter of this work.

frequently
frequently placed perpendicularly over the R of the syllable that marks the oblique case, as in the word Gulra, from Gul, a flower, a rose, No. 7; or any other word in which that syllable occurs, as in Bokbara, the name of a city, No. 8. I have seen two Alifs thus placed under the two last letters of Aumedest, he has come, &c. No. 9: Alif is sometimes joined to a succeeding letter, with a curved tail *, as in Firaukb large, abundant, &c. No. 10: but here it must be remarked, that the curve of the final Kba, was brought by a prolongation of the flourish (which is esteemed a beauty) to unite thus with the properly unconnected Alif.

We find Alif sometimes irregularly connected with other letters, as with D in the word Shimsbad, the box-tree, No. 11: but this mode of connexion approaches the irregularity of the Shekesteh hand; and, for remarks on the improper position and combination of letters, I refer the reader to the fourth chapter, and the explanations of the engraved specimens.

As I before observed, the essential simplicity of this letter’s form, secures it from any considerable alterations: I have

* I have already mentioned (in the Introduction) the necessity under which all writers have found themselves, of using similar words and phrases, in explanations of this kind: thus Rhenferdius in Rudim. Ling. Or. 832. "Hebraei punctum illud ventri litera inscribunt:" also "de Charact. Palmyr." 679, &c. Gimel, non tantum capite eff diminutum, sed et ipso corpore, remanente folo collo cum pede anteriore, &c. "Daleth, deorsum incurvata et cauda nonnihil aut e," Angelo, in his Gazophylaium Persicum, clavis, p. 3. "Vaw caput crassum habet, et caudam exilem." See also De Dieu’s and Greaves’s Persian Grammar, and all the other oriental philologists. only
only remarked, that in some manuscripts, the unconnected Alif is often turned a little towards the lower part, as in the word *Daštun*, to have, No. 6: and that in fine writings, like many other letters, it is frequently described as a mere hair-stroke, as in Nos. 27, 47, 70, 71, 73, 76, 83, 96, 97, and many other instances.

*Of the Letters Ba and Pa.*

Of these letters, the former is generally used by the Persian writers instead of the latter: thus they write *badisbāb* for *padisbāb*, a king, No. 13: but no word spelt properly with *ba* is ever written with *pa*. This confusion being occasioned by the substituting one diacritical point for three, I refer the reader to the next chapter of this work, in which they are particularly treated of.

The stroke or body of these characters, when initial, is often so faintly marked, or so immediately blended with the following letter, as to be scarcely discernible, and known only by the diacritical point or points below; as in the words *Bokhara*, a city, No. 8: *bejaur*, many, much, &c. No. 14: *peche-gaun*, infants, No. 15: and *bechešmbaï*, to the eyes, in the eyes, &c. No. 16: the curve or bow of these letters, when final, is often much contracted at the extremities: thus, in *afstaub,*
afiaub, thefun, No. 17: and in afp*, or afib, ahorse, No. 18.

Of the Letter TA.

This letter, like those preceding, is frequently, when initial, so faintly expressed, as to be ascertained only by its points: thus in teslyn, faluting, granting, &c. No. 19: And it is often described by a plain turn of the pen, as in geety, the world, No. 20, where it is rounded into the final ya, but marked by its diacritical points, also in grifty, second pers. pret. sing. of

* Among the ancient Persians this word appears to have been a very favourite termination of kings and heroes names; Lohrafp, Arjafp, Gujhtofp, &c. which last may be easily recognised in the Greek Hyiafes; and it is probable that in these compounds the original sense of the word Af was retained, and that it alluded to or expressed the national fondness for horses, and skill in the management of them; which occasioned the Hebrew name יְהוּדָּה, Pajai, to be applied to the Persians, who, before the time of Cyrus, the first encourager of horsemanship among them, were styled in general Elamites. A very slight and hasty perusal of Ferdusi's incomparable poem, the Shah-nameb, or Book of King's, has furnished me with the following names of ancient Persian heroes, all ending in the word af, viz. Arjafp, Jamafp, Dobarafp, Gujhtofp or Gursafp, Gujhtofp or Kifhtofp, Sheidafp, Lohrafp, and Tehemafp; to these may be added Pirafs, mentioned by D'Herbelot and Ibnafp, by Professor Schickard, in his Turich Regum Persae, proem. p. 41. As it would exceed the limits of this note, and belongs more properly to the antiquary or etymologist to dwell on the original composition of these titles, I shall only here remark that I have not found the word af to conclude the name of any female; and I defer any further observations to another time.
grifton, to take, No. 21, where its points are carelessly placed at the side. When necessary to fill up a line (which is frequently the case in transcribing poetry, the lines being always of equal length) the letter ta, like others, may be extended or prolong'd at pleasure, as in the word auftadeh, fallen, &c. No. 22. On the subject of the points which alone distinguish this letter from Ba, Pa, Sa, Nun, and Ya in many instances, the reader must consult the third chapter.

Of the Letter Sa.

Its three diacritical points alone distinguish this letter from that last treated of; when final it is often much curved, in the same manner as Ba, and Pa which I before described, of this an example occurs in the word Hedees—a story, event, narration, &c. No. 23.

Of the Letters Jim and Chim.

These characters, like Ba and Pa, are so far confounded by the Persian writers, that the former with one point is generally substituted for the latter, which should be described with three: thus they often write the letter Chim in Chefsbm (the
(the eye) with one point only, No. 24: also in bechesom hay, before quoted, No. 16. But they never spell with chim, and its three points, a word which properly begins with Jim.

These letters are often rounded instead of being pointed or expressed by an acute angle, as in Suranjaum, end, conclusion, &c. No. 2; and in cheb what, how, &c. No. 25; also in chun, when, No. 102. A little cross stroke is sometimes used to divide and distinguish these letters from Sin and Shin, when the latter are expressed by a long dash of the pen as they most commonly are in the Tulik hand; thus in the compound word bechesom hay, to the eyes, &c. No. 16. When chim is described with three points, they are often confused and blended together, as in pechegaun, infants, No. 15.

Of the Letters Hha and Kha.

The same combinations nearly affect these letters as the two preceding: like those, they are often somewhat rounded both when initial and in the middle or other parts of a word, as in Hedees, a story, &c. No. 23: Sekbun, a word, discourse, &c. No. 28. And in Zelekcka, No. 27, the name of a woman, the celebrated mistress of Joseph, the Hebrew Patriarch, whose loves are the subject of a most admirable Persian Romance, written in the finest verse by Molla Abd errahman ben
ben Ahmed Jâmi, who flourished in the ninth century of the Mahometan Æra*. From this poet’s works, of which I am fortunate in possessing two beautiful manuscripts, the reader will find some extracts in the course of the following pages. Among many other excellent productions, he is chiefly admired as the author of the Romance, above mentioned: the Beharistan or Residencce of Spring—and his Divaun or Collection of Odes and Sonnets; from the Beharistan, some fables and sentences have been published with a Latin translation†, but of the poems collected in his Divaun, one only, I believe, has yet appeared in any European dress‡. It is not, perhaps, generally known, that there existed, of this surname, two poets

* Jâmi derived this Sirname from his native Village Jâm, and died about the year 1486 of our Æra, according to Mr. D’Herbelot, in his Bibliothèque Orientale: article Gîami—
I quote the Edition of this admirable work, published in four Quarto Volumes at the Hague 1777, 1782— with a fine engraving of the Author’s head prefixed to the first, and the additions of the late Professor Schultens of Leyden at the end of the fourth Volume. “The Divaun of Jâmi”, says Mr. D’Herbelot, “is in a style du genre sublime, et contient toute la théologie mystique des Musulmans”—after this, the repartee ascribed to him in the same article, will surprize those who understand the equivocal meaning of the original Persian.
† In the “Anthologia Persica”—4to. Vienna, 1778. In which very ingenious work the reader will find an account of the Poet Jâmi, and a list of all his writings, wherein are enumerated above forty compositions of this very fertile author.
‡ See the “Magazin für Alte befonders Morgenländische und Biblische Litteratur.” twiete lieferung. 8vo. Caffel, p. 138, 1789. A periodical work of merit, but soon discontinued.
in the same century: but of the superior excellence of the
author of "Joseph and Zeleekha" and "the Beharistan", we
require not a more convincing proof than the total omission of
the other Jâmi by the learned Herbelôt, and the very slight
mention of his existence, and his name by the ingenious Wahl,
to whom we are indebted for the German version of the
poem before mentioned.

And before I present it to the reader under another form,
I must observe, that the Divan of Jâmi, which contains, ac-
cording to Mr. D'Herbelôt, all the mystick theology of the
Mahometans, is replete with passages of the most tender
and amorous description—and, with an inconsistence by no
means unfrequent among the Persian writers, religious Poems
of a sublime and mysterious nature, are comprised in the same
work with Erotick and Bacchanalian Odes and Sonnets; and
the same person appears, as we read his different compositions,
the enthusiastic and bigotted devotee, the gay, voluptuous, or
impassioned lover, equally content to resign his existence for
the sake of his God, his prophet, or his mistress*.

* "The excesses of enthusiasm (to use the words of a learned and elegant writer) have
been observed in every age to lead to sensual gratifications, the same constitution that
is susceptible of the former, being remarkably prone to the latter."

Dr. Robertson's History of Charles V. Vol. 2, 381. The extraordinary actions and tenets
of many religious Sectaries a few centuries ago, confirm the observation of this excellent
historian.
But the poet, whom I particularly speak of, whether he pours forth the ejaculations of piety and devotion, or breathes the sentiments of passion, or the fondest love, is found to have uniformly maintained the greatest correctness and chastity of language; neither has he been influenced by the example of two most celebrated writers to pollute his pages with such gross indelicacies as have stained the classic volume of Anvâri, nor to admit into his Divâun such compositions as Sâdâ very justly styled "his Impurities," and which the astonished and disgusted reader can scarcely believe to have fallen from that poet's moral pen—yet Anvâri is spoken of as the first who corrected the excessive licentiousness of Persian poetry, and Sâdâ is universally celebrated for his instructive lessons of Morality and Virtue*.

In the Lyric compositions of Persia, we do not always find a regular series of thoughts, or succession of ideas: they frequently consist of several unconnected images and sentiments independent of each other; nor has the Sonnet already spoken of, from the Divaun of Jamì, been chosen by the translator as an exception to this remark. From the German version of it, which is literal, a very ingenious friend in Holland composed,

* See D'Herbelot, Bibl. Orient. art. Anvâri—and some account of the Poet Sâdâ in the course of this work.
almost extempore, a poetical Latin paraphrase, which on some future occasion I shall present the reader. The following Gazzel or Elegiac Sonnet of Jami, I have chosen as a specimen of that plaintive Poet's style.

SONNET.

From the Persian of Jami.

"Dejected and melancholy I fly to unfrequented places:
The city without thee becomes irksome—I seek the solitude of the desart.

The original Persian of this Sonnet I shall give in a future publication, with several other lyric compositions of Jami, Sadi, Hafiz, Caffim, Anvari, Khosroo, Sami, &c. &c. &c. hitherto unpublish'd.

Since
"Since you have forsaken this constant bosom, I have been a stranger to all
fond affections;
"Though surrounded by an hundred friends, I feel myself alone.

"Yet in the drearines of the desert I feel not the affliction of solitude;
"Wherefore I wander thy beloved image is the companion of my soul.

"Loaден with thy chains I seek thee on every side,
"Bound with the fetters of love, a distracted wretch!

"It is alike to me, whether rose-leaves were scattered, or silken carpets spread
beneath my feet:
"If the road lead not to thee, I should seem to walk amid sharp thorns and rug-
ed rocks.

"I said unto my vital spirit, "Leave me!—I will exist no longer without
her I love;"
"It replied, "O Jami! a while be patient; thy life is on the eve of departure."

As I shall have occasion hereafter, to quote the poet Jâmi, I shall dwell no longer in this place on his writings, but return to the original subject of my Essay: the graphical difficulties of Persian MSS.: and of the letter Kha, I shall here remark, though it more properly belongs to the next chapter, that in some writings, from the irregular position of the point of Kha, (being either too high above the line, or placed over some other part of the word) a learner may be perplexed to ascertain the letter to which it belongs, as in the example last quoted, Zeleekha, No. 27: where it appears at first, as if placed over the
the body of \( Ra \), which it would then constitute an \( N \). Also in \( sekhun \), a word, discourse, &c. No. 28.

\[ \text{Of the Letter \( Dal \).} \]

In many manuscripts, negligently written, this letter is very slightly distinguished from \( Ra \), but it is generally made at the upper part a little thicker and more curved, as in that word of very frequent occurrence, \( der \), in, into, a gate, &c. No. 29. It is sometimes also written so carelessly as not to be easily distinguished from the letter \( Vaw \), but even in that case it will be found, on close inspection, that the head of the latter is much rounder and larger than the upper part of \( Dal \), as in the word \( do\bar{s}f \) or \( di\bar{s}f \) a friend, a mistress, &c. No. 30. How this letter should differ from \( Ra \), and \( Vaw \), will best appear from the following example in which the three letters are found: viz. \( Rud \), he goes, the third perf. present. sing. of the verb \( Roo\bar{d}en \), or \( Ra\bar{v}iden \), to go; or a noun substantive signifying a river, the string of a musical instrument, &c. No. 31.

From this example it will appear that to describe the \( Dal \), it is necessary to lean on the pen at the top of the letter, and finish with a slighter stroke: whilst in writing the \( Ra \), one should begin slightly and lean more heavily towards the tail—differing from both, the letter \( Vaw \), must have a rounder and
and larger head, which will be most easily expressed by a kind of circular motion of the pen.

But at the end of syllables connected, Dal does not always observe the rule of having the head or upper part more strongly mark'd than the lower, as in Skander, No. 32— the name of Alexander the Great, whose victory over Dara, or Darius, his conquest of Persia, his other heroic actions, and his amours, are celebrated in most excellent poetry by Nizâmi*. Also in Nesbayed, it is not fit, meet, &c. No. 33.

Dal is sometimes improperly joined to another letter by a long stroke, as in Zoormend, powerful, strong, &c. No. 34.

It is also frequently connected with a final ba, which it involves in the extremity of its flourish, as in Mandeb, remained, redundant, &c. No. 35.

After some letters, it appears often more like the termination of the preceding letter than a distinct character, as in Hedys, news, tradition, &c. No. 23: Hind, India, No. 38.

In the word Shimsbad, the box tree, No. 11, the Dal, final, is joined to the preceding Alif, in a manner as I before

* Of five different copies in my possession, of this admirable poem, three are comprised with the other works of Nizâmi, highly decorated with paintings and splendidly illuminated—but not so valuable, in my opinion, as the other two plainer but more accurate copies, which are single volumes, enrich'd with marginal and interlinear notes, explaining many obscure and difficult passages—for some remarks on this work, and the poet Nizâmi, I refer the reader to the fifth and sixth chapters of this Essay.
remarked, resembling the Shekefisch hand. And in a Manuscript before me, very coarsely written, the final Dal, is sometimes most uncouthly inverted, as in the word Shud, was, (upper figure) No. 39: (for the lower figure see remarks on the letter ba.)

The Letter Zal,

As Mr. Richardson, observes in his Dictionary, begins only one word in the Persian language* but it occurs in the middle of many, and at the beginning of words originally Arabic, of which great numbers are introduced into the Persian writings—I have only remarked of this letter, that it is generally more curved, and rather larger than the Dal, from which, however, its diacritical point is, in fact, the sole distinction, as in Izaur, the face, &c. No. 40.

Of the Letter Ra.

As I before observed, (see the letter Dal,) this character sometimes resembles the D. but it is generally thinner at the top than that letter, and somewhat less curved; as in Der No. 29; and Rud, No. 31, both before quoted.—It is often described as a mere hairstroke; thus in Murd, a Man, No. 41;

* Zušam, the Iliack passion, the cholic,
and frequently without any curve, as in Gohurbay, jewels, No. 71; and in the compound beber, to, or in all, every, &c. No. 42, where the reader will find three several ways of writing that word.

Of the Letter Za and Zha.

The points alone distinguish these letters from the preceding Ra, and from each other, as in Zerdbusht, the name of the great prophet and chief of the Persian Magi, No. 43.*

Za, is known from Zal by being less curved: and like Ra, it is often expressed as a mere straight hair-stroke, thus in ghemzeh a wink, or glance, No. 44.

Of the Letter Sin and Shin.

I bring these characters under one head, because they are affected by the same combinations, and expressed by the same flourishes—So much have these letters deviated from the original regularity of figure as not to be recognised without difficulty by the mere reader of plain Nisbi, or printed character. For, in the first place,

* I have followed the manner of writing this name in a manuscript before me; it is, however, spelt in different ways by the Persians, and Sir Wm. Jones, writes it Zeràufšt. See also Hyde, Herbelot, &c. &c.
Their indentures are generally quite smoothed away, and they are described by a simple dash of the pen: as in the words Sčauk, black, No. 45; Gulscher, a rose-garden, No. 46; Solyman, a proper name, No. 47; Sbud, was, (the upper fig.) No. 39: and Sheh for Shubah, a King, the lower figure of the same number.

Of these letters the flourish or dash is often somewhat waving or serpentine, as in Sādi, the celebrated poet’s name, No. 48; Solyman, above quoted, No. 47; and Shirauz, No. 49, the name of a famous city in Persia, the birth place of the poet’s Hafiz, and Sādi, and remarkable for its fine gardens, wine, and beautiful women*.

From the number of learned men who have issued from its schools, the honourable title of the “Persian Athens,” has been bestowed by a celebrated Orientalist† on this classic city, which, as we are assured by an intelligent traveller of the last century, was so fertile in luxuries of every kind, as to give occasion to the Persian saying, “that if Mohammed had tasted

* The lovely nymphs of Shirauz have been celebrated in the finest strains of poetry by Hafiz and Sādi, who have both, indeed, done justice to the produce of its vineyards—Our early travellers have delighted in describing its magnificent Gardens, Pietro della Valle, Olearius, Herbert, Dr. Fryer, &c.—the learned Schikard in the introduction to his Taricb or Chronicle, celebrates the roses of Shiraz; and the ingenious Kempfer (in Amenit. Exot. 379) ranks the wine of that delightful soil among the finest in the world.

† The Baron Revicky, in his “Specimen Poesœs Persicæ” 8vo. Vindob. 1771.

"the
the pleasures of Shiraz, he would have begged of God to make him immortal there*; and a celebrated French writer quotes another popular saying which implies, that "When this city was itself (in its original splendour) the great town of Cairo was only as a suburb to it†".

An English traveller, Sir Thomas Herbert, in his description of this enchanting soil, declares that it realizes the charming idea of Tibullus's Elysium, and quotes the Roman Poet's words.

* Hic Chorex cantusque vigent passimque vagantes
* Dulee Sonant tenui gutture carmen aves:
* Fert caflam non culta Seges: totosque per agros,
* Florat odoratis terra benigna rosis."

And he concludes his extravagant encomium on this city with some English verses, in which he compares it to the Garden of Eden, and his own departure from it, to the banishment of Adam from the delights of Paradise.

But it is to be feared that the struggles of contending princes for the diadem of Persia, which have convulsed for many years, and still agitate every part of that extensive empire, have effaced all vestiges of the magnificence and luxuries of Shiraz, as of its rival city Isphahan—the former, as I have been assured by an ingenious foreigner, lately returned from the

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* Mr. Mandelslo, among the travels of the Ambassadors. + Chardin, Vol. II. 203.
East, presents a most striking picture of decay and perfect desolation: but of the latter, if we may believe a recent French writer*, the ruin is not yet complete: although Shiraz cannot aspire to hope that another Hafiz shall there sing the praises of his native city, celebrate the charms of her black-eyed daughters, and render immortal by his poetry the verdant banks of Rocknabd, and the rosy bowers of Mofellay: yet it may be hoped that of Ifpahan's former greatness, much is still retrievable, and that she may yet produce another Kemaleddin to record her fall†.

The letters Sin and Shin, are sometimes expressed by a simple straight line, as in Lashkuresb, his army, No. 50—when two Sins, Sin and Shin, or two Shins are immediately connected, one is distinguished from the other by the deeper indentures of the former, its being a finer stroke or by a small mark with the pen between, like that between Chim and Shin, in the word bechešembay, No. 16. See also Khoofheft, it is sweet, agreeable, &c. No. 51.

When preceding a final ta, and other letters, the indentures are generally somewhat marked, or else the letter is expressed by a plain stroke, finer than that of the following: as in Došt or duset, a friend, mistress, &c. No. 30: Zerd-

* M. de Sauvebœuf, "Voyage en Perse, &c. 2 Vols. 12mo. 1790.
† See D'Herbelot Bibliot. Orient. article Kemaleddin.
bujht, a proper Name, No. 43; imfheb, to night, No. 52, and eβ, it is, No. 4.

The strokes of these letters are often so blended with those of a preceding or following character, as to assume the appearance of a curve or bow; thus in the word Nesbayed, it is not fit, &c. No. 33; and in Guliben a rose garden, No. 46: they are sometimes connected with Lam, or other letters, in such a manner that they appear as if proceeding from the upper part of the latter: thus in Guliben before quoted, No. 46: and in the words "az andifheh dilesb," from the thoughts of her heart, No. 103: where the last word is above the line*.

From many combinations these letters assume a very whimsical appearance, which, without previous study, a beginner cannot well account for: but Time renders such figures easy and familiar: as in the word Sekbun, No. 53, a discourse, speech, &c. where the initial Sin is blended with the following Kha, this word is written in a more regular manner, No. 28: (See also under the letter Nun, in this chapter, where No 53, is refered to.)

From the using of one point only, for the three of pa, the dash of the letter Sin, and the reversing of the

* The index prefixed to the first chapter of this work, will point out the pages where this number, and all the others are explained.
final γς, with the total omission of that letter’s diacritical points, the word pesf, more, many, &c. No. 54, exhibits an appearance very different from that which it wears when written in the regular Nījkbi hand.

Sin (or Shin) is very often abruptly blended with Ra, as in the first syllable of the word Seranjaum, the end, &c. No. 2; and in Meškryk, the last, No. 66.

As in the Hebrew alphabet, the letter Shin 𐤆 is only distinguished from the Sin 𐤅 by the addition of a point: so with the Arabic and Persian characters of the same name, the diacritical points alone constitute any difference. For observations, therefore, on Shin, as affected by its points, I refer the reader to that chapter in which they are particularly treated of.

*Of the Letters Ssād and Zzād.*

The point over the latter of these characters alone distinguishes it from the former; in some Manuscripts these letters are hastily described as almost round, and blended, in a confused manner, with that which follows in the lower limb: as in Nesret, brightness, &c. No. 55: Sebra, a desert, No. 56; and Hezret, Majesty, presence, &c. No. 57.
Of the Letters Ta and Zza.

These letters are not liable to many irregularities: the point over the latter is its only distinction from the former. They are sometimes abruptly blended with a succeeding letter: as in the word tawāk, power, &c. No. 58.

Of the Letters Ain and Ghain.

In some MSS. these letters when initial are described as nearly round: the extremities being so much contracted as to form almost a circle: thus in Ghemzeh, a glance, &c. No. 44: Izaur, a face, No. 40.

When medial connected, the Ghain, if the head be not properly flat and broad, may often be mistaken for the letter fa, as in Nughmet, harmony, music, No. 61.

Of the Letters Fa and Kaf.

These characters are to be known, one from the other, by a single point over the former: two being the characteristic of the latter. But in the writings of the Moors of Barbary, or Western Arabs, the letter Kaf is described with one
one point only, and that it may be distinguished from Fa, the point of the latter is placed under the letter.*

When medial connected, these letters are often described as a circle not filled up, or a figure of Nought with us, as in Istickbawl, No. 5: Gofl, he said, No. 62: Hekyket, truth, reality, No. 63; Ashufiteh, enamoured, confounded, &c. No. 64, and other examples.

As I mentioned under Ghain, that letter, if too much rounded, may be sometimes mistaken for the fa medial: as in Nughmet, music, &c. No. 61. These letters, like many others, may be lengthened at pleasure, as in Fermuden, to command, &c. No. 65.

Final, they are sometimes described as a bow or curve, thus in the word mesbryk, the East, No. 66; and this curve is often expressed with an upright extremity so as to appear like an Alif, thus in Tawk, power, strength, &c. No. 58.

For irregularities of the points, see next chapter.

Of the Letters Caf and Gaf.

There are but few manuscripts in which the Persian Gaf with three points, is distinguished from the Arabic Caf, which has not any; thus they write Gulra, the oblique

* "Occidentales Arabes feu Mauri τη Kaf unum tantum punctum imponunt; unde τη" "fi, ut ab eo discernatur, punctum subterranunt."—Wafmuth. Arab. Gram. p. 3.
case of Gul* a Rose, No. 7: Pechegan, Infants, No. 15, and many other instances—The first oblique stroke of this letter is not always joined to its perpendicular one, as in Leiken, but, No. 67; and this upper or oblique stroke is generally the longer of the two, as in the example just quoted; the word Yeky, One, No 68; and Gofl, he said, No. 62.

It is sometimes written after the plain Nisbhi manner: and is frequently combined with other letters in a form apparently confused, as in gumar, from gumariden to gnash the teeth, to compel, &c. No. 69; and in some combinations, particularly with Mim, it is often so described as to give the appearance of a Kha or hha to the succeeding letter, as in the No. last quoted, and in the word Kumanet, thy bow, &c. No. 70.

The upper or oblique stroke is often waved a little, as in Gofl, he said, No. 62: Yeky, One, No. 68, and others. In some MSS. I have found this upper stroke described by a little figure somewhat resembling our capital letter S; as in Goburbay, Jewels, No. 71.

* The word Gul signifies a flower, in general, but the Persians use no other, when speaking of their favourite, the Rose;—the word Gul, therefore, in this sense, signifies "the flower," by way of excellence.—See Kämpfer's Amenit, Exotic. p. 374.
The hook, or lower limb, is sometimes very suddenly blended with a following letter, as in *Tcky*, One, No. 68; and in the common pronoun *Keb*, Who, That, &c. No. 72: also in "Kifte Noah," Noah's Ark, No. 118; and this hook to fill up a line, or at the Writer's pleasure is often extended or dilated, as in *Shemochunânk*, So, Thus, &c, No. 73.

The upper stroke of this letter is by mistake or negligence sometimes omitted, as in *Girift*, he took, No. 74; as it is sometimes crossed through the stroke of another letter, as the reader will find exemplified in the fourth chapter.

Of the Letter *Lam*.

When initial, or connected with others, this letter is sometimes so faintly marked as to be scarcely perceptible; thus in *Lafskur*, an army, No. 75: *Jemauleshib*, his beauty, No. 76; and in the words, "Az andishesh dilesh, from the thoughts of her heart," No. 103.

In writing the Arabic word *Allab*, God, the Persians generally describe the second *Lam* short, as in the exclamation or oath *Wallab*, Oh God! by God! No. 77.

* The name of God, in pure Persian, is *Khoda*, or *Ysât*;—the former evidently was derived from the Assyrian *Gad*, or *Gadâ*—whom the author of a Hebrew book styles the God of the Greeks, πο να—which in the same words the Persians would call *Khoda yunânu*; the other "*Ayâd vel Ysât antiqua lingua guebrorum Deus*"—as it is explained in a marginal note by the celebrated traveller Chardin, in a fine manuscript copy of the *Gulistan*, which lately fell into my hands.—See *Selden de Deis Syris,*—and *Millii Dîs. de Gad et Meni*, 235—237.
The very simple form of this letter, in every combination, secures it from any extraordinary liberties of the Penman. For its combination with Alif, under the title of Lamalif, see the end of this chapter.

Of the Letter Mim.

A simple dot, in many manuscripts, serves to express this letter when initial, as in Ameedum, my hope, No. 12; and in Murd,* a man, No. 41—and a medial Mim, like an initial, is often nothing more than a very small point or dot scarcely discernible as in the word Ghemzeh, a wink, &c. No. 44; and when final, according to the writer’s fancy, its tail may be described either long or short, as Serenjam, the End, No. 2: Ameedum, my hope, No. 12; Chefeim, the eye, No. 24, &c. &c. Of initial and final Mim, an example is given in Ameedum, before quoted, No. 12.

Mim is often blended in a strange manner with other letters: as with initial and final ba, in the word Hemeh, all, No. 78; where it is written three different ways: also with ya, and alif, in SoLyman, a proper name, No. 47: with shein, and ba, in Bechejchmbaia, to the Eyes, No. 16; and many other examples.

* Although the Persians have many ways of expressing Mon, in a general and particular sense, yet I cannot discover that there is any single word, in their language, which possesses the same distinctive power, as the air and homo of the Latins, the ανα and αυτηράς of the Greeks, and the Hebrew נ ו ה  ה  ו נ נ

Mim
Mim is often joined to another letter by a long turned stroke, as in Men, me or mine, No. 79; also in the same word, No. 80: Chun men, like me, when I, &c.

When it is necessary to fill up a line, by dilating or prolonging a letter, the head of final mim is often very much flattened and extended, as in Ghem, grief, or trouble, No. 60: Nifceem, a gale, No. 81.

Of the Letter Nun.

The body or stroke of this letter, when initial, is often so faintly marked as to be known only by its point: thus in the word Nisoom, a gale, breeze, No. 81: Nishayed, it is not fit, No. 33. Also in other parts of a word, as in Auncheb, that, which, &c. No. 3: Surenjam, the end, conclusion, No. 2.

The first or right-hand stroke of final Nun, is generally longer than the other, that is, it rises higher above the line, as in Dashtun, to have, No. 6: Pechegân, infants, No. 15. Solyman, a name, No. 47.

And final Nun is sometimes very strangely described by a kind of oblique waving stroke, marked by the diacritical point, as in Sekbun, a word, discourse, &c. No. 53; and Damen, a skirt, border, &c. No. 82. The two extremities of final Nun are often brought so close together as nearly to touch the diacritical point—thus in Sekbun, a word, No. 28; and in Leiken, but,
but, No. 67. And final Nun, is sometimes expressed by a mere plain dash with the point over, thus

\[ \n\]

Of the Letter Vaw.

I have already mentioned this letter when treating of the Dal, to which I refer the reader. For some further remarks, let him consult the fourth chapter.

Of the Letter Ha.

There is not, I believe, in the Arabic or Persian alphabet, any letter which assumes, in every situation, a greater variety of forms than the letter ha.—It is sometimes expressed by a little upright figure resembling our comma reversed, as in Mahy, a fish, No. 83. Zerdusht* Zoroaster, No. 43: and the first ha in Goburbay, jewels, No. 71.

* Of this great prophet of ancient Persia, (whose name has been spelt several ways) the Life at large is given in Hydes Relig. Vct. Perf. The Zend a ostha, or supposed writings of Zoroaster, were translated into French by M. Anquetil du Perron, and published at Paris, in 3 vols. 8vo. 1771. The authenticity of this work was the subject of much controversy, and produced a confusion of it in the "Lettre a M.A. du Perron, &c. Ott. Lond. 1771", from Sir W. Jones; who has, however, with much generosity, allowed considerable merit to his deceased antagonist, in a recent publication—Anniversary Dissertation on the Persians, 1789.

When
When joined to Alif, as in the second ba of the last example, the syllable appears as a double upright comma. See No. 71.—It is sometimes little more than a small turned stroke, as in bemebunank, No. 73; and it is often described like a heart, as in the upper figure of Hemeh, all, No. 78; also in Mibr, the Sun*, No. 84; or as a circle with a stroke passed through it, as in Beber, to all, every, &c. the middle figure, No. 42; and it is often described as a little circumflex: thus in Hemeh, all, the lowest figure, No. 78; and in Hemebu, like as, so, &c. No. 85.

It is frequently described by an open turn of the pen, as in the word Hind, India, No. 38. Of initial ba, when expressed by a turned figure or circumflex, I shall here remark that it often is brought so near to the lower part, or the whole so rounded, as to assume, in some instances, the appearance of the letter Ssad, irregularly expressed—(See under that letter) as in hemebu, like as, &c. No. 85.

When medial connected, in Talyk MSS. ba is generally written as in the words Bechesjum hai, No. 16; and Beber, to all, every, &c. the upper figure, 42: but it sometimes does not descend so low on the line, as in the lower-most figure of the same number.

* This word may be pronounced mohur, meer, &c. and has various significations accordingly; among others it means a gold coin, current in India, a seal, ring, love. See the note on Aftaub, in the next chapter.
MEDIAL connected ba, is sometimes expressed as the initial, thus in Hey bat, a vast desert, No. 86: when final, this letter is commonly described by a plain circle or figure of Nought, as in Padishah, a King, No. 13: and Ghemzeb, No. 44: this is the case when unconnected, and according to the Nisibi hand; but the Persians in their Tâlick manuscripts have deviated very much from the simplicity of that kind of writing, when this letter occurs in the end of a word, connected; for they frequently express it by a little curl of the pen: as in many of the foregoing examples, particularly Ancheh, No. 3: Cheb, No. 25: Seyab, No. 45: Abusteb, No. 64: Keb, No. 72: Wallah, No. 77. No. 103, &c. &c. From these examples it will appear how very abruptly a final ba is joined, sometimes, to another letter; and in the lower figure, No. 39: Sheh, for Shab, a King, it is almost confounded with the stroke of Sin.

Final ba is sometimes irregularly joined to letters, which are so prolonged as to involve in the extremity of their flourish, the little o, or circle that expresses ba*, as in Mandeh, remained, &c. No. 35: Chebreh, face, air, &c. No 36, and in Andub, grief, &c. No. 37.

In No. 78, three instances are given of initial and final ba in the word Hemeb all.

* Similar liberties have been taken by the Greek Scribes; thus in the combination (for it cannot be called a contraction) of the letters ro and omikron, in ομικρον; of ro and alpha in αλεξάρων.
To express ta, and in the feminines of some nouns, a final ba, with two points over, is frequently written as in the Niskhī hand.

Of the letter Ya.

When initial or medial, this letter is known by its two diacritical points below, which distinguish its stroke or body from B, P, T, N, &c. this body is sometimes rounded or lengthened at will, as in Besiaur, much, many, &c. No. 14: and Shiraz, the name of a city in Persia, No. 49. In some writings the medial connected ya is scarcely marked, unless by its points; as in the word Amecdum, my hope, No. 12.

When placed before Mim, medial or final, it is often described by a kind of curve or semicircular turn, but still known by its points below, as in Solyman, No. 47: and Teṣyum, No. 19: and in other combinations, as in Seemeen, silvered, of silver, &c. No. 87.

Of Ya final, the extremity is sometimes carried up straight and high, so as to appear like a final alif, as in Shukey, jollity, mirth, &c. No. 26; and this stroke is often brought so close to the opposite side of the letter, as to inclose nearly the whole space; thus in Goburbay, jewels, No. 71.

It is sometimes on the contrary, much separated, and the letter open at top, as in Bechebekhbay, to the eyes, &c. No.
Chap. II. PERSIAN MISCELLANIES.

No. 16: But in all it is to be remarked that the first or right hand stroke is generally higher above the line than the other, as in most of the examples before quoted; and in the following specimens.

As in the Arabian Nilkbi hand*, the tail of final ya is sometimes turned back; thus (with points in the word Sawky, a cup-bearer, water-carrier, No. 88; and (without points) as in Pefy, many, more, &c. No. 54: From this circumstance in many combinations, a word terminating as above, assumes frequently a very strange appearance, as in Geety, the world, No. 20: where although the points of medial and final ya are marked, the whole seems irregular and confused.—For the points see next chapter.

Final ya unconnected, is sometimes thrown above the other letters of a word, in a fanciful manner, as in Sadi, the name of a most celebrated Poet, No. 48; and the same word still more irregularly written in No. 89.

And it is often described as almost a straight line, drawn horizontally over the other letters of a word, with scarcely any turn at the beginning (which is to be observed in Sadi, No. 48) as in Pery-rooi, with the face of an angel or fairy, No. 90. For some other irregularities in the position of final

* Je (ya) finale interdum retrocedit, &c.—See "Wasmuth. Arab. Gr. p. 3." and the Alphabetum Arabicum of the learned Erpenius prefixed to his History of the Patriarch Joseph, from the Koran; 4to, 1617, Leyden.

G ya,
ya, and difficulties occasioned by the omission or misplacing of this letter’s diacritical points, I refer the reader to the two succeeding chapters and the engraved specimens.

Of **Lam-alif**.

In the Arabic and Persian Grammars, this compound character is generally placed at the end of the alphabet: it is, in fact, composed of *Lam*, in the hollow of whose curve or lower part, the letter *Alif* is inserted, as in the plain *Nisbi* hand. But this *Alif* is sometimes placed upright, and not in the hollow of *Lam*, as *Gulaib* Rosewater, No. 91; and it is often so blended with the turn of *Lam* as to appear like part of that letter, as in the word *Lateh*, a tulip, No 92.

But of this character, as of all the others, many examples, will be given in the succeeding specimens, and many irregularities and difficulties of combination explained, which

* So fond are the luxurious Persians of the Rose’s delightful odour, that they not only sprinkle most profusely in their apartments, the water distilled from its leaves, but having prepared it with cinnamon and sugar, they infuse it with the coffee, which they drink. The Rose of Shiraz is reckoned the most excellent of the East; and the essence of it highly esteemed even in the furthest parts of India; the scrapings of Sandal-wood are often added in distillation to the leaves of this flower; but the pure essential oil, or thick substance, which they call *Otta-gul*, or essence of Roses, is more precious than gold.—See "Kempfer’s Amenit. Exot.:' 374; the remarks on Shiraz, in page 26, &c. of this Essay, and some passages in the fifth and sixth chapter, have,
have, I am well aware, escaped me in this superficial analysis of the alphabet; and as the chief difficulties and inaccuracies of Persian writing are occasioned by the omission or false collocation of points, I have thrown together in the next chapter, such observations on them, as the perusal of several hundred original manuscripts has enabled me to make.
CHAPTER III.

OF THE DIACRITICAL POINTS.

It is almost unnecessary to inform the reader (supposed to be already acquainted with the Nifkhi, alphabet) that in the Arabic and Persian languages the points constitute an essential part of the letters, and that according to their situation and number, they distinguish one character from another; thus a little stroke, with one point over, is an $N$; with two, a $T$; with one point under, a $B$, &c. In this respect they differ from the points in the Hebrew language, where they supply the place of vowels, and govern the sense and pronunciation of words without affecting in the least the characters of which those letters are composed, as in the trite example 727 whose three letters continue invariably the same, whilst the word, according to the nature and number of vowel-points applied to it, may be pronounced no less than eight different ways, dabar, dobar, dibber, &c. and the sense accordingly changed*.

* See "Bayley's Entrance into the Sacred Language," p. x, Duod. Lond. 1732.
The importance of accuracy in the use of the Persian points is obvious, as any omission, confusion or misapplication of them may totally change the letters, and of course the words themselves. To such inaccuracies in rough copies, we may ascribe numberless errors, which, as I before said, (Chapter I.) have found their way into manuscripts very beautifully written, but which have been transcribed from those erroneous copies.

In books, however, very correctly transcribed, it is not unusual to omit totally the diacritical points of final ya, the form of that letter, if properly expressed, securing it in general from any mistake—but when hastily written in some combinations, and its points omitted, final ya, has often, at first sight, the appearance of a final sin; thus in Mahy, a fish, No. 83; and I have seen the word Shud, was, described as in the upper figure No. 39; without its points: but such irregularity is rarely to be found in any manuscripts, except those written in the Shekefteh hand.

Although the just number of points may be expressed, yet they are often so irregularly placed and thrown together, as to require from the beginner a minute analysis, with study and time, as in the words, "Aun aftaub ef," that is the sun, No. 93: here the point of fa is combined with those of medial ta, the ba, sin, and final ta are written over the first part of the word, and the point of ba placed at the end of all, nearly under the final ta. But the sense suggests the true letter, although the situation of that point gives to this character
racter the appearance of a final Bi, and the final ta, being furnished with its points, shews that if any be placed under it, they must belong to some other letter of the word—a little consideration will, therefore, prove that the point placed irregularly under final ta, can belong to no other letter than the ba, of Aftaub.

And though of final ya, the points are often omitted, yet those of that letter, initial or medial, cannot be left out, without reducing the reader to the necessity of supplying the equivocal body of that character with imaginary points, according to his conception of the sense, thus in No. 94, by adding points above and below, the figure may be made to spell, Sepeed, Sheneed, and many other combinations.

Here I shall observe that when two letters come together, whose points in Number are properly three, these generally affect the same mode of description, as the points over Shin, or under the letter pa, that is, as if within a triangle, or forming a kind of pyramid; thus in the word Aftaub *, the Sun,

* It may naturally be supposed, that the ancient Persians, to whom the sun was an object of religious veneration, had many names by which they expressed that glorious luminary. The name here given is one of those most generally used, and the word Mihr, (See note Chap. 2d) was principally applied to the sun as a sacred name. Of Mihr was compounded the name of Mihridad, whom Tacitus calls Meberdates, and the Greeks endeavouring to retain the aspiration in the first syllable, fyle Mithridates; in like manner they express the word Mihr by Mithra. According to a writer quoted by the learned Selden (De Diis Svis-Moloch) the Sun was also called in Persian Adad; and the celebrated Dr. Hyde, has enumerated many other epithets and titles, by which it was distinguished. See the Relig. Veter. Persarum."
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No. 17; also Aftadeh fallen, No. 22; and Nutvan, cannot, it is impossible, &c. No. 95. These are examples of letters whose points are above the line: but when they are below, the base of the triangle, if I may use the expression, is to be next the line, or the pyramid reversed; that is, two points parallel with the line, and one under, as this figure will best explain.

See also Biya, come, ho! bring thou, &c. No. 97, Peer, old, an elder, &c. No. 98, and Nos. 17, 22, and 95, as above. Among some hundred manuscripts which I have examined, there are but two in which this rule has not been observed, and even in those books the deviations from it were very rare, although written throughout with much coarseness and inaccuracy. But the three points are often described, having the two next the line, whether above it or below, blended together, as in Shinistad, the box-tree, No. 11. Inskeb, this night, No. 52; and Goft, he said, No. 62. Also, when below the line, as in Aşp, a horse, No. 18; Pery-roose, fairy-faced, or beautiful, No. 90.

In a Persian manuscript now before me, very coarsely written, I observe, that when the same letter occurs twice in one word, the transcriber has expressed the points belonging to those two letters, as if there was but one. Thus, in the word

Bulbul,
Bulbul, a nightingale*, one point below serves for the two ba's, as in this figure.

Also, in the word Shemsheer, a scymetar, or sword, where the points of one Shin are used for those of both, and the word is thus written

The points belonging to some single characters are often expressed by a little curled stroke, as those of Shin in Koosttels, flain, &c. No. 100, and Shud, was, No. 101: of Chim, in the word Chun, when, like as, &c. No. 102; and in Picheed, for the infinitive Picheedun, to associate with, to twitf, involve, &c. No. 99. But it is not only when three points come together, that they are thus confused and blended; we find, in some manuscripts, the two points of ta, ya, kaf, &c. expressed by a little figure, as in Nos. 86, 87, 88, and many others; and sometimes scarcely more than a single point to mark them, as in asf or esf, he is, &c. No. 4: Daugby, a wound or fear, No. 109.

The two points belonging to some letters, are often placed one perpendicularly over the other: as in یه، violent

* I have already mentioned this favourite of the Persians, in the introduction, and shall have occasion in the course of the following chapters, to quote some passages on the subject from the Eastern poets.
love, No. 59: *Kumaunet*, thy bow, No. 70; and *Hekyket*, truth, reality, No. 63.

The points are not always placed exactly over or under the characters to which they belong, as the reader must have already perceived in many of the examples, particularly that of *Ba* in *Bokhara;† a City, No. 8; of *Ta* in *Grify*, No. 21; of

* The word *Gumaun*, signifies an opinion, doubt, &c. and should be written with three points over the first letter to distinguish it from *Kumaun*, a bow.—"Sed Scriptores non-
 infamous proponunt ìfla tria puncta et ideo multoties oritur confusion, quia multa
 nomina inter se diversa scribuntur eodem modo, &c. &c."—See the old "Gramm.
 "Lingua Persica," by Father Ignatius.—Rome, 1661, 4to p. 7; where he quotes the
 word in question.

† Bokhara is the name of a celebrated city in Transoxania, or that country beyond the
 river Gilson, which the Persians also call the *Aub-i-Amù*, or waters of *Amù*; the city is
 surrounded by an immense wall, with seven gates, and contains a great number of hands-
 some edifices; its gardens are watered by the river *Sogd*, whence the Province has been
 styled *Sogdiana*; and it is celebrated as the birth place of many learned men, among
 whom *Avicenas* is the most eminent.—See the "Hist: Priorum Regum Pers: from
 Mirkond: of the ingenious Bernard de Jenisch, 4to Vienna, 1782—p. 148—9: where
 he quotes that couplet from the Sonnet of Hafiz, so well known by the beautiful transla-
 tion of Sir Wm Jones.

"Sweet Maid if thou wouldst charm my sight,
And bid these arms thy neck infold,
That rosy cheek, that lily hand,
Would give thy poet more delight
Than all Bokhara’s vaunted gold,
Than all the gems of Samarcand."

See Jones Pers. Grammar, p. 131, third edit. Lond. 1783, 4to; and his Asiatic Poems
Kha and ya in Zelekba, No. 27; of fu, in Firmuden, to command, No. 65; also in Hezret, majesty, &c. No. 57; where the point of Z zad is placed so much to the left of that letter as to seem belonging to the stroke of ta above it, which, if its own points had not been expressed, would thus become a final B: See also Imseeb, to night, No. 52.

Of the arbitrary manner of placing the points, frequent instances occur in the subjoined specimens: those of medial and final ya reversed, and of ta, in Geety, the world, No. 20. of sa and ta in Grify, No. 21: In the words “Az andisbeb dilesh, from the anxiety or thoughts of his heart, No. 103,—the points of medial Shin in Andisbeb, and of final Shin, in Dilesh, are placed over the dash of the latter; and those of ya in Andisbeb, under the middle of the body or dash of Shin in that word. The points are often placed so high above their letter, as to seem rather belonging to an upper line, or some other word, especially when the body of the letter is not strongly marked, as in Auncheb, No. 3: Zeleekba, No. 27; and the same irregularity may be found, when the points are below the line.

The stroke of some other letter often intervenes between the diacritical points, and the letter to which they belong; as in Sadi, No. 48, where the three first letters are between the final ya and its points; and in Aunkeb, he who, No. 104: where the point of Nun is thrown above the stroke of Caf, also
also in Buzi, play, sport, &c. No. 105, where the final ya reversed is between the point and the body of the letter za, and the points of ya, are placed to the left.

A point is sometimes so irregularly placed as to seem touching a letter to which it does not properly belong; as in the word Kbauk, earth, clay, &c. No. 106: and in Deft a Sadi, No. 107, the hand of Sadi, where the points of final ta in the first word, being described as blended together, are placed touching the stroke of the letter sin in Sadi.

When ya is the final letter of a word, and expressed by an irregular flourish (see under ya last chapter), the letter immediately preceding and connected with it, may be known by the situation of its point, if it be one of those letters which possess such a characteristic; for if the point be to the right, it is a ba, or some letter whose points are below the line, as in Jawabi, an answer, No. 108.

If the point be at the left, it belongs to one of those letters, whose point or points, we describe above the line, as in Daugby a mark, wound, scar, &c. No. 109; and in Mani, No. 110, the name of a famous Persian painter, and Herefiarch, who is called in our Ecclesiastical History Manes, and his followers Manicheans. By the Persians he is styled "Mani Nakbas," or "the painter*.”

* Of this ancient Artist's paintings, so celebrated by Poet Nezami, no vestiges have been discovered: equally an object of religious persecution to the Christian and Mahommetan.
The points in writings where the characters are large and clearly expressed, are not always round, but rather a kind of square, or lozenge.

I shall close this chapter by observing, that it is not unusual in many finely written MSS. to decorate some parts of a page, particularly ornamented writings, with a figure like that of three points, as in plate V. No. 5—But a little attention and habit will tell when those points are merely ornamental, and consequently superfluous.

metan Zealots, it can hardly be supposed that the works of this arch heretic would descend to the present day, through fifteen centuries, without any other injuries than those of time.—That they have totally perished is most probable: but that all the traditions concerning this impostor's skill in painting, are mere fictions, is an opinion I would not, by any means, hastily adopt, notwithstanding the gross anachronism, by which Nazami has introduced him into his history of Alexander, as contemporary with the Macedonian Prince. On the probable nature of those pictures, with which he is said to have decorated his Engelioon, or gospel, and Arzhent, his book or collection of drawings so often alluded to by Persian writers, I shall offer some observations in another place.

CHAPTER
CHAPTER IV.

MISCELLANEOUS OBSERVATIONS.

From the confused collocation of letters, and the irregular position or omission of points, we find in many Tâlik manuscripts, that not only whole sentences and lines, but also single words assume a very fantastic and uncommon appearance: as in the word Hafyl, gain, result, &c, No. 111: where the top Alif joins the lower part of the letter Ssad.

Also in Dilfereeb, alluring or charming the heart, No. 112, where the point of final ba, is most irregularly placed under the letter Lam, and the ya and final ba, thrown over the other letters, so that the point of fa seems to belong to the stroke of ba, ya, and the points of ya, are placed under the letter Lam.

Of a letter intervening between the points of another, and its proper body, some instances have been given in the last chapter, particularly No. 48 in Sadi: Aunkeh, No. 104; and the word Bazy, No. 105; from this circumstance, and the placing of Kafs, two points to the left, instead of over their proper character, the word Caf, No. 113, appears at first sight
fight a little difficult: It is the name of a fabulous mountain much celebrated in the Eastern Romances*.

From the nature of some letters, which hang from, or depend on each other in certain combinations, a word often seems nearly upright, or perpendicular, as in Hemchu, like as, so, &c. No. 85.

To fill up a space, and render all the lines of equal length, which the Persians much affect, particularly in writing poetry, they often divide or prolong a word in a very fanciful manner: thus in Hekayety a story, history, &c. No. 114; where a space is left between the syllables beka and yety, under which is drawn the reversed tail of final ya: and for the same purpose they often connect two letters by a long dash or flourish of the pen, which has in many instances the appearance of the letter fin as usually written in the Talik hand; thus in Heech, nothing.

* The mountain of Câf (which some suppose mount Tauris) is said to be the residence of a fabulous animal, an immense bird or Griffin called the Simurgh; there, notwithstanding the proverbial barrenness of this dreary mountain, the voracious monster is enabled to satisfy the calls of hunger; so great is the liberality of heaven to all its creatures. "The "Omnipotent," (says Sadi) spreadeth his table to such an extent, that even the Simurgh, in "the mountain of Câf, eateth his share." The original Persian lines are given in the "Asiatic Miscellany," No. 2, p. 242, Calcutta, 1789, 4to. and are as follows:—

"Chenaun pihen khân kerm keflerd
"Keh Simoorgh der Kaf keflmet khcord."

In my manuscript copy of the Bostan, (one which the celebrated Chardin brought from Persia,) instead of Kefimet, I find the word Rozaee, which we may translate, a daily allowance, from Roaz, a day.
no, never, &c. No. 115; where the final 

alm has but one point, (See under that letter, Chap. II. ) and in the word 

Mubeyia, arranged, prepared, &c. No. 116: where a long dash connects the ya with final Alif.

In the words Bi-basyl, thus written, (compounded of bi or bee, without, and bazyl, gain, resuit, advantage,) the ya which should be final in the first word, is irregularly joined to the kba of the next, and its points placed with the point of ba, while a long dash connects the kba with Alif in Hazyl.

And they sometimes fill up a line with little oblique strokes, as in Plate V. No. 6.

But on the other hand, when a line is crowded they often blend letters so as to create much seeming confusion; thus in the words Ghemmə ʃbək the pain or affliction of love, No. 117; the body of Ghain is made to serve also for that of ain which begins the word ʃbək, love: the point above, which constituted that character Ghain, being in imagination done away.

In the word Padʃab, a king, the alif and dal are irregularly joined at the top, (as those of Shim Shad, already mentioned, No. 11; Chap. II. Letter Dal) and the stroke of Shin in Shab, is brought through the former syllable Pad, which circumstance, with the absence of shin's diacritical points, gives the word a confused appearance, thus,
It is sometimes considered as ornamental to bring the flourish of one letter so far round as to touch that of another, though belonging to a different word, as in Kefbaty Noab*, the ship or ark of Noah, No. 118; where the tail of final ya, in the first word, is joined to that of final bha in Noab.

In the words Shudy gunje, thou wert a treasure, No. 119; the flourish of final ya in Shudy, not only touches, but is quite blended into the curve or tail of the final jin in Gung or Gunj, the point of jin is therefore placed in the hollow of that flourish, which constitutes final ya, and the points of this letter are altogether omitted, which circumstance increases the seeming difficulty of the whole combination.

As the Persians scarcely ever divide a word, by placing its parts in different lines, when too much crowded, they invariably write such parts of words above the line, never below, as in Aumedej, No. 9; Sadi, No. 48; Lashkurej, No. 50; Hezeret, No. 57; Aun astaubej, No. 93; and many others.

The name of Sadi having occurred three or four times in the course of this work, I shall here take occasion to mention, that the birth of this celebrated poet, happened at Shirauz, in the year of our Æra 1175; he was author of the Gulistan, or

* The story of Noah is related in the Koran, (of which the Seventy-first Chapter bears his name) but the Mahomedans have taken some liberties with the original narrative. The Ark, according to a Mufulman commentator, was twelve hundred cubits long, and six hundred broad. See "Savary's Coran, Vol. I. 245. Note, chapter of Hod.
جواب قسمت سوم نسبت به تصویر از اینجا: 

خواسته می‌شود با استفاده از روش‌های فیزیکی ممکن است با کمک این تصویر اطلاعات بیشتری به دست آوریم.

در اولین قسمت، می‌تواند با استفاده از روش‌های مختلف تحقیقی، اطلاعاتی بیشتری از تصویر به دست آید.

در نهایت، با استفاده از روش‌های تخصصی، ممکن است با کمک این تصویر اطلاعات بیشتری به دست آوریم.
Bed of Roses; the Boštan, or Fruit Garden; the Molamrat, or Rays of Light, and a large collection of odes and sonnets, alphabetically arranged in a Divan. The first of these works has been published with a Latin version by the learned Gentius*; in the German language by Olearius†; and by another person in French‡. Of the second, some partial extracts have appeared in the Asiatic Miscellany||. The third, is a manuscript extremely scarce, and from the Divan, which contains above a thousand beautiful poems, very few passages have yet found their way into print. Sadi was the author of fourteen or fifteen other works; but Mr. Le Bruyn, (see his Travels) must have been misinformed, when he learned, on visiting the poet’s tomb in 1705, that twenty Arabic volumes were still extant of his composition. I shall not here suppress, that there is also attributed to Sadi, (although I hope without foundation) a small

‡ This French version, which was probably made from the Latin or German translation before mentioned, is entitled, * Gulistan ou L’Empire des Roses, Traité des Mœurs des Rois; composé par Muḥadini Saadi, Prince des Poètes Persiens, Traduit du Perfan, par M. ***. Paris. 1737. Duodecimo.
|| Asiatic Miscellany, No. 2, p. 235, &c. Calcutta, 1789, Quarto, where part of the preface to, and a passage from the Boštan are given; of this work, some translations into French may be found in the travels of the Chevalier Chardin.

I collection
collection of short poetical compositions (see page 19,) inculcating lessons of the grossest sensuality, and breathing all the licentiousness of the most unchaste imagination. These in the manuscripts before me are inconsistently placed among the beautiful, moral, and sentimental distichs which follow our author's Divan; and in an Arabic introduction, he declares his repentance of having composed those indelicate verses, which, however, he excuses on account of their giving a relish to the other poems, "as salt is used in the seasoning of meat." and if one can allow any merit to such productions, it may be said of him as of Petronius, "that he wrote the most impure things "in the purest language*.”

An ingenious friend, whom I shall mention in the course of this Essay, when on the subject of eastern music, is in possession of a most valuable manuscript Treatise on that art, which from many circumstances he conjectures to be the work of Sadi; the language is Persian, and the subject treated in a scientific and masterly manner. Of this celebrated poet, the portrait was lately to be seen in a building near Shiraz,

* Since this passage was written, I have had an opportunity of inspecting the first volume of Sadi's works (printed at Calcutta in folio, 1791: in Persian, with an English preface, &c. by J. H. Harrington, Esq.) sent as a valuable present from Sir W. Jones, to the late Professors Schultens, in whose Library at Leyden, I was permitted to examine it: and I was sorry to find, that in the list there given of Sadi's works, the "Book of Impurities," is enumerated as authentic.
representing him as a venerable old man, with a long silver beard and flowing robes, holding in his right hand a crooked ivory staff, and in the other a charger of incense*. He lived to the advanced age of one hundred and sixteen, and his tomb is still visited with the respect due to classic ground, at a little distance from Shirauz, his native city.

But I return to my subject: it is not only parts of words that are thus placed above the line, sometimes two or three entire words are written over the former part of it. In the course of the annexed specimens, many instances are given of the confusion arising from this circumstance: but I shall here give a few examples of irregularities in the collocation of letters and words from manuscripts immediately before me.

In the word Gulaub, Rosewater, No. 91: final Ba is above the line, its stroke touching the Lam-Alif, and its point below, under the juncture of Gaf and Lam.

In Kasbgy, would to heaven! &c. No. 120; the two first letters, Caf and Alif are placed within the stroke of Shin above, and the reversed tail of final ya below: which hangs from the medial Gaf by a strange turn of the pen.

In the compound word Dilruba, ravisher of hearts, &c. No. 121, the ra and vaw are over the hook of Lam, and the

* See "Franklin's Tour from Bengal to Per sia, in the years 1786-87, p. 97, O'dame, London, 1790.

12 turn
turn of $Ba$ touches its extremity: the point of $ba$ is thrown to the left of the word.

In the words "'Por Kurdeh az aub,'" filled with water, No. 122: the final $ba$ is thrown over the other letters, and its point placed at the left extremity of all: whilst the orthographical mark Medda, belonging to the word $aub$, is placed over the stroke of final $ba$, and increases the confusion by appearing, in some respects, like another letter.

But it sometimes happens that in poetry, where the line is crowded towards the end, not only one row of letters or words is placed above the line, but frequently a third over the second, so as to form a very odd appearance, and not unfrequently create much confusion and difficulty: But one must always read upwards, beginning with the lowest line: as will be proved in some of the engraved specimens, and explained in the following chapters.

In "Herkes Sheneedy," every one heard, or was hearing, &c., No. 123, we find the words and letters ascend even to the fourth degree: the $Ha$ and $Ra$ are connected by a long dash; such as already has been mentioned; the word $Kejs$ is over them, and the two syllables "Sheneed," over that; the final $ya$ of $Sheneedy$ is above all; the points of medial $ya$, (which, as I before said, Chap. III. cannot be omitted) are placed in the hook of the letter $Sin$; and those of final $ya$ are not expressed.
In the words \textit{Jaumee-Shraub}, a cup of wine, No. 124: the letters \textit{Skin} and \textit{Ra} touch the upper parts of \textit{Alif} and final \textit{Mim} in \textit{Jaum}: the \textit{Alif} of \textit{Shraub} is placed by itself over the \textit{Sbr}, and still above that is the body of final \textit{Ba}, touching the top of \textit{Alif}: its point thrown under the left extremity.

Even the letters of a single word are thus placed above each other in many manuscripts, as in \textit{Dildar}, a sweet heart, a mistress, &c. No. 125: where the first \textit{D} is by itself on the lowest line; \textit{L} and connected \textit{D}, on the second line, \textit{Alif} over them, and above all the last letter \textit{Ra}.

From this circumstance it sometimes happens that the highest letter almost touches or seems to belong to the line above, and in other situations it is not unusual to run the stroke of some letters so high as to unite with that of another letter belonging to the line above. An instance of this occurs in a manuscript before me where the word \textit{Kefby}, a Ship, &c. is joined by the prolonged stroke of the letter \textit{Gaf}, to the tail of \textit{Ra} in \textit{birun}, out, &c. a word belonging to an upper-line. See No. 126.

From the improper connection of two words, by making initial or medial letters which should be final, or similar false combinations, some confusion frequently arises, as in the words \textit{"Dur een wakt"}, in this season, at this time, &c. No. 127; where the \textit{N} of \textit{een} (for \textit{aceen}, with \textit{Alif}) which ought to be final
final, is described as medial and connected with the \textit{Vaw} of \textit{Wakt}.

Also in \textit{Aun zemeen}, that land or country, No. 128; where, in like manner, the \textit{N} of \textit{aun}, which should be final, is initial, and connected with the \textit{Za} of \textit{Zemeen}. In the word \textit{Kbejal}, No. 96, we find the \textit{Alif} joined to the \textit{Lam}, improperly, by a stroke from the top of the former.

In some books, it is much affected to describe the strokes or flourishes of many letters as parallel with one another: thus, in the words \textit{Muger Keb}, unless that, &c. No. 129; and in the same number, \textit{Gur Kurd}, if he makes, does, &c. Also in No. 130; \textit{Az amber Serishteb}, formed or composed of ambergris\textsuperscript{*}, (spelt \textit{anbr}) where the point of \textit{Nun} is above the stroke of \textit{Sin} in \textit{Serishteb}, and the point of \textit{Ba} under the long dash which unites \textit{Ba} with \textit{Ra}: to this dash is described as parallel the stroke of \textit{Sin}.

And the reader will find another example in the words \textit{“Ez andishefs dilefs,”} before quoted, No. 103; And in \textit{Nakafs},

\* Of musk, camphire, ambergris, and similar fragrant substances, the Persians believe angels to be formed, and other creatures endued with uncommon purity of nature; thus the poets compliment their mistresses on the delightful odours which they diffuse; the aerial beings called \textit{Peries}, are supposed to exist on perfumes alone; and even of \textit{Paradise}, celestial fragrance is among the chief delights! The wine which the faithful are there to be indulged with, is sealed with musk; and some authors affirm, that should the lovely Houries but suffer one drop of their ambrosial spittle to fall upon this earth, no human sense could bear the exquisite poignancy of its perfume.
painting, &c. following a word which ends in Shin, I have seen the strokes laid parallel, and the points situated as in No. 131; where the three first points, (to the right) are those of Nun and Kaf in Nakash. The three points in the middle, are those of the lower Shin, belonging to some preceding word; and the three points at the left of all, are those of final Shin in Nakash. Also in the word Nedeedeh, not seen, &c. No. 132, the ya and dal are placed over the nun and dal of the former syllable.

The stroke of one letter is not unfrequently crossed through that of another, as in Lashkuresh, his army, No. 50; where Caf crosses the stroke of Shin final.

Also in the word "Bergirift," he takes up, &c. No. 133; where the stroke of Caf crosses the fa and ta final above. In the word Grift, before quoted, No. 74, the stroke of Caf reaches, but does not cross the fa or ta.

It is not unusual, to place in the hollow of letters, which possess a large curve or sweep, some others of the word or sentence; as Dureegh, alas! No. 134; where D and R are in the hollow of final Ghain, and the points of the letter ya, irregularly thrown below.

In Dilruba, before mentioned, No. 121; the Ra and Vaw are in the hook of Lam; and in Nakash, above quoted, No. 131, the curve of one final Shin is placed within that of another.

In the words Yek Gustar, one saying, speech, conversation, &c. No. 135; the letters Gfta, of the second word are written within
within the hook of the preceding Caf of Yek; the R of Guftar placed so as to appear part of the first word.

In No. 50, before quoted, the final Nun of Chun, contains that of the second word Men.

I before observed (in the second Chapter under the respective letters) that in many manuscripts, the letters Dal, Ra, and Vaw, are hastily written, and may be often, at first sight, mistaken one for another: it accordingly happens that from the accidental concurrence of words, principally composed of these letters, and the neglect of a proper distance between the words, some very strange and confused appearances result: we will, for example, suppose the words "Ora door awurd az doo rud," to be negligently written as in No. 136; where the confusion occasioned by the resemblance of the letters R, D, and Vaw, is increased by the turning of the lower part of unconnected Alif. (See that letter in the second Chapter.)

The same difficulty arises from the same cause in reading Hebrew; and many serious mistakes have been occasioned by the resemblance of the letters Beth and Caph, Daleth and Rezh, &c.*

And here I shall remark, that many letters of the Arabic alphabet, still retain, in some measure, the form of their originals in the parent Hebrew: we can easily trace the Daleth in

* Consult the various works of the learned Bochart, Hyde, Lud: de Dieu, Pere Simon, and others.
Chap. IV.] PERSIAN MISCELLANIES.

the more curved body of Dal: the same nearly of Refh and Ra: and the Zain as in the Vaw, with its broad head, has suffered very little alteration; and the three teeth of Sin and Shin, have only sunk into the indentures of the corresponding letters which bear the same names in the Nisbi alphabet: But this remark encroaches on the department of the Arabian Antiquary, and I return to my subject, the Graphical difficulties of Persian manuscripts.

In many fine writings, where several letters are expressed by mere hair-strokes, some combinations produce a very confused appearance, as in the words "Gulzar-e-Irem*," the Rose-bower, or garden of Irem, No. 137, where the point of Za touches the top of Lam, and the grammatical mark, which shews the former of two substantives to govern a genitive case, is placed between the words Gulzar† and Irem; and being like the letters Ra and Alif, expressed by a fine hair-stroke, occasions some confusion in the appearance of the whole.

* This garden or paradise of Irem, is frequently alluded to by the Mahometan poets; it is said to have been planted in Arabia Felix, by an ancient and very impious king, whom Mohammed in the Koran, speaks of with horror; this prince, wishing to be regarded as more than mortal, introduced all those who respected him as a Divinity, into this terrestrial paradise, where they enjoyed all that was delicious and capable of gratifying the senses.—See D'Herbelot Bibl. Orient. art. Iram.

† This mark gives the sound of e or i short, and answers to the Cefra of the Arabs.—See Jones's Persian Grammar, p. 10 and 18, and Richardson's Arabic Ditto, p. 12.

K. Also
Also in the words "Buzruk gurdaniden," to cause to become great, large, &c. No. 138; in which example the point of Za almost touches the oblique stroke of Caf, which is separated from its perpendicular one; (see Letter Gaf, or Caf, Chap. II.) and within its hook or hollow, the GRD of the second word Gerdaniden are placed: the Alif of this word under the Nyd, the points of ya being thrown under the Alif, and the final Nun above all.

As in some Arabic manuscripts, although the absence of points sufficiently distinguishes such letters as Hba, Sin, Ra, &c. yet the writer frequently places over these characters certain marks which denote that the absence of the points is not occasioned by his inaccuracy*: So in the Persian word Beroon, out, No. 139; left it should be thought that over the long dash between ya and ra any points ought properly to have been placed, a little mark or character is used for the same purpose as those above-mentioned in the Arabic writings: but as the most excellent Grammian Erpenius observes, such marks are seldom used in modern writings, and to be found only in manuscripts most accurately written†.—Of this description, indeed, is the manuscript from which the example is

† "Hæc tamen hodie raro et non nisi in accuratissimè Scriptis observantur."—Erpenii Gram. Arab. 7.
given: a beautiful copy of the celebrated Romance by the Poet Jâumi, intitled the "Loves of Joseph and Zeleekha"

From the carelessness of the writer, should any letters be forgotten or omitted, they are generally supplied either over or under the line, as near as possible to their proper places: thus in the phrase, "Cê arzoo daree?"—what desire hast thou? what do you want? &c. No. 140, in which the Ra and za of arzoo were forgotten, and afterwards written below the line, the point of za being placed above it; and the Ra of Daree, which had been omitted, is placed above the line, and over the Alif of that word.

MISTAKES are sometimes corrected as with us in hastily written manuscripts, by drawing several strokes across the erroneous word or passage, and referring by a mark (as given in Plate V. No. 1) to the margin, where the word or passage in question is correctly written.

Of two nouns substantive, the former governing a genitive case, is generally marked in well-written books, by the Arabic mark Kesra or Cefra, and known in pronunciation by a short kind of sound which may be expressed as a quick, e or ee or ei short*; as in Gulzar-e-Irem, before quoted, No. 137:

* Sir Wm Jones (Peri. Gram. p. 18) calls this Kesra a short e.—Mr Hadley in the Introduction to his Persian Vocabulary, page 17; express it by ee or ei;—and Mr Richardson, in the preface to his Dictionary, second vol. p. vi. seems to give the preference to a short; there are cases, I believe, in which it is best written by i short.
Dešt-a-Sādi, the hand of Sadi, No. 107; and in the line given in Plate VII. No. 1: in the words ḥarāb-i-Skander, the answer of Alexander: as the reader will find explained in the sixth chapter.

When two words come together composed of the same letters, but whose vowel-points are different, and consequently their meanings, it is usual in well-written manuscripts to mark the vowel points, and thereby assist in ascertaining the sense: for the three letters DRD, with Fatba, pronounced Derd, signify grief, pain, affliction, &c. The same letters marked with the vowel-point Damma, are pronounced Durd, and mean dregs, sediment, &c. I have chosen these words for an example because they occur in the engraved Specimen (frontispiece,) last line, the explanation of which the reader will find in the last chapter.

Characters answering to our periods, commas, full stops, &c. are unknown in Persian writings: the end of a line in verse, is sometimes marked, even though the sense be not complete, by little figures, of which, examples are given in the following plates. But in prose, especially where the sentence is quite finished, and a new subject perhaps commenced, no orthographical mark, or other character, is used to ascertain the sense, but the words probably are crowded on each other. To this general remark, however, I have met with one or two exceptions, which will be found in the explanation of Plate V. No.
No. 6; and No. 7, Chapter V. In the former number of which examples, the abrupt sense is marked by two little points or strokes; in the latter, by a vacant space left between the sentences.

The word *Allah*, God, and other Arabic words or sentences, occurring in Persian MSS. are frequently marked by their vowel points, and it is to be observed, that quotations from the Koran*, or other serious works in the Arabian language, are not only in general distinguished by their vowel-points and orthographical characters, but affect a more upright and square appearance than the Persian Tālik hand, and sometimes are written in the original Niškhi.

* It seems undecided among European writers, whether the article *al*, in Arabic, prefixed to the word *Koran* or *Coran*, should in our translations be omitted as redundant after the English article, or whether it should be retained and used with that, according to the practice of Herbelot, and other eminent Orientalists. Of this latter opinion, most of our modern English writers seem to be; yet, although I own, that from habit, both the eye and ear decide in favour of the article, and that in Latin, it may be used with elegance, I agree with those Orientalists who suppress it, the sense being perfectly complete without this repetition of the article. I was of this opinion long before I knew that it was supported by Monsieur Savary, who, in the preface to his French translation of the work in question, explains his reason for adopting it. Although custom had authorized and rendered familiar the use of the *al*, yet being a grammatical impropriety, he suppressed it, and thinking it never too late to divest one's self of ill founded prejudices, he writes the word, *Coran*. "Persuadé qu'il est toujours temps de s'affranchir du joug d'un usage mal-établi j'ai écrit, *le Coran*." Savary's Coran, 2 vols. Duodecimo. Amst. 1786. Page V.
Of the numerical figures and their various combinations into hundreds and thousands, I shall say but little; Sir William Jones, in his most admirable Grammar, p. 91, having rendered any remarks by me on that subject unnecessary. I have given in Plate V. No. 8; the Persian figures as written in a fair manuscript before me, because some little difference of form appears in them, particularly the 4 and 5, from those in the Grammar; and I shall only remark, that in most writings, where the word *Seh*, three, is expressed by letters, it is usual to place over the stroke of *Sin*, the numerical figure of 3, thus:

Marks of reference and characters, distinguishing poetry, are generally written in red ink; the most common are given in Plate V. No. 1; and explained in the next chapter.

By ascertaining the number of pages in a Persian book, and counting the lines in any one page, it is easy to discover the exact number of lines contained in the whole volume, as every page (except perhaps the first and last) is ruled with an equal number.

A catch-word at the bottom of the right-hand page, generally leads the reader to the beginning of the left, and this catch-word is often written obliquely, as in the engraved specimen, (Frontispiece,) see Chapter VII.

The pages are frequently ruled with golden lines, blue or red ink, &c. Verses are generally written in two columns, as described in Sir William Jones’s Grammar, 146; each couplet being
being divided equally, and each member of a couplet forming part of a column, as will appear in some of the specimens annexed; but two rows of couplets, that is, four columns, are found in many MSS. and each column, whether the page contains four, or only two, is generally separated from the next, by blue, red, or golden lines. The strokes of some letters are often found to exceed or encroach upon those lines, an instance is given in Plate VII. No. 5; Plate VIII. No. 1; and the Frontispiece.

Verses in four columns are to be read in the following order, from right to left:

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4 3 2 1
```

In some cases, such as a marginal quotation, want of room, &c. a distich or tetraetich, is often written, as with us, one line or member of a couplet over the other.

The transcribers generally conclude their work with the words, "Tummet tummam al kittaub, &c." the book is completely finished," frequently adding the author's name, with benedictions, the taurich,* or date, and often the titles of the

* Like the books printed among us in the early ages of the typographical art, the day and name of the month are often mentioned, and in some MSS. even the hour of the day or night on which the writing was finished, a custom probably borrowed from the Arabs, (see Cufri's Bibl: Arab: Hispana: Vol. I. pref. 7. Folio. 1760,) and perhaps from those Hispano-Arab authors, the practice of placing at the end of books, the date and printer's name, &c. was first introduced into Europe.
reigning prince; sometimes to fill up the last page, they place the letters, ta and mim, (forming the Arabic word Tumma, which is the same as Finis, or the end) in this manner:

not unfrequently omitting, as in the present example, the diacritical points of ta.

But as the various combinations and contractions of letters, their irregularities, and graphical difficulties, are merely the subject of this work, and exactly the same, whether comprised in one, two, or four columns, in lines oblique or horizontal, ornamented or plain, I shall not swell this volume to an unnecessary bulk, by a multiplicity of examples; but proceed in the next chapter to explain the engraved specimens, which will best illustrate the observations here miscellaneously thrown together.
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<tr>
<th>طبقه</th>
<th>صفحه</th>
<th>نوشته</th>
<th>توضیحات</th>
</tr>
</thead>
<tbody>
<tr>
<td>A42</td>
<td>1</td>
<td>نستعلیق سلطان سکندر بیگ</td>
<td>یکی از عناصر آلبوم بزرگ‌سایه است.</td>
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<td>2</td>
<td>نیستی که درمی‌آمده</td>
<td>گزارشی از سرودی است.</td>
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<td>A43</td>
<td>3</td>
<td>نیستی که درمی‌آمده</td>
<td>گزارشی از سرودی است.</td>
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<td>4</td>
<td>نیستی که درمی‌آمده</td>
<td>گزارشی از سرودی است.</td>
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<td>A44</td>
<td>5</td>
<td>نیستی که درمی‌آمده</td>
<td>گزارشی از سرودی است.</td>
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<td>A45</td>
<td>6</td>
<td>نیستی که درمی‌آمده</td>
<td>گزارشی از سرودی است.</td>
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<td>A46</td>
<td>7</td>
<td>نیستی که درمی‌آمده</td>
<td>گزارشی از سرودی است.</td>
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<td>A47</td>
<td>8</td>
<td>نیستی که درمی‌آمده</td>
<td>گزارشی از سرودی است.</td>
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<td>A48</td>
<td>9</td>
<td>نیستی که درمی‌آمده</td>
<td>گزارشی از سرودی است.</td>
</tr>
<tr>
<td>A49</td>
<td>10</td>
<td>نیستی که درمی‌آمده</td>
<td>گزارشی از سرودی است.</td>
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**کتاب‌شناسی:**
- خانه ملیه‌ای 1498 - 1794
- خانه هیگنر 1544 - 1209
CHAPTER V.

EXPLANATION OF THE MISCELLANEOUS SPECIMENS.

PLATE V. No. 1.

The seven upper characters in this number, and others which the reader will soon become acquainted with, are used as marks of reference or distinction, and the explanation of the passage referred to is generally found between the lines, or in the margin.

The four figures in the third line are most commonly written in red ink, and denote that a passage in verse is immediately to follow: of this an example is given in the next plate. The lowest figures of this number are used, even in books of prose, to fill up a line, lest a blank space should hurt the eye, and destroy the uniformity of the writing.

PLATE V. No. 2.

"Bismillahi 'a'rrabiman' ar'raheem," "In the name of God, the clement, and the merciful." This sentence, although Arabic, is prefixed to almost every book in the Persian language, whatever the subject of it may be; it is the commencement of the Fateha, or opening chapter of the Koran, and is placed at the head
head of every other Suret or chapter of that work, except one.* In this sentence it is to be remarked, that the particle b, in, expels the Alif of the word Ism, “a name,” and that the letter Sin, in that word, is prolonged by a long dash connecting it with b, and the final Mim. In this sentence alone, the Alif of Ism suffers an elision: in any other it should be expressed†. According to the original orthography, this sentence would be thus written:

"Bism allb alr-hmmn alr-hhym."

The second Lam in Allah, is expressed as very short, which I before remarked under that letter in the second Chapter: and the bha of the last word, is prolonged by a long dash to correspond with that of Sin in the first.

PLATE V. No. 3.

"Nisheftun-e-Sultaun Skander ber takht-i-padijsbaby bejan ce-i-padir
"kbood."

"The sitting of Prince Alexander on the royal throne, in the "place of his father."

This, and the two next numbers, are specimens of the manner in which the heads of chapters are usually written; in

* The ninth chapter; for this omission, the Mahometan doctors account, by saying, that as this sentence bespeaks mercy, it would be misplaced at the head of a chapter denouncing vengeance. See Savary’s Coran. Vol. I. p. 205.
† De particula b infuper notandum quod in pervulgata illa sententia, &c. &c. Wasmuth’s Arab. Grammar, p. 75.
the present example, the vowel-point Damma, giving the sound of \( o \) or \( u \), is placed over the first letter of Sultan; the diacritical points are generally blended together, and those of \( p \) in Padir, expressed by a turned figure, as mentioned in the third chapter, and given in Nos. 99, and 102, plate III. The remarks scattered through the foregoing chapters of this work, will enable the reader to decipher without any difficulty, the words of this example; but as an additional help, I shall give them here divested of vowels, and exactly according to the original orthography, viz:

"Nisfln Sltan Skndr br ikht padfbaby hjay pdr kbud."

**From** the Skander Nameh, one of the most celebrated Romances of the East, the example above given, has been extracted. This work contains the history of Alexander the Great, written in admirable poetry, by Nizâmi, who, to a great deal of Persian imagery and fable, has added, in this excellent poem, much curious historical matter, in some respects, founded on, and in others, widely differing from, the Greek and Latin histories of the Grecian prince. Of this work, as I before mentioned, I am fortunate enough to possess several fine copies; but two particularly valuable, from a multiplicity of notes, marginal, and written between the lines in a most minute
and elegant hand. Without the aid of the anonymous Persian commentators, many passages, I confess, would have still been to me extremely difficult and obscure; and it is hardly to be expected, that a mere European reader, without such assistance, could perfectly comprehend the frequent allusions of the poet, to remote history, and ancient Oriental mythology, or the variety of proper names that occur in almost every page, both of persons and places, and the terms used in speaking of painting, music, geography, &c. &c.

So very slight is the mention which M. D'Herbelot has made of this celebrated poet*, and so imperfect the list which he has given of his writings, in the Bibliothéque Orientale, that I am induced to believe it was the purpose of that excellent Orientalist to speak more fully of him, as of several other Persian authors, in some distinct work. He flourished in the sixth century of the Mahometan Æra†, and the following distich, from an elegy of Hafiz, (which accidentally presents itself in a beautiful manuscript copy of his Divan) is now, I believe, for the first time, adduced in print, as a testimony at once of our poet's excellence and antiquity:

* Bibli: Orient: Articles Nahlami and Nazami.
† The twelfth of the Christian Æra.
"Ze nez'imi Nezami keh cherkb'i kohen,
"Nedared chu o beech zeeba'e sikhun."

"THE poetry of Nezami, in the whole circle of ancient writers, has no
"equal for grace and elegance of language."

Of his works I have seen no correct lift; and although
I possess three copies, apparently perfect, (and one eminently
beautiful) yet I am still uncertain of the exact number of his
poems; one manuscript is entitled the "Five Treasures of
"Nezami," and contains so many distinct compositions: in each
of the other two are comprised six; but these do not corresp-
don with the lift given in Sir W. Jones's Persian Grammar
(141, 3d edition.)

In one place, already quoted, M. D'Herbelot mentions
three of this author's productions, and the same number in
another place; if all the works enumerated in these lifts are
genuine, and also those in my manuscripts, the number of
Nezami's Poems would amount to nine; yet among the
Desiderata in Eastern Literature, the late President of the
 Asiatic Society has mentioned a translation in prose, of
"The five Poems of Nezami*." That which I here particularly
speak of, I am induced from many circumstances to regard
as

* See Sir John Shore's discourse, delivered, May, 1794, to the Asiatic Society, at
Calcutta, the Presidency of which learned body he was called to on the death of Sir Wm.
Jones, whose virtues and learning are the subject of this just and eloquent eulogium.—
(European Magazine, April, 1795. Beside the poems enumerated in the lift of Nezami's
works
as an historic record of considerable authenticity; and I have not adopted this opinion merely because Nizâmi afferts, in the introduction to his work, that he had compiled it from the best and most ancient chronicles of the Hebrews, Greeks, and old Pahlavians*. But he skillfully rejects from his history of Alexander, many of those vain traditions, and idle fictions, which even the great Ferdufi, the father of Persian poetry, has admitted into his Shab Nameb, or “Book of Kings.” Thus having mentioned some extraordinary relations concerning his hero, Nezâmi condemns them as “tales which wanted confirmation, in the vanity of whose story there is no truth,”—“Guzaf-i-fekun’ra duruʃy nebud,” and acknowledging his obligations to the historians of Greece, and to the venerable Bard of Toos abovementioned, he regards as fabulous the prodigious circumstances which the former relate of the birth of Alexander, and rejects the tradition of Ferdufi, which by a strange confusion describes the Macedonian as son of Darâb the Persian king; and we find accordingly, that in the dying

works by Sir Wm. Jones, and Herbelot, a short and by no means interesting composition, is ascribed to him in a printed catalogue of Persian MSS. which I have lately seen; but after a close inspection, I have reason to believe that the learned and ingenious compiler of the list, has been mistaken in assigning that trifling production to the venerable author of the Skander Nameb.

* See Chap. 6th of this Essay, Plate vii. No. 4.

2 scene
scene of Darius, and his interview with Alexander, Nezami has suppressed the discovery that those monarchs were brothers, which in the Shab nameh gives an air of fable to the whole narration.

The historic poem of Nezami, therefore, must have escaped the ingenious Teixeira, who tells us that "the life and "actions of Alexander are celebrated as marvellous, by the "Persians, and described in many books, both in prose and "rhymer," &c.—yet that, "all those writers agree in asserting "that he was not the son of Philip*.

Copies of Nezami's work must have of late considerably multiplied, or it cannot have been that valuable history of Alexander, which, we are assured by a celebrated linguist, was so scarce, even among the Persians, about three centuries ago, that Andrew Corsaill, an intelligent foreigner, who travelled in the east, could never obtain a copy of it†.

* "La vida y hechos de Ascander Zurkhanehen," (for the Arabic word Zulkarnein)
  "de Alexandre, celebran los Paffios por maravillofos, y tienen escrito dellos muchos libros
  "en proza y en rima, llenos de excelentes conceptos y sententias," &c.—"Todos los
  "escritores Pafios acuerdan que Asccandr no fue hijo de Philipo, a quien ellos dizien

† See the "Thresor des Laceus," a very curious work, by Claude Duret, (p. 498.)
  
  "Vuerden, 1619, Quarto, where we read in his old French, that, "Andre Corsaill en fon
  "voyage aux Indes, afeure avoir veu entre les mains des Perfans saifiets, toute l' histoire
  "du grand Alexandre en langue Persiane de laquelle, comme de chose rare il ne feceut onc
  "en retirer une copie."
PERSIAN MISCELLANIES. [CHAP. V.

But I reserve for a future and more convenient occasion some remarks on the Skander Nameh, and a few extracts and translations from particular and interesting passages; and I proceed to explain the fourth specimen of Persian writing, given in the miscellaneous plate.

PLATE V. No. 4.

"Jung kirdun-i Ruslam ba Sohrāb, va koṭšāb šūden Sohraub az "dešt-e Ruslam."

"The making war (or fighting) of Ruslam with Sohraub, and "the killing of Sohraub by the hand of Ruslam,"

In this number I have given the title of a chapter from the celebrated Ṣahāb Nameh, or Book of Kings. The reader, who has perused with attention the preceding pages of this essay, will find no difficulty in deciphering this line, of which, as written in the original, the spelling is here given, viz.

"Jung krdn Rsłm ba Shrab v kšštš šdn Shrab az dšt Rsłm."

I shall only here observe, that in the first word of this example Jung (war) the point of medial Nun is separated from its letter by the intervening stroke of Gaf, and that the three last letters of Ruslam, at the end of the line, are placed above the Ra, and the final Ta of the preceding word Dešt, the hand.

5

THE
The work from which this example has been taken, is the most celebrated romance of the East, and has rendered immortal the name of its author, Firdusi of Toos, who is styled by orientalists, and well deserves the honourable title of, "The Persian Homer." It is a collection of the ancient traditions and Romantic stories of his country, containing in above sixty thousand couplets, a variety of heroic and amorous, historical and fabulous poems; a species of composition which has been always a favourite among the Persians, after whose example, probably, their Arabian neighbours became lovers of romance.*

It is certain, that above twelve centuries ago, in the days of Mohammed, the romantic story of Rustam, which is the subject of the present example, and similar tales, were popular in Persia: returning from which country, an Arabian merchant, Nasser ben Hareth, related them to his countrymen, and so delighted them by the narration of those fictitious adventures, that they became disgusted with the dull traditions of the Korân, and Nasser ben Hareth incurred the malediction of the prophet †.

* See the admirable "Oratio de Ingenio Arabum," by the late Professor H. A. Schultens, Leyden, 4to. 1788, p. 30. "— neque tam ex ingenio Arabico fluxit, "quam ex Persarum atque Indorum cultiore sapientia quae insigniter quoque adjuvit "naturalem ingenii proclivitatem ad fctiones et fabulas Romanenses."
Alluding to compositions of this nature, an ingenious writer, who resided among the Persians, informs us, that "they have romances of famous heroes and their deeds, among which are pleasant encounters, hunting, love-intrigues, banquettings, descriptions of flowers and delightful groves, 'emphatically set down," &c. &c. *

And as I shall have occasion in the course of this work to speak of the battle here mentioned, between Rusfâm and Sobraub, and other romantic Persian stories, I dismiss the subject for the present, and return to the discussion of manuscript difficulties.

Plate V. No. 5.

"Bekбаub ammedun Ensof aleybi ғaslам Zeleekbara, unbet suim ve "naum u mekaum oee daniften ve b'akel u boosb baz ammedun."

"The coming of Joseph, (may peace be with him) in a dream "to Zeleekha the third time, and her learning his name and condi-
"tion, and her return to reason and understanding."

The beautiful Zeleekha, whose amours with the patriarch Joseph, are celebrated by the Poet Jamî, was so distracted by the violence of her love as to lose all power of reason and recol-
lection, and remain deprived of her senses, till the appearance of the beloved youth, as above-mentioned, restored peace to

* Dr. Fryer's Travels, p. 369, folio, 1681.

5
her mind, and calmed the agitation of her soul. From a very fine copy of Jami’s poem, I have extracted the lines given in this Number, being the title of a chapter, written in blue ink, and ornamented with lines of gold, &c. and in the frontispiece is given the beginning of the same chapter, as a specimen of fine poetry, written in a correct and beautiful hand.

Of this title the letters of each word, are here inserted, according to the Persian original, viz.

"Bkhuab ámdn Yusf alyb álšam Zhykba’ranubt sum;"

"Vnam v mkam ny Darysh v bakt v bshb baz amdn;"

By the help of this mode of writing the Persian, it will be easy for the reader to analyze and explain to his own satisfaction the graphical difficulties of this passage. In the word Yusuf, of the first line, he will remark that the two points of ya are not situated under their proper letter, but thrown to the left under Sin, and that of fa final, in the same word, is placed over the middle of that character.

Under Alfalam are three points, which the reader will immediately perceive to be merely ornamental, and superfluous, and such as I before mentioned in the last page of Chapter the Third.

The points of ya in Zeleekbara, are not placed exactly under that letter, but rather under the Za and Lam, and in the word Nubet, the points of final ta are thrown over that of the

M 2

N, and
N, and the point of ba placed under the stroke of final ta, which gives it the appearance of a final ba.

In the second line the point of N in nam, is placed to the left of the Alif; and under the word Daniften, are three ornamental and superfluous points, like those above-mentioned under the word Alsalam; the D and Alif, are under the N and S, and the point of the initial N not placed over its proper letter, but to the left of it.

Of Kaf in Akl, the left point is placed over the Lam, the ba of hoof, is a little turn of the pen; and in the hollow of the Shin, are placed the Ba and Alif of Baz; the Medda of Aumedun, is situated over the Alif and Za of Baz, by which circumstance, the point of Za is inclosed between the two Alifs of Baz and Aumedun, its own letter, and the Medda above.

Titles and heads of chapters, as the reader will perceive by this, and the two preceding numbers, are written in a larger character, and generally in red, blue, or golden letters, and according to the subject, in one, two, or more lines.

I must here remark, the general accuracy of the Persians, who announce in the title of each chapter or section, its principal contents and subject. The negligence and inattention of the Arabian writers in this respect, are very serious defects, and strongly reprehended by a most learned Orientalist, in a passage, which, as it describes as well the faults of Persian as of Arabic manuscripts, I shall here insert, in the words of the author, "Nullus,
"Nullus, ut plurimum rerum index, nulla capitum summa, " (solemne Arabicis scriptis vitium) occurrir, explorandis, "enucleandisque sive in experienda multiplici, ambigua, intri- "cata scribendi forma; sive in literis vetustate ipsa caducis at- "que aciem fugientibus perspiciendis: adde vocales passim de- "ficientes, puncta diacritica per librariorum aut insecitiam aut "incuriam sêpius omiffa, vel male præfixa. Adde mendoza "vocabula, decurtatas sententias, corruptas vel dubie exaratas "vel omnino præteritas Numerorum notas, aliaque id genus "scripturarâ vitia que legendi atque intelligendi negotium quàm "difficilimum effèedere adeo ut vatem potius quam lectorem "et interpretem non semel agere sim coactus*."

PLATE V. No. 6.

"Mifl too nedeedeham—bedeedem."

(A fair one) "Like you I have not seen— I have seen," &c.

In this line, from a sonnet of the poet Sadi†, the abrupt conclusion of the sentence is marked by two little strokes of the pen, and a blank space is left between it, and the beginning of

* See the "Bibliotheca Arabico-Hispana, of the learned Cafiì, preface vi. Madrid, Folio, 1760, a most rare and valuable work, in two volumes, distributed only in presents by the Spanish Court.
† For some account of this celebrated poet and his works. See Chap. IV. p. 56, 57, &c.
another sentence, in which the lover declares that he had seen the loveliest fair one's of the earth, but none equal to the mistress whom he addresses.

**PLATE V. No. 7.**

"Mannend too admy der afak
"Memkin neboud——peri neeceedem."

"No human creature in this world
"Was ever equal to you——I have not seen a fairy."

This distich is, likewise, from the poet Sādi, and I give it as a rare instance of the conclusion of a sentence ascertained by a blank space left between it and that which follows. Its graphical difficulties are so few, that the lines written *ad literam*, will explain them.

"Mannd tu admy dr afak
"Mmkn nbud——pry ndylm."

**THE extraordinary degree of beauty which the Persians assign to the imaginary being called Peri, may be conceived from the extravagant compliment paid by the poet to his mistress, in the first sentence of this distich. Of the Peries I shall speak**
speak more fully in the next chapter, and I shall in this place
only observe, that so excessive in their admiration of beauty are
the amorous Persians, that those who possess it in an eminent
degree, are considered by them as something more than mortal.
Of this opinion is the celebrated poet Khosrû, in the beginning
of one of his sonnets, from the Divan, or collection of his
poems.

"Khosbaun gunaun meber keb az awlad-i Admy' end
"Hour' end ya ferishteb va ya ruab azem' end.

"Think not that beautiful damsels are of the human race:
"They are houries of Paradise, or angels, or superior spirits."

PLATE V. No. 8.

In this number are given the Persian numerical figures, as
I have found them described in several well-written books. I
have before remarked (page 70.) that when the word Seb,
three, is expressed by letters, the numerical character is gene-
 rally placed over the stroke of Sin. It is to be observed, that
the Persian numerical figures are to be read, as with us, from
left to right.

In the lower lines of this example are given, in Persian
figures, the dates of the last year, according to the Mahometan
and Christian Æras; or, as the latter is styled in Asia, "the "year of the Messiah*." 

PLATE V. No. 9.

"Nehy sad dasteh-e-reibaun peisb bulbul
"Nekhabed khaterefs juz nekhet-a-gul."

"You may place an hundred handfuls of fragrant herbs and flowers before "the nightingale:
"Yet he wishes not, in his constant heart, for more than the sweet breath "of his beloved rose."

IN this couplet from the poet Jami I have given an example of the fanciful manner in which the Persians often write

* An index of the corresponding years is prefixed to the second volume of Richardfon’s Arab. and Perf. Dictionary, calculated to the year 1900 of our æra, of the Hegira, 1318.

The learned Professor Tychsen has given some rules for those who wish to ascertain the year of the Hegira, corresponding with any particular year of the Christian æra. See his "Introduétio in Rem Numariam Muhammedanorum," Svo. Roftoch, 1794. p. 36.

I have before quoted this author, (p. 3.) whose knowledge of the Eastern languages is extensive; and his peculiar skill in deciphering the most ancient and difficult Arabic inscriptions, carved in the Cufic character, so ingenuously and honourably acknowledged by his learned antagonist, the Italian Abbè Affani, Professor of Oriental Languages at Pavia, in his letter of November, 1788, wherein he says, "Vi fiate un portento nel "decifrare cio che ad altri sémbrà indicifrabile. Vi fiate talmente addimettìcato colla "scrittura Cufìca che non vè alcuno che possa uguagliarvi." See p. 32. Appendix Interpr. Infin. Cufì. among the Quatuor Opuscula, &c. of Tychsen, before quoted, p. 3. Roftoch, 4to. 1794.
some striking passages, particularly in pages opposite to a miniature painting, or other embellishments. As this specimen requires some explanation, I shall endeavour to point out and remove its principal difficulties, by a minute analysis of every word, and enable the reader to ascertain the exact number and arrangement of the letters, by the following lines, in which the original spelling is adhered to.

"Nhy fd dfh ryhnn pyh blbl,
"Nkhuahd khatrh jz nkht gl."

In the first word Neby, the point of N, is not placed over its proper letter, and the final ya is without points; the Dal of Sad is little more than the termination of the thick stroke, connecting it with the preceding letter. See under Dal, in the second Chapter.

In Dojeb, the d is placed under the stroke of Sin, and the final ba expressed by a thick rounded turn of the pen, over which nearly, is placed the letter Ra, beginning the next word Reihun, where the reader will observe, that a long stroke serves for the body of ya, that its points alone distinguish it, and that these are rather placed under the bha. The Alif is a mere hair-stroke, and over the final Nun, are placed the two first letters of Peish; and the points of Shin in that word. Those of pa and ya, are thrown together under the stroke of Shin, and in

N

the
the curve of Shin, is placed the point of the initial Ba of Bulbul. The medial Ba of Bulbul, has its point close below it; but that of the initial Ba is placed in the hook of Shin, belonging to the preceding word.

The second line begins with Khabed, the negative particle N being prefixed, and for this particle, we find nothing more than a long hair-stroke, marked however by the diacritical point of Nun. That of Kha, is placed to the left of its proper letter, the Alif is a simple hair-stroke, the ba is a little reversed comma, joined to the final Dal by a turn of the pen. The point of Kha in Khatr, touches the top of Alif. The Ra is abruptly joined to the Ta, and the points of final Shin, are thrown over the first indenture of that letter.

The point of Jim in Juz, is placed in the hook of the preceding Shin of Khatersb, and the point of Za low down, and to the left side of the letter.

In the word Nekbet, the point of Nun, is not exactly over its letter, and the body of Caf, is expressed by a longer stroke than is usual, the upper or oblique stroke is a little inflected, and the lower part of the letter joined to the succeeding ba in a very sudden and abrupt manner. The ba runs into the final ta, by a turn of the pen.

The Gaf of the word Gul, is described as a small circle, adhering to the perpendicular stroke of Lam, with its oblique stroke proceeding from it.
THE excessive delight which the Persian nightingale derives from the enjoyment of the rose's fragrance, affords a thousand beautiful allusions and allegories to the eastern poets: In a line from one of the sonnets by the celebrated Sādi, he pays to his mistress the most delicate compliment that a Persian lover could express, by saying,

"Bulbul ar rosee tso keened tulb-e- Gul nekund*."

"Should the nightingale once behold thy beauteous face, he would no longer seek his beloved rose."

To account for this allegorical passion entertained by the nightingale for the rose, and which is the subject of so much beautiful imagery in Persian poetry, we must consider that the plaintive voice of that sweet bird, is first heard at the same season of the year in which the rose begins to blow; by a natural association of ideas, they are therefore connected as the constant and inseparable attendants of the spring. It is probable too, that the nightingale's favourite retreat may be the rose garden, and the leaves of that flower occasionally his food: but it is certain that he is delighted with its smell, and

* The word in this line which I have here written ar, according to the Persian orthography, is a contraction of agur if; mostly used in poetry.
sometimes indulges in the fragrant luxury (if I may be allowed the expression) to such excess, as to fall from the branch, intoxicated and helpless, to the ground.*

PLATE VI. No. 1.

"Chuan cheb haddoo ajz keftend—Nuzim—
"Bedil goft Rustam keb imrooce jaun;"
:"Bemanned bemen zendebam jazaadaun'—
:"Hemidoon bedil goft Dicz-i-sepeed,
:"Keh az jaun-e sbiren sbudem na'aunneed."—

"Chun ber doo as gufsty giristun hail sbunden sbaty derung
"Nemunden; Rustam deed keb az khoon-a-Dive roze-e-zemeen gil
"sbud.

In these lines I have given the words, (though not arranged in the same order as those in the engraved specimen) of a passage from a Persian manuscript, describing the single combat of the celebrated Rustam, with his very formidable antagonist, the Dive, or Dew-Sepeed; they fought with unre-

* See Jones's Remarks on this subject and a beautiful passage from the Shah Nameh of Ferdufi, in his Latin Commentaries on Asiatic poetry, p. 140, &c.

See also the Religio Vetrorum Persarum of the most learned Hyde, p. 342. (Oxf. 1700)
"Ceterum in Oriente Luscinia Rofas odorari solent, à rofa ad rofae volando et
"odorando,donec planè inebrietur et cadant, ita ut a quovis capiantur," &c. &c.
Plate VI.

(Translation)

1. 

2. 

3. 

(Continued)

(End of page)
mitting fury for a considerable time,—"So that" to use the words of the specimen: "They both became weary and faint."

"Poetry"—"In his heart (to himself) said Rustam, Oh that this day my life, may remain with me, and I shall surely live for ever!"—At the same time the Dive-Sepeed said within himself, "Alas! I have no hope of saving my precious life."—When after a long and dreadful struggle they paused for a while, Rustam perceived, that from the blood of his adversary, the earth was stained with purple, or that the face of the earth had assumed the colour of roses."

TO render the deciphering of the original as easy as possible to the beginner, I shall here give the Persian words, placed exactly in the order of the engraved specimen, and as in that divested of their vowels:

1. "Chnanch hr du ajz kftnd—NZM—bdl gft Rfm kh amruz jan :: bmand
2. "binn zndham javdan :: hmydun bll gft dyv spyd :: kh az jan
3. "shyryn shdm naamyd :: chun hr du az ghty grftn
4. "hayl shnd fnty drnk nmudnd Rfm dyd kh az khun
5. "dyv ruy zmyn gl fhd."

The writing of this specimen, although sufficiently accurate, is far from being elegant: the points of the two Chims in the
the first word are confused, as are those of Pa and Ya, in *Sepeed*, (second line.) The reader will perceive, that throughout the whole example, final Ya is destitute of points. In the word *Rustam*, which occurs both in the first and fourth lines, the indented stroke of Sin is brought above the Ra. In the last word (*Bemaned*) of the first line, as in the first word (*Bemen*) of the second, the initial Ba is to be known by little more than its point. In the third line, the letters Shin, Ya, and Ra, of *Shireen*, are run abruptly one into another; and the last word of that line, the Ra, proceeds in almost a straight line from the lower part of Gaf.

This, and the two other examples given in the same plate, are from manuscripts written in the coarse and hafty manner of the Indian Munfhees: the reader must not expect, therefore, in such writings, to have his eye delighted with graceful flourishes, minute hair-strokes, or elegant combinations.

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Among the most celebrated romances of the East, whether founded on history or fable, the *Shdb-nameh*, or Book of Kings, which unites both, is justly esteemed the first: and has gained the same degree of fame to its immortal author, *Ferdoofi* (or *Firdausi*) among the Persians, as the composition of the *Odyssey* and *Iliad*, has done for Homer among the Greeks.
Chap. V.] PERSIAN MISCELLANIES.

Greeks*. Like these, the Persian poem describes kings and heroes, protected or persecuted by superhuman powers: relates the adventures of personages who never existed but in the poet's imagination: and of others whose existence is dubious, though not improbable. The 

* For antedotes of Ferdusi, See the "Anthologia Persica," p. 80, &c. 4to. Vienna, 1778; and, "Champion's Poetical Translation of Part of the Shah Nameh," 4to. 1791.

female,
female, gentle, amiable, and beautiful: their enemies, the Dives, all males, cruel, wicked, and of the most hideous aspect.

But I find that the idea of Dive, or Dew, is very vague, even among the Persians, as indeed must ever be the case where poetic fancy can add properties and attributes at will. In a manuscript before me, which mentions the Ghul (or species of daemon, supposed to dwell in deserts, or church-yards, and to devour men and beasts) under that word some Persian annotator has written Dive, as synonymous, or rather, as the word in Persian approaching nearest to the sense of the former, which is Arabic.

And the poet Nizami, in the beginning of his Skander Nameh, implores the divine protection against the Dive, or Dew; as it were the great Dive, which a marginal note explains by Shēetaun, Satan, or the Devil. This word is Arabic, from the Hebrew שְׁתָאָן the proper Persian name being Aberimān, for which the word Dive is now generally used.

* The idea which the Aftatics entertain of those imaginary beings, is very plainly expressed in the following description of their painted representations. "At Lahor in the Mogul's Palace, pictures of Dews or Dives, intermixt in most ugly shapes, with long horns, staring eyes, shagge hair, great fangs, ugly paws, long tailes, with such horrible disformity and deformity, that I wonder the poore women are not frightened therewith."—See William Finch's Observations, &c. in Purchas's Pilgrims, Vol. I. 433. in 5 vols. folio. 1625.

The manuscript from which I have extracted the specimen in question, is an abridgement of the great *Shah Nameh*, by Ferduši; a work written entirely in verse, but here abridged in prose, with passages of the original poetry occasionally interspersed.

The combatants *Rūslam*, and the *Dīve Sepēd*, or White Dive, had fought for a considerable time, with nearly equal success; for we read in this passage, that weary and exhausted they suspended their blows, and each within himself despaired of escaping from his adversary's sword: "If he could survive "that day, the Persian warrior would consider himself as im- "mortal,"—and the Demon despaired of saving his "sweet "life*. Of this, the hero *Rūslam*, soon deprived him, for seeing the ground stained by the blood that gushed in torrents from the monster's wounds, he rushed on him with confidence and renewed vigour, flung him to the earth, and tore his ma- lignant heart from the mutilated and hideous corpse: this combat is the subject of a painting, which lately ornamented the entrance into a public building at Shirazuž†.

* A Grecian hero, in nearly the same predicament, uses a similar expression: the *Ilias* Shireen of Ferduši, is the *φιλων ἄνθης* of Homer, in the speech of Hecstor, who had almost expired, in consequence of a wound received from Ajax. *Iliad*, B. 15, 251.

† "At the door of the Ark, is a painting done in very lively colours, representing the "combat between the celebrated Persian hero *Rūslam* and *Dīve Sepēd* or the *White Dīve*. "The story is taken from Ferduši's *Shah Nameh*, and the figures are at full length, but "ill proportioned." *Franklin's Tour from Bengal to Perſia*, p. 55. Lond. 8vo. 1790.
Of the many romantic stories concerning Rûfûlam, it is highly probable that some historic facts have been the foundation, though the authentic records of them cannot now be found, or if they still exist, must remain unexplained, till a key be discovered to the Persepolitan inscriptions. His fame, as an extraordinary hero, was celebrated in the Romances of Persia, (as I before mentioned, p. 81,) above twelve centuries ago; he is supposed by some, to have been contemporary with Artaxerxes, or Ahazuerus; his tomb is still shewn to travellers, and tradition has affixed his name to a gigantic figure cut in stone, near the ruins of ancient Persepolis, now called Chehelmandr, or the "Forty Pillars."—And near the city of Shirauz, is an immense quadrangular monument, in commemoration of Rûfûlam's victorious combat with the Deev Sepeed, or White Demon*.

* This is the Kilaût-i Deev Sepeed, or Castle of the White Giant, which Father Angelo, in his Gazophylacium Persicum, p. 127, declares to have been the most venerable monument of antiquity, which he had seen in Persia, "Antiquita la più augusta ch'habbi is veduto in Persia:" built, according to tradition, on the spot where the Demon fell, by whom, probably, is typified some cruel and powerful tyrant, whom Rûfûlam opposed and conquered. Gazoph: Persic: Folio, Amsterdam, 1684.
PLATE VI. No. 2.

"Jaihoon befatha nam e rudi est der Balkh, zwa der bedyz aumedebest kheb chebar jazwy az bebisht forud aumedend, Jaihoon, va Shaiboon, va Dejleh, va Forat, kheb der Cufeh est."

"Jaihoon, with the orthographical mark Fatha, is the name of a river in Balkh: (Transoxania or Chorasan) and it is traditionally said that four streams descend from Paradise: the "Jaihoon, the Shaiboon, the Dejleh, and the Euphrates, which is "in Cusa, or Chaldea."

This specimen is given from a Ferhung, or Persian Dictionary, (article Jaihoon) and will serve to shew how proper names are distinguished in such works. Over the word Jaihoon, Shaiboon, Dejleh, and Forat, are placed those marks of distinction, already mentioned in the explanation of Plate V. No. 10.—

A mark of the same kind is also placed over the beginning of one sentence, and after the end of another in the second line.—

The words in the original order and orthography, are thus:

1. "Jybhun kftbh nam
2. "Rudisf dr Blk u dr bbdys amdb est kb cbhar "Juy az
3. "Bbisht frud amand Jybhun u Shybhun u Djih u Forat kb dr Kusbofi:"

O 2
In the first word of this example, the reader will observe, that the body of 

*bba*, comes between the letter *ya*, and its dia-

critical points: in the word *Befatha*, the points of *ta* are ra-

er placed over the final *bba*. In the second line the *ya* of *ru-

dy est* has not its points placed exactly under it; and the point of *Ba* in *Balkh*, is within the hollow of final *Kba*; the points of *bba* in *bedys* are not exactly under that letter, and the *Alif* of *Afs* is below the *Sin* and *Ta*. The point of *Chim*, in *Chebar*, (for three points) is placed very low, and the *ba* ex-

pressed by a kind of upright comma; the point of *Jim* in *Juwy*, seems rather to belong to the *Vaw*. In the third line, the last syllable of *Amedand*, is placed at a distance from the former part of the word; the final *Nun* of *Shiboon*, has its point thrown above it; the final *ba* in *Dejelb*, as in the word *Keb*, both in the second and third line, is expressed by a short turn of the pen, also in *Cufebo*; the last word *Afs* is divided, and the *Sin* and *Ta* thrown above the line. In Persian Lexicons, the article or word to be looked for is written in red ink.

IN this specimen of Persian definition, we find the names of four very celebrated rivers, of which the *Jaiboon*, or *Gibon*, (the *Oxus,*) is the first in order. It rises in the Province of Sog-

diana,
Chap. V.] PERSIAN MISCELLANIES.

diana, among the mountains of Imaus, which separate Irâun, or Persia, from Turâun, the country of the ancient Scythians. This River is also called Amî, by the Asiatics, and Bâtros, by the Greek and Roman writers, probably from Bokhara, a city and province which it bounds*.

The waters of this famous River fall into the Caspian or Hircanian Sea, which, from the bordering countries, has been called by the Persians, "The Sea of Khorassan, or of Gilaûn—Deriya-i-Gilauni."

Among his other titles, the Persian Emperor styled himself "Lord of the four Rivers of Paradise, which an ingenious traveller, (Sir Thomas Herbert, p. 225,) explains by "Euphrates, Tigris, Araxes, and Indus;" although in another place, (p. 243,) he acknowledges his uncertainty, whether these were the streams that watered that happy garden; that the Euphrates and Tigris, were the principal rivers of the terrestrial Paradise, is allowed by all writers. The Žiboon, or Oxus, as we have just seen, is supposed by some to have its source there, but as to the river Shiûn, as written in the

* The most accurate and ingenious Geographer of the present day, is not, however, of opinion that the modern Bokhara is the Bactria of the Ancients: That it is supposed so, he considers, like many other prevailing notions, as a geographical misconception.—See Rennel’s Memoir of a Map of Hindoostan, P. 199. Second Edition. Quarto, London. 1792.
specimen, I must confess my ignorance. I cannot affirm that it means the Araxes, which rises in Armenia, to the West of the Caspian Sea; and I should rather imagine that the points over the first letter were superfluous, and that it signifies the Siboon, or ancient Jaxartes, between which, and the lower part of the courses of the Jihoon, or Oxus, lies that country called Transoxania formerly, and by the modern Asiatics, Maxer-ul Neber, "The Land beyond the River."

But so little has been done on the geography of those countries, and so ignorant are we still of the exact situation of the rivers which we speak of, that a most learned writer takes particular occasion to remark the peculiar obscurity which yet hangs about them*; and even the celebrated Orientalist, M. D. Herbelot, only tells us, that perhaps ("peut-être") the Siboon, "is only another name for that river, which the Ancients called Jaxartes, and the Arabs write Siboon†."

Of the river Tigris, so celebrated by the Greek and Latin writers, the ancient name is no longer used, and it is now called

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* "De Araxe—Magnam et hie fluvios Geographiae obscuritatem adulator, dam diversis adeo locis describitur, &c."

† "De Oxu et Jaxarte; Nufquam major est Geographia obscuritas et ignorantia quam in tractu qui mare five lacum et regnum Sinense interjacet."—See pp. 541, and 544, of J. Voglius's Notes on Pomponius Mela. 8vo. Leyden. 1722.

‡ Biblioth. Orient. Art. "Scheikhouan;" "C'est peut-être le nom de la même Rivière que les Arabes appellent autrement Sibon, &c."

Dejleh;
Dejleh; the etymology of the former is traced to the Persian word Teer an arrow, which the river, from its velocity, was said to resemble*. To this word the Greeks (according to their usual custom of adapting to their own idiom, all foreign, or as they style them barbarous, words) added the common termination of the nominative case is, and the interpolation of the Greek gamma may be accounted for by the probable gutturality of pronunciation with which the Persians uttered the letter R.†

The rapidity of this river’s course is alluded to by Sadi, in an elegy which has been published with a Latin translation. “The fame of my verses,” says the prophetic poet, “shall spread over the world with greater impetuosity than the current of the Tigris‡;” and the river Dejleh is celebrated in a particular chapter of a most excellent Geographical poem by Khacani.§

* “Tigris a celeritate quæ defuit, Tigris nomen inditum est quia Persica lingua Tigrim sagittam appellant. Quint. Curt.—See the various notes of Popma, Cellarius, Locceni, and other learned critics in Snakenberg’s most excellent edition of Quint. Curtius, 4to, 1724, lib. 4, cap. 9, 255.

† A guttural pronunciation of several letters, scarcely to be attained by foreigners, is a striking characteristic of all the Eastern languages; the letter ghain, in particular, approaches in some inflections to the roughness of a croaking R.—See Richardson’s Arab. and Pers. Dict. Vol. II. p. 6.

‡ The original is given in the Anthologia Persica, p. 50, 4to. Vienna, 1788.

§ The “Tabjet al Irakein,” a fine description in verse of the two Iraks, Arabian and Persian Provinces,—See particularly the chapter intituled “Der Suffet-i-Dejleh bezeret’e Bagdad.”
The ancient Medes as well as Persians (according to Pliny) called an arrow Tigris, and a learned commentator on Plutarch contends that this is properly a Medic, not a Persian word; but the two nations are confounded by most authors, on account of their vicinity. Yet, though all ancient writers agree, that the name, whether Medic or Persian, was imposed as expressive of the rapidity of this river’s current, we find one traveller who calls them all in question, and affirms, that its stream is less swift, even than that of the Euphrates.

"On the banks of the Dejleb, "am I fallen," (says the plaintive poet Jamî) "unfriended, and remote from any habitation, whilst a torrent of tears, like that of the rapid stream, "flows from my eyes." This river, from its conflux with the Euphrates, may be said to water the plains of Babylon, and I could never read the above-mentioned passage, in the original

* "Plin. VI. 27, and Mauflacus in Not: ad Plut. de Flum.
† "Pietro della Valle, Epist. 17.
‡ The poet Jamî, dwells with much feeling on his sufferings in this place, for he repeats, in nearly the same words, the passage above given, in two poems of his Divaûn, and, I believe in others,—

"Ber kunar-i Dejleb am auffteb, dur az khan u maun,
"Wa az doo derdah Dejleb-i khoon der kunar mehna rivân."

And one of his Gazels, or Sonnets, thus begins:

"Ber kunar-i Dejleb dur az yar va mebjar as dyar,
"Darem as efoh-i chekur gozun Dejleb-i khoon der kunar."

Persian
Persian, without recollecting the beautiful beginning of that fine Hebrew psalm or elegy, composed in a similar forlorn situation, and expressive of the same feelings.

From the original Chaldaic name נ- The Greeks have formed their corrupt Ἐορατις; for it is vain to seek the etymology of this word in a Greek compound.† The Persians and Arabians still call the river by its ancient Hebrew name, which they write, as in the engraved specimen Frât.

The celebrated current of the Euphrates, was divided, according to the Arabian geographer, whom Bochart follows‡, into five channels or branches, one of which led to Cufâ in Chaldea; and on the banks of another, was feated the

* "By the waters of Babylon we sat down and wept, &c. &c.—Psalm cxxxvii.

The beginning of Goldsmith's "Traveller" will also recur to one's mind, on reading the Persian passage:

"Remote, unfriended, melancholy, flow,
"Or by the lazy Scheld, or wandering Po," &c.

† Thus Pliny would derive it from Ἐοραμῖς, ηρίζει, because, in its sluggishness, this river fertilized the soil, and thereby delighted the inhabitants of the adjacent plains. Derivations of this kind, are spoken of thus by the learned Selden—(Diis Syris, Afterth) "Multo magis enim nugantur Greculi."—"Sua in lingua origines hujusmodi ridicule quærentes"—and by another learned Orientalist, Relandus, (in his "Dissert. de vet. ling. "Perf: article Paradisi"—"Ridiculi sunt Græci qui Paradisi eymon ex suo sermone ducent"—Yet Pliny's derivation seems borrowed from the more direct radix of the Hebrew name ו- fructum ferre, &c.

‡ Geographia Sacra Phalet. 38.—Cadomi, folio, 1646.
"Golden Babylon"* once the proud mistress of the eastern world, being the capital of the Assyrian monarchy, which comprehended Syria, Mesopotamia, Chaldea, Persia; in short, except India, all the great nations of western Asia.

On the banks of those celebrated streams, the נַּהֲרֹת בֵּבָל Neheroth Babel, or "Rivers of Babylon," of the royal Psalmist, the persecuted Jews hung up their useless harps, nor would gratify "those who had led them captive into the strange land with melody, or with a song†." Those banks were so thickly planted with willow trees, as the learned Bochart informs us, that the country of Babylon was thence styled "The Vale of Willows‡" and on those trees were suspended the neglected and unstrung lyres of the captive Hebrews.

At Babylon, probably, the ancient Persians learned the arts of magic incantation from the conquered Chaldeans§. The witchcraft of Babel is mentioned in the Korân, and alluded to by numberless Arabian and Persian writers; and to the Epoch of the Babylonian conquest, we may trace the multitude of Chaldaic words, that are to be found in the Pahlavi, or ancient language of Persia.

In the arrangement and names of the Rivers, as given in the engraved Specimen, we find a considerable deviation from

* "Βασιλικόν τελειωτος,"—Æschyl. Persæ. † Psalm cxxxvii.
† Geogr. Sacr. Phaleg. 40. ‡ See Potter’s note to Æschylus’s Persians.
the Mosaisc account of Paradise, or at least, the Hebrew names must have lost their original signification, or, as is generally supposed, the Septuagint have been mistaken, in making Pison, to be the River Ganges, and Gibon, the Nile. But indeed, so vague is the knowledge we have of the terrestrial Paradise, that although most writers agree, in supposing its situation to have been at the conflux of the Tigris and Euphrates, yet some have supposed it placed in Arabia Felix (as St. Augustine,) others near the North Pole, in Egypt, &c. &c. The four rivers mentioned by Moses, which descended from it, were the Pison, the Gibon, the Hiddekel, and the Euphrates; yet the learned Milton was conscious of the uncertainty attending a particular description of those rivers, and the countries through which they flow, when, in the fourth book of his "Paradise Lost," he wisely contents himself with mention of the four streams, "whereof needs no account."

That the Nile was one of those rivers, seems to have been formerly a popular notion. I shall quote here a passage from an ancient Pilgrim's Journal, who travelled in the Holy Land, about the year 1400, the original manuscript of which is preserved in the Cottonian Library.

"In Egypt is a City faire
In Egipt is a Citie faire
That hight Maffar or else Kare,*

* Cairo, or Misr, the capital of Egypt, of which the Arabic name, (from the Hebrew) is still Misr.
"In the which many churches bee,
"And soon is of our Lady—
"De Columba calleth hit is
"And sent Barbara beriet there is
"There is a water of great price
"That cometh out of Paradise,
"The which is calleth Nilus
"Men of that land thei saie thuse
"Also there is a great Gardeyn
"Where that the Bawm groeth in," &c. *

That four rivers had their sources in Paradise or Eden has also been a Rabbinical opinion: but they are described as very different from any of the rivers before mentioned—"thence" (says a Jewish author, speaking of Paradise) "flow four streams, to wit, of milk, of wine, of balsam, and of honey." † The rivers described by Moses, a celebrated Orientalist believes to be the Phasis, Araxes, Tigris, and Euphrates, among whose sources in Armenia, he supposes the earthly paradise to have been situated; according to Milton it was placed on the banks of the Tigris; and his learned

† The words of this Rabbinical writer are, in the original Hebrew,

See Dav : Millii Dissert. de Mahamedismo ante Mohamedem. p. 89, 4to, Leyden, 1743.
‡ Relandi Dissert. de Situ Paradisi Terrefiris, p. 4.
commentator (Newton) is of opinion that the united currents of that river, and the Euphrates, in the words of the poet,

"Now divided into four main streams,
"Run diverse, watering many a famous realm," &c.
"Rolling on orient pearls and sands of gold."—
Par. Loft, B. 4, 233.

But as a farther pursuit of antiquities would seduce me from my original plan, and encroach on the subject of a future publication: for accounts of Egypt, Assyria, and Persia, I refer the reader to those authors, who have treated of their ancient history: to Herodotus particularly for the description of Old Babylon's extent and splendour; and to the learned President of the Asiatic Society, for Remarks on the Chaldaic Words, found in the Sanscrit and Persian languages*.

And I shall close my observations on this specimen, by remarking the extreme respect and veneration in which great rivers have been held by all nations†. The Nile, whose

* See "Sir Wm. Jones's Anniversary Discourse, 1789."—Asiatic Researches.
† The ancient Persians regarded all rivers with extreme veneration, as we learn from Herodotus: (Clio) and the respect which they, after the ancient Cuthites, paid to fountains and streams in general, became prevalent also among other nations, so as at one time, to be almost universal.—See Bryant's Analysis of Ancient Mythology, and Beloe's Notes on Herodotus.
subsiding waters left fertility on the burning soil of Egypt, was the most important object of public observation, and mystically represented by various Hieroglyphics; and to the Ganges divine honours are paid, and the Indian is happy, who can expire on its sacred banks. Our ancient classics always traced any celebrated current, to the copious urn of some river Deity; but the Mahometans, adopting the old traditions of Chaldea, which placed Terrestrial Paradise on the banks of the confluent Tigris and Euphrates, and from a religious abhorrence of Polytheism, not being at liberty to derive their favourite streams from any subordinate Divinity, have assigned to them at once a Paradisaical source, and placed their fountains in the Garden of Eden.

**PLATE VI. No. 3.**

——“Paureh az foeb guzeft : beray Rüštam ſerifb-i khaub “keſteraneed: Rüštam der khaub ſbud; baad az ſaaty deed keb Nazu—“neen nabe peiker az pes’a perdeh ſidar ſbud: Keneezy der peiſo ſbumaaz bedoť girifteb aumed, wa der peiſb Rüštam neſbeĔ: NUSIM—“ze perdeh ber aumed yeKy ῾Mah-a rooee,’—“ Chu klorſeed tabaun por “as rung u buee.”

"Part of the night thus passed away; a splendid couch was spread with cushions for Rüštam, on which he laid himself down to rest; after a short while, he beheld a beauteous damsel, lovely as the moon,
"moon, who advanced from behind the tapestry, holding a lighted "taper in her hand, and placed herself near him:"—Poetry. "From "the hangings, advanced a moon-faced damsel, bright as the Sun, "with glowing complexion, and sweet perfumes."

In this specimen, as in the first number of the same plate, the reader will remark, that the word Nuzim, (written always in red ink) denotes that a passage in verse immediately follows, consisting of more than one couplet; the word Beit, is used when the verse is of one distich only; in the present example, although I have given but one couplet, yet the word Nuzim, is applied, because in the original, several lines of poetry follow: for the little figures inclosing verses, see Plate, No. V. 1.

Of this specimen, the principal graphical difficulties will be explained by the following lines, written in the order of the original:

Line 1 " Parh az fbb gzfht
2 " Bray rftm frh khuab kfranyd rftm dr khuab fhd bad az faaty
3 " Dyd kh nazyn mah pykr az ps prdh pyda fhd knzyy dr pyth au
4 " Shmaa bdft grtfh amd u dr pyth rftm nfhst-Nzm-zprdh bramd yky
5 " Mahruy :: chu khurfhyd taban pr az rnk u buy."

Throughout this specimen, it is to be observed, that the diacritical points of pa, as in the first word, and of Shin, as in the third and fourth words, are blended together and confused: over Rustam, the second word in the second line, is the mark Damma, giving the sound of o or u; the points of ta, in Rustum,
Keferaneeed, Saaty, &c. are blended into one; and the points of ba, fa, za, Nun, &c. are out of proportion, large, as in the words Az, Sheb, and Guzafst, of the first line, and, in almost every other word, where such letters occur. Over the word Khaub, in the 2d line, is written Shud, which, seemingly, the writer had omitted. In the word Peikur, (3d line) a long unmeaning stroke unites the letters Yaa and Caf. The stroke of Shin in Shud, (3d line) is thrown over part of the preceding word Peida. In Keneezy (3d line) the Nun, Yaa, and Za, are run into each other without much distinction. In Bedofl (4th line) the point under Ba, is so large, as to appear like two blended together, and in the word Nishefs, (4th line) the points of Nun and Shin, are not in their proper situations. Of Khorisheed, (5th line) the last syllable is thrown above the line, and the point of Kha, being placed at the left, seems to belong to the Ra. The Nun, of Runk, in the last line, is not placed exactly over its letter; and all the final Yaa in this specimen, are described without their points.

OF the great Rustam, already mentioned, the gallant actions and wonderful exploits constitute a very considerable part of the celebrated Heroic Poem by Ferdusi, intitled the Shab Nameh, or Book of Kings; from a manuscript abridgement
ment of that work in prose and verse, the specimen above given is extracted; relating an amorous adventure of a very singular and romantic nature.

It is there told, that, after a sumptuous feast, and magnificent entertainment, given in honour of Rustam, by the King of Sitemgâm*, to which wine and music contributed all their charms, a couch or bed being carefully prepared for the Persian hero, he retired to rest; and after a short time was astonished at the appearance of a lovely damsel, who advanced from behind the curtains or hangings†. Her face was beautifully serene and fair as the silver-moon; yet dazzling like the Sun from its exquisite beauty and glowing complexion: Nor has the poet forgotten those delightful odours that her presence shed around; perfume being an indispensable attribute of complete Persian elegance.

* This country, as another part of the work informs us, bordered on Turān, or Turcomania, the Ancient Scythia.

† The use of hangings, pictured tapestry, and various coloured carpets, has been from the earliest ages prevalent in the East.—We read in the Book of Esther, Chap. i. &c. of the magnificence of a Persian Monarch, who made a feast unto his nobles of Persia and Media, and in his palace had hangings, "white, green, and red," fastened with purple cords to silver rings, with beds of gold and silver, &c. Plutarch, in Themistocles, speaks of the rich Persian carpets, with highly coloured figures; and in his life of Cato the Censor, he mentions some Babylonian tapestry, ἐπίθ-Mayet a τὰς καιρὰς Ῥωμαίοις," sent to Rome as a present. The manufacture passed in very early times from Asia into Greece; part of which, indeed, was itself Asiatic. Iris found Helen employed on figured tapestry; and the web of Penelope is sufficiently known. Iliad III.
This fair Princess informs Rustam, that she had chosen that hour to come alone and unperceived: that she was daughter of the King of Sitemgâh, had heard of Rustam's wonderful actions and excellent qualities, and that she had made a solemn vow, never to bestow her hand on any other man. The seclusion of females in the Eastern Countries, from the conversation of men, will, in some measure, account for the abrupt manner in which the fair one disclosed her passion, and for her seizing on such an opportunity, to obtain an interview with the object of her admiration. But the acknowledgment of her love was delivered in terms so simple and modest, her conduct so guarded, and her demeanour so correct, that Rustam was less affected by the splendour of her beauty, than filled with respect for her candour, her innocence, and virtue*.

* Near the ruined Palace of Perseopolis, now called Chehel minâr, are shewn the gigantic figure of a Warrior, and that of a Female, who hold between them each with one hand, something of an annular form, but proportionably large enough to go round the neck: to these figures Tradition has bestowed the name of Rustam, and of his favourite Mistress, probably the fair Princess of Sitemgâh. If we can judge from the drawings of M. Le Bruyn, (a painter by profession) the figure of the Warrior expresses manly strength, and that of the Princess is not inelegant, either in point of attitude or drapery.—Le Brun's Travels in Muscovy, Persia, &c. and Kämpfer, speaking of this sculpture says, "Hæc, venüsba humanæ statūræ femina, fonte redimiculâ, occipite cincinnis, collo mo- nili, multis quasi unionibus bullato ornata est, &c."—Amânit, Exotica. P. 363.

A Cashmerian
Of this mysterious interview, and the subsequent union of our hero with the Princess, the result was a son, whom the King, her father, educated after Rustam’s departure, and called by the name of Sobraûb. The youth having learned from his mother the strange circumstances of his birth, and of Rustam’s fame, resolved to set out in quest of adventures, and immediately commenced a series of brave and gallant actions. But being so unfortunate as to encounter his own father, each ignorant of his relation to the other, the issue of the combat proved fatal to Sobraûb, who did not, however, expire, until it was discovered that he fell by a parent’s hand. The circumstances attending this discovery, the dying words and filial affection of the ill-fated youth, and the father’s vehement affliction and distress, afford the Poet Ferduśi, a fine subject for many interesting and beautiful passages in that Chapter, of which I have given the title in the Fourth Number of the Fifth Plate.

A Cashmerian writer of distinction, describing the departure between Herat and Balkh, speaks of the Travels of Rustam as we do of Cyrus’s, or of Caesar’s. "Rustam, the son of Zal, " says he," marched by this road from Iraûn to Turan."—See the Memoirs of Khojeh Abdulkerum, translated from the Persian, by Mr. Gladwin. P. 36. 1793.
CHAPTER VI.

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PLATE VII. No. 1.

"Chu Dara javab-i-Skander Sheneed."
"When Darius heard the answer of Alexander."

This line is here given merely to illustrate a remark on the little character which in some manuscripts is used to distinguish a Noun governing a Genitive Case.—See Chap. IV.

This mark is found under the word javab, (answer) and while in pronunciation it gives the short sound of e, i, or a, it corresponds in signification with our preposition of.

The original order of letters in this line is:

"Chu Dara juab Skndr Shnyd."

The points of the first letter (Chim) are not distinctly marked; and the last word Sheneed, is partly thrown above the preceding word, Skander.

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<td>پردازه‌ای بر سطح مایعات</td>
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<td>83</td>
<td>کنیزی پر از بخار بر روی مایعات</td>
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<td>85</td>
<td>نفوذ از اکسیژن به بخار</td>
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<td>86</td>
<td>کپف آنتی‌پاسیون</td>
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<td>89</td>
<td>باغ گردنبند، خزان ۱۲، شاخ غربی نو از نزدیک</td>
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I CANNOT pass to the next number of this plate, without offering one observation on the subject of the proper names, which occur in the specimen before us: (a line from the Skander Nameh); it is to point out the reciprocal corruption of those proper names by the Greeks and Persians: each adapting the foreign word to their own idiom or conception of soft-pronunciation.

Thus of the Persian Dara the Greeks have formed Dareios and the Macedonian Hero is called Skander by the Persians, or Iskander, the word being often written with an initial Alif.

Why the Persians have suppressed the l in Alexander, it would be vain, I believe, to inquire, but their alphabet not furnishing any single character corresponding with the harsh ξ, it was natural to adopt the letters K and S, as a combination that nearest expressed the sound of the Greek consonant, and these letters they have accordingly made use of "per " Metathesis."

For the same reason the Italians write Alessandro; and the rejected ξ is properly changed into S or Sh; for Etymologists derive it from the Hebrew ϲ Shin, and it often corresponds with Š the letter Samech, as in the word Ṫas (a sword), from the Chaldaic שפ Seiphâ (a sword.)

And altho' the Grecians latterly used this letter to express the S or Sh of other nations, as Roxana for the Persian Rushenâ,
Rujhenk, &c, yet it is probable that in pronunciation the difference was not perceptible: for the letter ξ was altogether unknown to the very ancient Greeks, and only partially received by the moderns; the Dorics used it in some few instances for Σigma, the Attics were very late in adopting it, and it never found its way into the ΑEolic dialect*

But I shall here close my observations on this subject: as I design in a future work (for which I have already compiled a considerable stock of materials) to publish some remarks on the collateral affinity of the Greek and Persian languages, as derived from the Hebræo-Chaldaic.

PLATE VII. No. 2.

"Shraub az dofl-e khoobaun Selfebeel eß;"

"Wine from the hands of lovely cup-bearers is like the "celestial waters of Selfebeel (a fountain in Paradise)."

* See the "Cadmus Graeco-Phoenix, of the learned Martinius, p. 1153; and the Hierozoicon, of Bochart, Vol. I. p. 507. The letter ξ had the same numerical value as the Samwh of the Hebrews, and the ΑEolian Greeks, like the Persians, in the name of Alexander, expressed it by K and S, thus they wrote ιπαξι for ιπαξ, and by a Metathesis of those letters παξι for ξιπα.

Besides the principal dialects of ancient Greece, there were innumerable subordinate idioms and local peculiarities in speech; thus in the island of Crete alone, it is said that there were no less than ninety; and the same words, uttered by a Lacedemonian, would be scarcely understood by the more refined inhabitant of Athens.—See Gul. Burton Graecæ Ling. Hist. London, Duod. 1657. p. 27 and 30.

There
There are not in this specimen any difficulties which the following mode of writing will not, I believe, explain,

"Sbrab az dē khuban Sībīlī'."

The points of the first letter Shin are confused; the final Nun in Khoobaun wants its diacritical point, and over that word is thrown the beginning of the last word Selfebeel.

WINE, at all times grateful to the Persians, becomes doubly acceptable, when presented by the hand of a lovely cup-bearer. We accordingly find that of the lyric compositions of Hafiz, Jamī, Sadi, and others, many begin with an address to the Savady, or young person, whose office is to fill the goblets, and present them to the guests. I have given, in another part of this work, an extract from one of Sadi's Odes, in which he says, that, "the cup, if touched by the lips of the fair nymph who offers it, would overflow with the sweetest beverage;" here the same poet affirms, "that the juice of the grape, would assume a divine nature, if presented by a beautiful attendant;" for the fountain Selfebeel, is one of those, supposed to rise in the garden of celestial Paradise.

"How
"How can wine," (says Jami, in a sonnet addressed to his mistress) "though forbidden on every other occasion, be deemed unlawful, when offered by thy hand?"

"Sbranb'ra keb be ber jaw barâm midarend,
"Agber az deš-i too lašand barâm chun gûcem."

And the poet Khosrû, in his Divaun, says, that, "if he could find but some drops of wine in the cup which had been touched by the lips of his beloved, he could with those, as with a powerful charm, induce the most religious men to forget their vows of abstinence, and indulge in the forbidden joys of wine."

"Juraat gher biyabem az leb-i too," &c.

The Persians, from the earliest ages, luxurious, and devoted to convivial pleasures, have not been prevailed on by the precepts of the Koran, nor influenced by the example of the more austere Arabians, to abstain from wine, which their country in general, and especially the province of Shiraz, produces in abundance, and of most excellent quality: (See Chapter II. p. 26;) to this all travellers bear witness, and particularly the German Ambassadors, who were sent from the Duke of Holstein, into Persia, about the year 1637: they delight in describing the frequent entertainments, and drunken feasts to which they were invited, and the wine they received in presents:
fents: they relate also the death of one courtier, in consequence of excessive drinking*.

A celebrated Italian traveller, a little before that time, speaking of the Persians, declares, that they never fail at quaffing excellent wine, "e fi fia bene fpesso a tavola della matina infin' alla fera bevendo sempre vino e chi più ne bec è più galant-"buono," &c. "and they often," he adds, "remain at table from morning till night, and he who swallows most of it, is reckons" ed the finest fellow†." Indeed, if we may believe another ingenious European, who seems perfectly acquainted with the manners and disposition of the Persians, those only abstain from wine, who cannot afford the means of indulging in it, and are indebted to indigence alone, for their reputation of sobriety‡.

In the course of this work, the reader will find some other extracts and observations on the same subject. I shall only remark, in this place, that in the Dictionaries, there are found above an hundred words (Persian and borrowed from the Arabic) to express wine, and its derivatives.

* See the "Travels of the Ambassadors, &c." By Olearius.
‡ Angelo's "Gazophylacium Persicum," p. 397.
PLATE VII. No. 3.

"Keneezy feyab-choshm, va pakeezeh roose,
"Gulendaum va sheker-leb, va Musbke-bosee."

"A damsel, black-eyed, and fair-faced,
"(With) rosy cheeks, sugar'd lips, and musky fragrance."

In the word Keneezy, the medial Ya is scarcely marked by any indenture, and the same may be observed of the Ya in Pakeezeh. The final Ya in Keneezy, and those at the end of both lines, want their diacritical points. The Za of Keneezy, and of Pakeezeh, is to be known merely by its point. In the word Chepsim, the stroke of Shin is a continuation of the lower stroke of Chim, without any distinction. In the hollow of Gaf in Gul, is placed the Alif of Endaum: and the last word Muskkebbee, is begun above the line, and over the preceding Waw, which itself is irregularly thrown above the word Leb. These lines, are thus written in the original spelling:

"Knyzy fey choshm u pakyzh rny,
"Gluandam u sbkrth u mskbkuy."

Between the lines are placed those little reversed commas; figures, which, as I before remarked, are used to distinguish poetry when it follows prose.
AMONG the chief beauties of the Persian language, is the very great facility with which compound adjectives may be formed, "in the variety and elegance of which," (to use the words of Sir William Jones*) "it surpasses not only the German and English, but even the Greek;" and the five compound epithets, that occur in the specimen before us, will, in some measure, illustrate the observations of that excellent grammarian, on the application of such compounds by the Persian poets. The first expresses the general taste of the Asiatics, in their admiration of black, or dark-coloured eyes, which, in their descriptions of a perfect beauty, are almost always enumerated among the most powerful and striking charms. The poet Hafiz, of Shiraz, in the last couplet of a beautiful sonnet, uses the epithet, Seyab-cheathom, in the plural, as a substantive, and boasts that "his poetry occasioned festivity "and smiles among the black-eyed nymphs of Cashmere, and the lovely maids of Samarcand†.

† The sonnet, from which this passage is taken, and the elegy quoted in page 76, have never publicly appeared in a translation; indeed, of the poems which compose the Divān, of Hafiz, that most excellent of lyric poets, although they amount in number to nearly six hundred, scarce thirty, as I believe, have yet been published, with a version, in any European tongue: an edition of this celebrated poet's works, to be comprised in one folio volume, was undertaken at Calcutta, in the beginning of the year 1790, containing the original Persian text, and an introductory account of Hafiz: in the year 1771, the Baron Robiecky,
"Az šhaar-e Hasiz i Shirauz mikhendend va mirekhend
"Seyah-cheβmauni Cadjmerry va turkaun-e Samarcandy."

And in the first line of another Ode, he exclaims,

"Mera mahur Seyah-cheβmaun ze dil biroon nekhabed fond."

"The impression which black-eyed damsels have made on my heart, will never be effaced."

The word Hawer, or Hour, in the Arabic language, signifies a beautiful woman's fine black-eye; and thence have the virgins of Paradise derived their name*. In short, among the eastern writers, the epithet "Black-eyed," seems to be synonymous with "beautiful†." 

Reviczky, published at Vienna, in one volume, octavo, sixteen of his odes, with a Latin translation, prose and verse, under the title of "Specimen Persius Persico, &c." a learned and valuable work, extremely rare; from which Mr. Richardson chiefly formed his "Specimen of Persian Poetry," in one volume, quarto, 1774, containing three of the odes, with an English paraphrase in verse, a literal prose translation, and several excellent notes; and Mr. Nott, his "Select Odes from the Persian Poet, Hasiz, &c." quarto, 1787; but the most happy translations of this poet's works, are scattered through the writings of Sir William Jones, his "Histoire de Nader Chah," in French, quarto, and in English, octavo, 1773; his Persian Grammar, his Latin Commentaries on Asiatic poetry, octavo, 1774, and his "Pains and Translations from the Asiatic Languages, octavo. (second edition) 1777.

* See the Korān, Chap. of the mountain, the judgement, the merciful, &c.

† The women use artificial means to give a dark appearance to their eyes; a French traveller informs us, that they set little value on blue, grey, or hazel eyes; the black alone are admired among the Persians.—"Les yeux bleus, gris ou cendrez ne font pas les plus beaux selon elles, ce sont les noirs."—Sanson Voyage de Perse, qu. Duod. 1695.
The Greeks, like the Persians, were fond of employing the Rose in the formation of epithets applicable to beauty. I have before observed (see the Introduction) the esteem in which that sweet flower was held by the ancients.

Anacreon, in a delightful ode, expressly written in praise of the Rose, enumerates several familiar compound epithets in which the Poets use it.

"Ροδόακτυλῶ μεν Ἑμές,"
"Ροδοτύχες ἐς Νυμφαί"  
"Ροδόχρις ἐς Αφροδίτα," &c.*

"Rosy-fingered Aurora; Nymphs with rosy arms; and rosy complexioned Venus," &c.

The epithet here applied to the Nymphs, "Rosy armed," may perhaps, seem a little strange to the English reader, but in Persian he will find many equally disagreeing with his idea of beauty; as "Mab-rooe," Moon-faced, &c. an epithet for which I believe, few of our fair country-women would thank a lover, although a Persian mistress would be highly flattered by its application. Thus the poet Anvarî uses it in a passage of his Divāín, where he describes a favourite and beautiful damsel, as "resembling the grace-

† Anacreon, Ode 55.

"ful
"ful Cypress in person, with a face lovely as the moon, legs fair as polished silver, and rosy cheek'd."

"Seroo-ked Mab-e-rooe Seem-sank va Gul-izaar*.

But the Persian Poets have not an exclusive privilege of using those flowery compound epithets in their descriptions of beauty; the writers of prose, indulge to excess in the application of them: thus in an original and curious romance, now before me, a wandering Dervish, in the relation of his adventures, describes a certain palace, into which he entered, and beheld a gallery or saloon, full of the most lovely females, —"beautiful European idols,"† all with faces dazzling as the sun, serene as the moon, elegant in person; with bosoms fragrant as jessamine; with flowing ringlets descending to their waists; all like Venus's of Cheen (or Tartary)—so beautiful as to excite the envy of the moon; lovely creatures, the delight of the heart, graceful in stature, rosy

* I have already mentioned (p. 19.) and not without a disgraceful insinuation, the Divaun of the ancient and excellent Auvari: a work almost totally unknown to Europeans, though honourably quoted by the first writers of the Earl.

† The word Senn and Butt, are used by the Persians in their amorous compositions, to express the object of their love and adoration, as the Italians use the word Idols, on the same occasion.
Chap. VI. PERSIAN MISCELLANIES.

"cheeked and moon-faced, with looks like the timid glances of the fawn*; black eye lashes, softly-closed lips; necks fair as silver, with ringlets dark and fragrant as musk, forming snares; mouths like the buds of roses, accents eloquent and sweet."

This description, in the original, is a continued string of epithets; which it would be impossible to translate literally into any European language without gross barbarisms, as the Persian scholar will be convinced of, on reading the following lines, containing the passage, as in the manuscript†.

"Nazuneen senemaun Feringy, bemeh kborsheed leka, va bemeh meb-peiker, bemeh nazuk endam, va bemeh seeneen ber, va bemeh kefsaoy diraz va bemeh mosee kemer, bemeh zehreb Cbecu va bemeh rifbik kumr, nazuneen dilaramy, nazuk endamy, gulizaur, mab-e-roksaury, abu-negaby, mezkan seyaby, beslec leby, seem-ghebguly, mufseken mosey, kemend kefsaoy, gboncheb debauny, fbniren zubauny."

* The Ahu, which I have translated foron, according to a learned naturalist (Kempter Amen. Exot. p. 404) differs only from the Stag in being bearded and having horns without branches; the fullness and sweetness of this creature's eye, are subjects of innumerable allusions among the Persian Poets in their descriptions of female beauty.

† A large Octavo volume, entitled the "Kifeh chehar Derviśh" or Romance of the Four Derviśes,—an ingenious and entertaining collection of narratives, interspersed with fragments of poetry, gazels, or short sonnets, quotations from Hafez, and other poets, &c.
Of the epithet, expressing a musky odour, used, as in the specimen, by the poet Nezami, and in the prose passage just quoted, I shall remark, that costly and most exquisite perfumes are esteemed the first among Asiatic luxuries; musk, ambergris, and the wood of aloes, generally form part of the magnificent offerings from one prince to another*. So fond of aromatic and highly fragrant ointments were the ancients, that many writers have made their excessive indulgence in the use of perfumes, the subject of learned dissertations†, and this, like a rivulet from its fount, and many other branches of Asiatic effeminacy, flowed through the surrounding nations, and found their way even into Greece and Rome, from Persia, or Assyria, the great source of Eastern luxury and refinement‡.

Among the sensual delights of the Mahometan Paradise, we learn from the Korân, that musk is to contribute its power-


‡ The fashion of several garments, and the use of costly ornaments, were borrowed from the Asiatics, by the ancient Grecians. "At non intra folos Orientis fines mos "gennandi compedes, se continuis, sed in Greciam quoque emanavit; nempe ut sequentia "pluribus docebunt, magnâ luxus et Vestium Orientalium pars ex Persia ad Graecos "perlata." Schraederi Comment. de Vestitu Mulierum Hebraarum, published by Schultens, 4to. Leyden, 1745, p. 14.
ful odour, for with that fragrant substance, are to be seal'd the vessels containing the celestial beverage of the faithful, that wine which is to recompense the pious musulman for his abstinence in this transitory state. "Khatema'ho miskon," &c. (See the Koran, Chap. 83, verse 26.)

I have already mentioned (p. 62,) the high esteem in which those perfumes are held by the Asiatics. I shall, in this place only remark, that however fond the Persians may be of the sweet fragrance of the rose and jessamine, the stronger odours of musk and ambergris, are still with them the favourites of the toilet. These among us, are now but little used for the purposes of perfume; musk has long been supplanted by the milder vegetable preparations, the animal fragrance being used only in medicinal compositions: "It is thus, says Goldsmith," (speaking of those perfumes no longer fashionable, though once regarded as essential to elegance.) "that things which become necessary, cease to continue pleasing, and the consciousness of their use, destroys their power of administering delight."

PLATE VII. No. 4.

"Zyunaniani organoon-e zun pesy
"Kez burdeud heosf az dil-e her ksy."

"Of the Grecians were many performers on the organ, who deprived of
understanding the minds of every one."

IN this specimen it is to be remarked, that the points of
medial ya are blended together: that final ya is described
without points; that the final nun of Organoon having been
omitted in its proper place, is written below the line, and that
the points of all the letters are thrown very high above or
below the line. In the second line three different figures of
the letter ka occur, which the following letters will point
out.

"Zyunaniani argunun zn pfsy,
"Keh brnd hufsh az dl hr ksfy.

Over burdeud is placed the orthographical mark damma
giving the sound of o or u: and under the word dil, is placed
another, Cafra, giving that of i or ee, and denoting that a

genitive
genitive case follows "dil-i-berekfey, the heart of every one." Each member of the couplet is separated from the other by a ruled line (which is generally of red or blue ink, sometimes of gold) the work being all verse, from which the specimen is given. Little figures like commas, as in the last Number, distinguish verses when scattered through prose.

THE powers of music, which have been felt and acknowledged in all ages, and in every country, have never, perhaps, been so well described as in that admirable composition of Dryden, in which we read of its wonderful effects at

"The Royal Feast for Persia won,
"By Philip's warlike son."

THE specimen before is extracted from the Skander-Nameh or history of Alexander, the warlike son of Philip, where, describing a truly royal feast, the poet Nazamí, enumerates the various sorts of musical instruments, peculiar to several nations, which were collected there, and contributed their harmony to the delights of this very splendid entertainment. I have selected from the original passage, that line which mentions
mentions the organs of the Ionians or Greeks* and the skill of the performers on that instrument, which "ravished the senses of all that heard its tones."

Whatever may be the instrument, here called by the name of Aurganoon, the following extract from a Persian Lexicon, will shew the high opinion entertained of it by the Asiatics, who ascribe its invention to one of the greatest Philosophers of ancient Greece.

"Aurganoon, Organe, &c. naum-e-sauzy est keb Aslatoon washa est "wa akser u agleb Roomian u Nazary darend."

"Organoon, &c. the name of a musical instrument which "Plato invented, and which is chiefly in use among the Europeans "and Christians."

It is, I fear, almost impossible to ascertain what may have been the authorities of our Persian poet, in his description of the

* It appears to me that the word Ionann, for Grecians, (like a multitude of other Persian words) has continued unaltered since the days of Aristophanes. In his Greek Ionnun the letter u may have inadvertently been written for n or this letter omitted by the scribes, after the former: but without correction or alteration, the Greek word exactly expresses the same broad termination of many Persian plurals, with those given by an old Grammarian, who uses Ademaa, or Ademon, from Adem, a man; Onaa from On (anu) that; Inaa from In (even) this, &c. I shall take a future occasion to dwell on the subject of this note, and refer the reader to Aristophanes's play "Axiarnns, Act. 1. Sc. 3. and to "Father Ignatius's Gram: Ling: Persica, 4to. Rome, 1651, p. 11, 22, 26.
royal feast; he boasts in the introduction to his history, that he compiled it from the various works, in different languages, on the subject of his hero, Alexander: "I augmented it," he says, "from the chronicles of Jews, Christians, and Pehlavians; I selected, from each volume, the most curious passages; from every nut-shell, I extracted the kernel, and from the whole, I formed this treasury of a compilation." I shall not here attempt to enquire into the poet's meaning, in the passage just quoted; nor shall I, in this place, offer any conjectures on those works, to which he alludes, written in the Hebrew, Greek, or Latin, and ancient Persian tongues, for such I presume, he means, by Yehoodâ, Nazrany, and Pehlavi.

That Alexander delighted in music, we learn from the historians of Greece and Rome; Timotheus accompanied him into Persia, and charmed him with his Phrygian airs; he made his female captives sing to him after their manner, &c. &c. But I shall not here encroach on the department of the antiquary, nor anticipate some historical observations, which I purpose offering in a future work.

* See some observations on this Work, in p. 78, Chapter V.

PLATE
"Kesf aun laâbet-i-khendaun keh perivar bereft,
"Keh krawr az dil-e deewaneh biyekbar bereft."

"Who is that smiling charmer that moved by like an angel, so that tranquillity
at once fled from each distracted heart?"

Thus written, according to the original orthography:

"Kyft anlabt khndan kh pry uar brst,
"Kh krar az dl dyuanh bykbar brst."

In this distich, the reader will remark, that the points of final ta, in the first word, are placed at the extremity of that letter, though generally we find them in the centre. The point of Nun, in the second word Aun, is above the letter: that of final Nun, in Khendaun, in the center of it. The points of pa in Peri, are much below the line, and the word Bereft, both in the first and second lines is divided, and partly written above the line. The stroke of Caf in the first word of the second line, is drawn across the red ruling, which divides the members of couplets from each other.
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OF this couplet, which begins a beautiful sonnet in the Divan of Sâdi, I shall confine my observations to one word, I mean that which I have translated, Angel, for want of a better term to express my idea of the Persian Peri, a being, which as I already observed*, may be styled the fairest creature of poetical imagination; but of which, I have never seen, nor indeed, is it reasonable to expect, any satisfactory definition.

For on the subject of fictitious beings, as every person is at liberty to form what idea will most please, so we might naturally expect to find various opinions, entertained by the poets of the Peri species.

Without destroying the general and principal characteristics of gods and goddesses, the Greek and Roman poets, assign to each, properties and attributes, as best suit the immediate purpose of their poems: and we accordingly find scarce any of the classical divinities free from some degrading stain. Their celestial minds were actuated by the most irregular passions, they were vindictive, cruel, and unrelenting in their anger†, and guilty of every debauchery and scandalous excess, that could disgrace even mortals.

But the Persian Peries, however vaguely defined as to species and appearance, are uniformly described, as beneficent,

* See "Introduction."
† "Tantene animis celestibus ira." Virg. beautiful
beautiful, and mild; and if the elegant Marmontel*, had reason to lament the decline of the Fairy System among us, surely the absence of the Persian Peries, is much more to be regretted; of whom, none were mischievous or malignant, like many of the Fairies, none deformed or diminutive; but all so amiable in disposition, and so lovely in aspect, as to be the direct contrast, or opposite to the Dives, a race of cruel, hideous, and wicked creatures of the imagination, as opposite as vice and virtue, or any qualities perfectly incompatible†. Thus the poet Jami, expresses his astonishment, that, "one of those evil spirits could be an inmate with a Peri."

"Kebo devey ba Peri hemkhaneh bafzy."

NOTWITHSTANDING this excellence of their nature, the Persian Peries seem to be a distinct species of imaginary beings, and I know not any class of airy creatures, in which they can, with exact propriety be ranked.

* "J'ai grand regret à la feerie, c'etoit pour les imaginations vive une source des plaisirs innocens, et la maniere la plus honnête de faire d agréables songes, &c. &c." See Marmontel's Contes Moraux, Alcidonis.

† On the subject of the Dives, I have offered some remarks, in the account of Ruflam's combat with the Dive Sepeed, given in the Explanation of No. 1, Plate VI. Although I have there said, in general terms, that the Peries were females, yet there are a few exceptions; Mr. Richardson, in his Dissertation, mentions one, and in a manuscript before me, the words, Mard, a man, and Peri, are indifferently used, in describing the apparition of an aerial spirit.
However they may correspond in beauty with our idea of angels, they cannot well be supposed those beings whom the Hebrews called מְלֹאֵךְ and the Greeks ἄγγελος; since of both words, the theme is "to send," for the Peries are not commissioned from above on any occasion; besides, the Persians have the term, "Ferishteh*," to express the distinct race of angels, or heavenly messengers.

They cannot be classed among the שְׂרֵפֶה "the rapt Seraph "that adores and burns;" nor among the םְרוֹבִים "winged "Cherubs," for they are not said to have any place in heaven. There is also another species of rational creatures, whom the Ancient Hebrews, called Shedeem, שדיה but with whom the Peries do not exactly correspond; they, in some respects, resembled angels, having wings, and a knowledge of future events, and were but too like the human race, in requiring substantial food, and being mortal†. Nor do the Peries answer to those intelligences whom, the Platonics called Daemons, from Δαίμων, Sciens, Wife, &c. nor to the Genii of the Romans, who watched over mortals, given from their birth (α γιγνενδο) into their charge; nor are they by any means those celestial virgins, whose charms are to reward the pious musulman in a future state, and whom the Arabs call "Houri." Yet, those gentle

* From "Ferishteh," to send.
† Millii Diff. de Mohammedismo, &c. p. 15. The word Shedeem, is found only in the plural. See Pagninus's Thesaurus Ling. Sanctæ."
beings, possessing exquisite beauty, the poet Sadi, knows not, whether his mistress be an Houri of Paradise, an angel, a daughter of man, or a Peri."

"Houri nadaunem ya mulluk firzendeh audim ya Peri."

To continue this negative description of the Persian Peries, I find, that they by no means accord with our Shakspere's idea of the Fairy race. However fond they may be of perfumes, (and fragrant odours are their only nourishment) we do not read of their being employed in "Killing cankers in the musk-rose buds."

Nor of their being compelled

"To serve the Fairy Queen,
"To dew her orbs upon the green," &c.
"They must go seek some dew-drops here and there,
"And hang a pearl in every cowslip's ear."

I cannot discover, that the Persian Peries, have ever been supposed so diminutive in stature, as to "war with Rere mice for their leathern wings," to pass through key-holes, or to hide in the bells of flowers. But the sublime idea, which

* Midsummer Night's Dream. † Ibid. ‡ Gay's Fable, "The Nurse and the Fairy."
§ "Where the bee sips, there lurk I,
"In a cowslip's bell I lie, &c."  

Shakspere's Tempest.  
Milton
Milton entertained of a fairy vision, corresponds rather with that which the Persian poets have conceived of the Peries:

"Their port was more than human as they stood—"
"—I took it for a fairy vision,
"Of some gay creatures of the element,
"That in the colours of the rainbow live,
"And play in th' plighted clouds—I was awe-struck,
"And as I pafs'd, I worship'd*."

This fine passage, gives me, I confess, a much clearer idea of the light, airy, yet sublimely beautiful Peries, than any other I have met with.

The ingenious Mr Richardson informs us, that although supposed to live very long, the Peries are not said to be exempt from the common fate of mortals†; their existence, probably is not to close but with the final dissolution of this universe; for if we may believe Ariosto, "No fairy can die "as long as the sun moves round, or the heavens remain in "their present state."

"Morir non puote alcun' Fata mai,
"Fin ch'il Sol gira o il ciel non muta ftilo‡."

*Milton's Comus.
† Dissertation prefixed to the Arab. and Persian Dict. p. 36.
‡ Orlando Furioso, Canto x. p. 56.
My observations hitherto having tended principally to show what the Persian Peries are not like, I shall candidly acknowledge my inability of ascertaining what they may be said to resemble; that exquisite beauty is their most obvious characteristic, appears from the poets, who, when they wish to compliment, in the most flattering manner, an admired object, compare her to one of this aerial race. I have no doubt that the name is derived (as that of our Fairy) from the Hebrew ḥay, beauty, elegance, &c.* and I can venture to affirm that he will entertain a pretty just idea of a Persian Pery, who shall fix his eyes on the charms of a beloved and beautiful mistress.

PLATE VII. No. 6.

"Baing'-i-unretra mebad khuzain."—

"Shauk-e-unry too aimun az ferghein."

"May the garden of thy life, never feel the winds of autumn."

"May the branch of thy tree of life be free from the ivy of decay."

IN the first word of this example, the tail of final Ghain is brought between the initial ba, and its point. The three letters

* See "Introduction."
of umr, in both lines, are so connected as nearly to render the word perpendicular; the Ra in tira, is almost a continuation of the stroke of ta, and the ba in mebad, is to be known merely by its point; the final nun in Khuzain, is very open at the top, and its point thrown high above the line.

In the second line the points of Shin, in the first word, are confusedly expressed, as those also of ta in the word too. In aimun the points of ya are not exactly under that letter; and that of final nun is at a great height above the line. In ferghund, the point of nun is placed over the last letter Da; the lines in the original order of words and letters are thus:

"Bagh amr tra mbad khzan"—
"Shakh amry tu aymn az frghnd."

In the most admired specimens of their epistolary compositions, we generally find that the Persians introduce benedictions similar to that given in the annexed plate: and as they are extremely studious of elegant and flowery language, even in the most familiar correspondence, several ingenious and learned men, have employed their talents in composing models of letters on various subjects, and suitable to every class and description of writers; among those, Herkern and Eyoofy, have compiled the most excellent Infeas, or forms of letter
letter writing; the *Infba-i-Herkern* has been published with an English version*; that of *Eufsuy*, still remains in manuscript; from one of the letters in a fine copy of this work now before me, I shall extract the following couplet, from which, as from the greater number of passages scattered through the works of this nature, one would suppose that among the Asiatics, longevity was esteemed the greatest blessing heaven could bestow on a friend.

“Bad jahet bikyas, bad foyet bikeraun.”
“Bad ghurret bee zuval, va bad umret javedaun.”

“May you be exalted to a station of unbounded dignity!
“May your affluence and prosperity be infinite!
“May your dawning morn never set in night,
“And may thy life be eternal!”

The original beauty of the eastern benediction given in the specimen, has induced me to present it to the reader: it is given from a Persian poet, in a manuscript *Ferhung*, or Dictionary, under the article “Ferghendeh,” or “Ferghend,” which signifies “Ivy.” Having mentioned the pernicious quality of this plant, which renders barren, and finally destroys each tree that it embraces, the Lexicographer quotes the couplet here given, to illustrate his definition.

*“Infba Herkern,” The forms of Herkern, quarto, Calcutta, 1781. by Dr. Francis Balfour, Persian and English.*
PLATE VIII. No. 1.

"Behdur khoormef, ay gul kuja'et-y?"
"Keh beeny bulbulâ'ra nauleh ve foz."

"The spring is delightful! oh rose, where haft thou been? Dost thou not "hear the lamentations of the nightingale, on account of thy delay?"

The reader will remark, that in these lines, many letters are represented as mere hair-strokes; and that others in their flourishes affect a strong and heavy turn. The letters in the original order are as follow:

"Bhar khurmât ay gi kjayy ;
"Kh byny bblanjra nalh u fuz."

The point of Ba in the first word is not exactly in its proper place; nor that of Kha in the next word, of which the mfl rise above preceding ra, in Kujayy; the point of Jim is thrown to the left of its letter, and the two first letters placed over the hook of the preceding Lam. In the second line the points of ba and ya, in Beeny, are placed together; and that of
of *Nun*, not exactly over the body of that letter, which is expressed by a turned stroke running into the flourish of final ya. In *Bulbulanra*, the *ra* is brought in almost a straight line; the *ha* of *Nauleh*’s a short turn of the pen; and the stroke of *Sin* in *Suz*, is thrown over the preceding copulative *Waw*. The accents of *Nauleh*, are marked by the *Fatbas*, placed over that word; and over *Kujayy* in the first line is the mark *Hamza*, denoting the second person singular of a compound preterite.—See Jones’s Grammar, p. 11.

IN this Couplet, by the Poet *Sâdi*, are comprised three of the most favourite subjects of Persian Song: the Delights of Spring, the Beauty and Fragrance of the Rose, and the Melody of the Nightingale. The Rose, as I have before observed, is supposed allegorically to be the mistress of that sweet bird: and the Poet here chides the flower for its late appearance, although, as he says, “the Spring was delightful, and the Nightingale lamenting the absence of the Rose.” Among the Persians it has ever been the object of elegant luxury to gather the first rose of spring; to watch its opening, and enjoy its maturer bloom; and to catch the last breath of its departing sweetness. Thus Horace, expressing his dislike to
the customs of the Persians, desires his attendant to seek no longer like them, "the place where might be found the latest lingering rose."

"Mitte sectari Rofa quo locorum."

"Sera moretur."

The Mahometans, and particularly the Turks, entertain a kind of religious veneration for the rose; they believe that it first sprang from the sweat of their Prophet, and therefore they suffer not its leaves to be trampled under foot*. The Ancients ascribed the origin of this sweet flower to the blood of Venus; and to the warmth of her kiss, a modern Latin poet affirms the rose is indebted for its glowing tints†.

To what has been said of the Nightingale in a former part of this volume, I shall add one observation: that although the word Bulbul is the name of a Bird, not answering in every respect to our Nightingale, yet its voice being of the same plain-


† "O quoties dixit talis Adonis erat!

"Sed placidam pueri metuens turbare quiorem

"Fixit vicinis basia mille rosis.

"Ecce calent illæ, cupidæque per ora Diones," &c. &c.

Joan. Secundi Bas. I.
tive strain, and it resembling that bird, in the extraordinary circumstance of singing by night, there is no word which can convey a clearer idea of the Persian Bulbul, than that which I have adopted in the translation.

The plaintive melody of this sweet bird is not, however, in the East, suspended during the day-time, as in our colder climate: on the contrary, as its love-laboured song is heard at the first dawn, the Persians call it the "Bulbul Subury," or Early Nightingale; and "Taër Subuh," or the "Bird of Morn." Even in the Southern parts of Europe, the Nightingale's voice is often heard by day: A very ancient and interesting French Poet thus begins one of his love-songs, or Chanfons:

« La douce voix du rosignol sauvage
« Qu'oi nuit & jor cointoier & tentir,
« Me radoucit mon cuer & rasouage, &c."†

Chanfon. XVIII.

* Raoul de Coucy, whose Historical Memoirs, published 1781, in Paris, two volumes, 12mo. form one of the most romantic and affecting stories of the age of Chivalry. The melancholy conclusion of his amours with the fair but unfortunate Gabrielle de Vergi, are too well confirmed by authentic and historic proofs, to allow one's mind the consolation usual after perusing a narrative of fictitious woe.

† "The sweet voice of the wild Nightingale;"

"Whom I hear by night and day amusing himself and singing,"

"Soothes the anguish of my heart, and consoles me," &c.
An English traveller of the last century, writing from Shirâuz, seems inspired by the Persian climate, and adopts the flowery language of the country. "The Nightingale," says he, "sweet harbinger of light, is a constant cheerer of these groves: charming with its warbling strains the heaviest soul into a pleasing ecstacy;" but it is unnecessary to dwell on the charms of "this feathered voice," as it has been styled by the Italians†, and I refer the English reader to the learned Newton's Notes on the Seventh Book of Paradise Lost, where he enumerates the various passages in which the immortal Milton has delighted to celebrate the praises of "the Solemn Nightingale."

PLATE VIII. No. 2.

"Burf-e-peery mi neshoened ber ser'em,
"Hemchunaun tubâa'm juwani mikened."

"The snows of age descend upon my head,
"Yet from the gaiety of my disposition I still am young."

† "Una voce pennata."
THE reader who has perused with attention the observations scattered through the preceding pages, will find, I believe, very little difficulty in analyzing the letters of this specimen, which in the original order stand thus:

"Brf pyry my nhyn br frm."
"Hmchnan tbaâm Juvany myknd."

In the word Peery, the medial ya is scarcely marked by any indenture, and its points are placed along with that of pa, written with one instead of three; the Sin in the last word Serm, rises above the line. In the second line the letters ba, mim, and chim, in the first word, are nearly perpendicularly placed; and one point supplies the place of three in chim; the final mim in Tubaam, hangs by a turned stroke from the preceding ain. In the word Juvany, the point over Num, is its only distinction. In the last word, Mikend, a long dash fills up the line, and unites the n with the final d.

SO unwilling is the Lyric Sâdi to acknowledge, that his spirits were impaired by years, that, although hoary Time had fixed his snowy emblems on the Poet's head, he yet affirms, that
that from the natural vivacity of his disposition, he still was young. Such was the kind of personage Anacreon loved.

"Φιλό γερτνα τεφηνυ, &c."

"Who," he says, in nearly the words of our Persian Poet,

"Τρίχας γεράν μεν ετη,  
"Τας δε Φρένως νεαξα*.

"Is old indeed, as to his snowy locks, but young in spirits and disposition."

From this couplet of the Greek Poet, as the learned Dacier has remarked, is borrowed that passage of Plautus.

"Si albus capillus hic videtur, neutiquam ingenio est senex†."

Which may be translated nearly, in the words of the Persian specimen before us, as well as of the Greek lines, from which it was originally borrowed.

* Anacreon, Ode xlvi.
† Plaut, Miles Gloriosus, Act. iii. Sc. i.
PLATE VIII. No. 3.

"Nughmut-e mutreb khoofskaaw hendi pend eft ve kulaum,
"Sagbery swoky mebroo hene juteb eft ve kusbad."

"The melody of the sweet-singing musician is all our care, and the burden of our conversation.
"The goblet of the lovely moon-faced cup-bearer, is our only subject of triumph and cause of exultation."

IN this specimen the reader will observe, that the final ta in the first word is expressed by the letter ba; that the stroke of Shin in Khoofs, comes between the Kba and its points. In Hemeb, are described two forms of ba; the points of pa in Pend, are not exactly under that letter; and the word Kulaum, is placed above the line, and over swaw and eft preceding. In the second line the letter ra, in the first word, hangs obliquely from the Ghain; and in the word Mebroo, the ra is a hair-stroke, connected by a turn of the pen with the medial ba. In Hemeb are described two ba's, differing a little from those in the same word, occurring in the first line; the medial ta in Futterest, is suddenly joined to the bba by a long stroke: over the jf is placed swaw, and above that copulative is the last word.
word *Kufad*, in which the *Caf* is described with a very long upper stroke, the lower one running abruptly into the indentures of *Shin*; the lines are thus written in the original spelling:

" Nghmh mtrb khuhku hmh pnd ft u klam."
" Sagry saky mhru hmh fhft u kshad."

IN this couplet, the poet *Shah Cafsem Anver*, has described the general taste of the Persian voluptuaries, who delight in their feasts to unite the pleasures of wine, with the charms of music, and to heighten the luxurious enjoyments of the banquet by the presence of some beloved or beautiful object. Whether it be that the climate inspires a superior degree of voluptuousness, it is certain that in Persia, sensual pleasures are pursued with greater eagerness than in most other countries; few tenants of that luxuriant soil being unaffected by the soft propensity,—" We are fond of wine," says a Persian poet,*—" wanton, dissolute and with rolling eyes; but who is there in this city that has not the same vices?" and the general dissipation is thus mentioned by a prose writer: " They were immered in pleasure and delight, and were constantly listening to the melody of the lute and of the cymbal."†"  

* Quoted in Jones's Persian Grammar, p. 34.
† Ibid, p. 42.
In Anacreon’s beautiful ode on the subject of a feast, Bacchus or wine is thus associated with music and with love*

“In Anacreon’s beautiful ode on the subject of a feast, Bacchus or wine is thus associated with music and with love*

“Let us gaily drink wine, and sing the praises of Bacchus, who invented the mazy dance, who delights in every kind of music; him who is congenial with Love, and is so dear to Venus.”——

And the poet Hafiz, in a beautiful Sonnet, wonders that a man can ask any greater blessing from fortune, than permission to indulge in wine, and play with the dishevelled ringlets of his mistress.

"Hafiz digur ebeh mitulhy az naim-i dukur
"Mei mikboory va turreb-e dildar mikfhy."

* Anacreon, Ode xli.
Those who have travelled in Persia, describing feasts and entertainments, relate, that musicians, both vocal and instrumental, generally attended: that handsome pages carried round the wine, and that singing and dancing women were provided, the venality of whose charms, besides the exercise of their professional talents, completed the luxury of the Persian banquet.

PLATE VIII. No. 4.

"Sawkee-i-seemten che khusby? khee—
"Awtb-i-shadee ber 'autifi-i ghun reez,"
"Boofeh ber kunar-e faghber zen*,
"Pes bekurd aun fheraub fheed aumeez.'"

"Oh cupbearer! with a body fair as silver, why dost thou slumber—arise
"And pour the water of delight on the fire of anguish?"
"Fix a kifs on the brim of the cup,
"And the wine will then be sweet as if mixed with honey."

IN this specimen, which is from a very plain, but sufficiently accurate manuscript, the reader will not perceive any fine hair-strokes or flourishes, or intricate combinations of letters: the four lines as written according to Persian orthography are

* In one of the MS. copies before me, of Sadi's Divaun, the imperative Neb, from Nebaden, to place, is used instead of zen, from zaden, to fix, to strike, &c, &c.
"Saky symtn chh khfby khyz,
"Ab fhady br asfh gm mryz,
"BuSh br knar sfghr zn,
"Ps bkrd an shrbd shhd amy.

The first word exhibits the letters Sin and Alif, so described as to form a semicircle or bow; the points of Kaf and ya, (as of ta, &c. throughout the specimen) are blended together; the Sin of See. ten is a very long dash of the pen, and the ya is turned suddenly into the mim; the final nun is very open at the top; cheb is expressed with only one point for chim, and a very short turn for the final ba. In Khezhy no mark of distinction is expressed between the Kha and Sin; the point of ba is not exactly under that letter; and in Keezy, the middle ya is only known by its points; the point of z is not in its proper place. As in Sawky, of the first line, the Shin and Alif of Shady in the second are formed into a semicircle; the ta of Autejhy, has not its points exactly over it, nor are those of ya in Keerz exactly under that letter.

In the third line, the letters Sin and Ha of Boo. seh, are nothing more than a curved stroke with a short concluding hairstroke: in Kunar, the point of Nun is over the Alif; the Alif of Sagher seems to be only a little upright termination of the Sin: the Ra is a straight stroke proceeding from the lower part of Ghain.
In the fourth line it is to be observed that the *Shin* of *Shrab*, is expressed by a very short, and slightly indented stroke; the points confused; and that over the final *ba* is placed the *Shin* of *Shebed*. In this word, between the *ba* and final *da*, is a long turned stroke: In *Aumeez*, the medial *ya* is principally distinguished by its points, very little care being taken to express the body of that letter.

ON the compound Epithets of the Persians, I have already offered some observations: and when the reader, (who may think strange that which the Poet Sādi here uses, *Silver-bodied*) recollects those which the Grecians applied to admired females, he will be easily reconciled to the Persian idiom, which delights in the composition of similiar epithets. The Poet here, that he may drown the pangs of grief or trouble, occasioned probably by love, asks the cup bearer for wine, which, by a beautiful Periphrasis, he calls, "the Water of "Gladness, or of Joy*." This metaphorical phraseology, has been, from the earliest ages, in use among the Asiatics:

* The wine touched by his Mistrefs's lips, the Poet says, will be sweet as if "mixt with honey." It is not improbable, that the Asiatics actually infuse some sweet substances with their wine, and it is certain that the Persians blend fragrant and aromatic compositions with their favourite liquors. (See p. 42.) The excessive luxury of the ancient Greeks in this respect, is noticed by Ælian, (Lib. xii. Cap. 31). "Τι ὡς, ἐκ ἐνιθα τοις "Ελληνι τρυφεῖς αποδιεῖ; μέχρι γαρ οὐκ ἐνιθα μαρτυροις, &c."
thus, in the Syriac Language, Echo has been happily styled "the Daughter of Voice."

That the kiss of a beloved mistress would add sweetness to the wine, is an idea very natural to a lover, and familiar to the poets. The second couplet of this Tetraetich may be nearly translated in the words of that well-known English Song.

"And when her lips the brim had prest,
"The cup with nectar flow'd."

The amorous Ovid wished to be the first to seize on the cup which his mistress had just laid down, and would apply his lips to that part of it which her's had touched.

"Quae tu reddideris ego primus pocula sumam."
"Et qua tu biberis bac ego parte bibam."*

The jealous Queen of Heaven, as we read in Lucian, thus upbraided the inconstant Jove: "You drink from that part of the cup, which my rival's lips have touched; so that you blend a kiss with the nectar which you imbibe."

And the reader will find in the Greek Romance of Achilles Tatius †, a charming description of the pleasure which Clito-

* Ovid, Amorum, Lib. i. Elegy 4.
† "πίνεις, ὅτι καὶ αὐτὸς ἵππη, ἡ γ' ἐπὶ πρόσφημα τα χείλη, ἢ λα γ' πότε ἢμα γ' φιλής."
‡ Eou δὲ εἰπήκεις το μὲν ὃ, &c.—See the loves of Clitophon and Leucippe, by Achilles Tatius—Book II.
phon received from the kindness of his fair Leucippe, who repeatedly imprinted kisses on the cup, which she knew her lover was to receive from the attendant Satyr.*

PLATE VIII. No. 5.

"Beraumed bad-i seba va booe-ei noorooz."

"The Western gale returns, and the fragrance of spring."

IN this specimen, the letter Sad, of Seba, is joined to Ba by a long dash, which only serves to fill up the line, and perhaps, is considered as ornamental. The point of Ba, is placed in the hollow of final Hba. The points of letters in this specimen, are of that square or diamond-like form, which I have beforementioned, in Chapter III.

THAT the rose's fragrance, and the melody of the querulous nightingale, were among the Persian poet's favourite themes, I

have already, perhaps, too frequently remarked; I shall here, for the last time, mention them, and observe, that the refreshing western breeze, to which the flower lends its delightful odour, is found to be equally the subject of Persian poetry: being, with the Nightingale and Rose, the welcome harbinger of Spring.

To the luxurious Asiatic, the approach of that season is inconceivably grateful, which restores to him, the genial warmth of his native climate, with all those pleasures that follow in the train of Spring. The poets of every age and country, have delighted to sing the praises of the new year*.

Anacreon, in a beautiful passage, describes the "Graces, as "furnishing themselves with roses, on its appearance†." Innumerable are the Persian odes and sonnets, in praise of this sweet season, which begin like that of Sâdî, (whom the present specimen is taken from,) and, which may be almost literally translated in the words of Petrarch‡.

"Zefiro torna e 'l bel tempo rimena."

* "There is, I believe," (says Doctor Johnson,) "scarce any poet of eminence, who has not left some testimony of his fondness for the flowers, the zephyrs, and the warblers of the Spring; nor has the most luxuriant imagination, been able to describe the serenity, and happiness of the golden age, otherwise, than by giving a perpetual spring, as the highest reward of uncorrupted innocence." — Rambler, No. 5.

This learned writer, here alludes to the "Ver erat uternum," of Ovid's Met. Lib. I. 3.


I must
I must here remark, that, in the manuscript, from which this specimen is extracted, the preposition Ber, was omitted by the original transcriber. But some critical reader having supplied it in the margin, I have followed his example, and adopted it, more especially, as it seems necessary to exactness of scanion.

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PLATE VIII. No. 6.

"Sawkya fuzl bebar too mubarck bahud,"

"Oh cup-bearer! may thy youth, sweet season of thy spring, be " happy."

THE Sin in Sawkya, is a long waving flourish; the points of medial Ya are not exactly under that letter; the point of Fa, in Fuzl, appears rather belonging to the next letter; that of Ba, in Behar, is placed under the Ha. In Mubarck, the Ba is a little turned stroke; the upper limb of Caf, does not join the perpendicular, and in the hook of Caf, is placed the Ba, of Bajhud; the final D, in Bajhud, is only an abrupt termination of the Shin. The line, in Persian orthography, is thus:

"Sawkya ffl bhar tu mbarck bahud."
IN this specimen I have given the words of a Persian air, which, though in a style of melody by no means familiar to an European ear, possesses a considerable share of simplicity and sweetness. On the subject of music among the ancient Persians, which, with their painting, celebrated by Nizamî, Sir William Jones believes to have perished irrecoverably*, I shall here be silent. The same learned Orientalist, is however, of opinion, that by a correct explanation of the best books on the Arabian and Persian systems of music, much of the old Greek theory may be recovered; and he believes, that the Persian system, like that of the Hindus, has been formed on truer principles than our own; and that "all the skill of the native composers is directed to the great object of their art, the natural expression of strong passions, " &c.†.

I must here, however, remark, that the Arabians are said to be indebted for their knowledge of music to the more refined Persians; the variety and powers of their musical instruments are strongly and beautifully described in a short Poem of Hafiz, at the end of his Divaun, entitled the "Address to the "Musician," or "Mugbenny Nameh." Chardin speaks

* Sir Wm. Jones's Anniversary Discourse on the Persians, 1789.
† Ibid, on the Literature of Asia, 1785.
‡ Of this Poem I shall speak more particularly in a future work.
scientifically of music, as cultivated by the Persians: M. Le Bruyn has described some of their instruments: twenty-two of which the excellent Kömpfer has given engraved representations of; and the most learned Cafiri, describing an ancient Arabic manuscript, informs us, that it contains a catalogue of musical instruments, to the number of thirty-one; for the most part, he says, originally Persian.

The origin of several instruments, and the history of the various modes of Persian music, are ingeniously treated of by Nakihebi, in his Tooti-Nameh, or "Tales of a Parrot." Of the Persian song given in the specimen, the musical notes were, with the words, communicated to me by an ingenious friend resident in the East: from him I received at the same time, the following little Gazzel, or Love Song, the

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* See the Travels of Chardin and Le Bruyn. The plate given in Kömpfer's Amoenitates Exoticae, p. 741, and the Bibliotheca Arabico-Hispana, &c. of Cafiri, Vol. i. 527.—See also, Herbelot, Bibl. Orient. Article "Augam."

† Of this very entertaining work, which contains fifty-two chapters, thirty-five of the tales have been abridged, and divested of their chief difficulties, by Mahommed Kadery, and printed with a literal English Version, opposite the Persian text, in one volume octavo, at Calcutta, 1792. In the same year also, a most excellent English translation of the first part of this work was published in London, by the Rev. Mr. Gerrans, in octavo. The beautiful imagery and flowery diction of the original, are judiciously retained in this translation, and it is to be hoped, that the learned gentleman will soon favour the public with a second volume.
notes of which he committed to paper, from the voice of those singing girls of Cashmere*, who wander from that delightful valley over the various parts of India; and I should have here gratified my musical readers with the original notes of both these Eastern compositions, but that my friend, whose exquisite skill, both practical and theoretic, qualifies him admirably for the task, has long been engaged in the study of oriental music, and has formed a large collection of Melodies, Persian, Hindû, and Cashmerian, which he will, probably, in a short time, offer to the public.

The words of the Cashmerian Gazel, are these,

"Ai doft, agur jaun tulbee,
"Jaun betoo bakhbhem."

"Sweet Mistresses! if you seek a Lover’s heart and soul, behold I give "thee mine!"

These simple words seem borrowed from a line beginning one of Sadi’s Odes,

"Gur jaun tulbee fuda-y-jaunet, &c."

* The province of Cashmere; where the Indians place their imaginary Paradise.—
And here I cannot but observe the extreme facility with which a Persian lover gives up his heart, his soul, his life, to a beloved mistress. He offers them for the earth on which she treads; and if she does not appear, his soul abandons his body. Thus in a valuable copy of the Divaun of Sendī, (a poet, whose name is scarcely known in Europe) the Lover declares, that "Life forfakes his frame when his beloved is no longer near him; as the nightingale takes wing from the garden, on the disappearance of the rose."

"Jaun rīst az ten chun ber men yar niyād,
Balbul berud gul chu begulzar niyād."

The Poet Jami says, in one of the beautiful Sonnets that compose his Divaun, "my inanimated body, it is true, continues here: but my soul accompanies the fair object of my love, where'er she goes."

"Beber menzil keh jaunaun men aunja-efl,
Ten' em conja vely jaun men aunja-efl."

And Hafez, in the beginning of an admirable Ode, inculcating perseverance in amorous pursuits, declares "that he will either resign his existence, or succeed in the accomplishment of his desires."
The exquisite play here, on the words Jaun and Jaunaun, to be fully comprehended only by a proficient in the Persian, bids defiance to any adequate translation in our tongue. Jaunaun, a name which the lover not unfrequently bestows on the fair cause of all his happiness, is evidently derived from Jaun, the soul, life, &c. and corresponds with the ζωή μου, of the Greeks and the endearing terms "vita mia, anima mia," of the Italians.
CHAPTER VII.

PLATE IX.

**ANECDOTE**
ANECDOTE THE THIRTY EIGHTH,
(i. e. Of the Original Persian Manuscript.)

It is related of the Shaikh Aoufs Sellameh, of Bagdad, (the mercy of God be on him,) that he said, "I have heard from my father, that once over the town, where Shaikh Meterbazray resided, (on whom be the peace of God,) there passed an immense flight of locusts, so numerous, that the whole country was nearly covered with them: and in the front of them, there was a man, riding upon a locust, and he called out with a loud voice, "there is no God, but God, and Mohammed is the prophet of God; and is not every blessing from God?" And to whatsoever side that man directed his flight, the swarm of locusts followed him. Then the Shaikh Meterbazray came forth into the court of his hermitage, and cried aloud, "O ye armies of the Lord, retire from this place!" instantaneously the locusts retreated, and the man descended from the air like an eagle, and fell at the feet of the Shaikh: and the Shaikh said to the man, "wherefore hast thou without permission, passed over the place where I reside?" and the man fell at his feet and kissed them, and repented, and intreated pardon, insomuch, that the Shaikh was appeased, and all that the locusts had destroyed, was restored, and the Shaikh said, "arise and depart!" At that moment,
the man darted into the air, with the swiftness of an arrow, and the locusts descended on the plains of Irak, and the inhabitants thereof took them, and made them their food."

THE manuscript, from which this anecdote has been extracted, is written in a style, neither very correct, nor elegant; but I thought it necessary, that the reader should render himself acquainted with writing of that description, in which he will find but too many Oriental works transcribed. Before I proceed to analyze the graphical difficulties of this specimen, I shall give the lines, containing exactly the words and letters of the original Persian, arranged in their proper order; and, I would advise the reader, for his own convenience, and to facilitate his reference to the engraved specimen, to number the lines in the margin of the plate, so that they may correspond with the following:

1. Hhkayt fy u hšhtn.—Nklft az Shykh auzz Slamh Bgdady rhmt allh allyh—
2. kh gft šnšdm az wald khud kh wkty dr kryh Shykh Mtrbazray rfy allh. anh—
3. jrad azym yany mlkš bšyšr mygššt chndankh tmam pulšydššdh—
4. bud u mkšm aylšn mrdy bud šuar br yk jrad b'auaz mygšš laallh alš allh—
5. Mḥhmđ
5. Mhhmd rsa. allh kl namt fmn allh hr janb kh anmr d tucnh mykrd mlkh 
dnbal au——
6. myrft bad az an Shykh Mttrbazray dr shu zauyh khud brun amd u nda
7. krd ya jnud allh arjay mn hna dr hal anmlkh hnh baz kftnd u an mrd az 
hua
8. hmcru akab pysh Shykh asfad Shykh frmud anmrdr ah tr cchh baas fhid kh 
bgtr
9. azn bbldh mn gdfhty an mrd drpay Shykh asfad u my buyd u azr
10. mykhuast u aftfgr mykrd tnnkh Shykh khfnud shd u anchh az u fbl krdh
11. bud baz dad u frmud brkhyz u br dr hal anmr baz dr hua pry'd u rft 
hmcru tyr
12. U an mlkh dr blad ark asfad u khlky anra gfrnd u kut khud my fakhnd.

With the assistance of these printed lines, the reader, who has attended to the remarks in the second, third, and fourth Chapters, will find I hope, but few difficulties in the engraved specimen; those which remain for me to explain, appear to be the following words, in the

First line:—Hushtum, written partly over the preceding Sy 
and Waw, and begun with a little turned ba; the stroke of 
Shin in Shaikh, comes between that of z in az, and its point; 
in Bagdady, the point of ba, is placed under the first da; in 
Rehmet, the points over final ba, (which make it ta,) are placed 
over the Hba; the second Lam in Allah, is very short, and in 
Aleyeb, above the line, no points are expressed for ya.

Second line:—No points to fá and ta, in Gofi; the Alif 
of az, touches the final Mim, of Sheneedebehm; in Keryet, the 

ra
ra hangs almost perpendicularly from the Kaf; in Resj, the ra
is a little oblique stroke, lying over the preceding letter; in the
last word, Annabo, which is above the line, the point of Nun
is placed over the long unmeaning dash between that letter
and final ba.

Third line:—In Jerad, the ra is a continuation of the lower
part of jim; the initial ya, in Eeauny, is so long, as to appear
like an /; the Nun is a turn of the pen, with a point over;
Melkb is written so close, and crowded, that the tail of Kba,
touches that of the final ya, of Eeauny, the point of Kba is
very high above it; under Besiaur are placed three superfluous
points, for those of ba and ya are not omitted; the point of
Zal, in Mikuzafot, almost touches that letter; in Chandanbe,
the point of the second Nun is separated from its letter by the
stroke of Caf; the points of ta, in Temam, almost touch the
Alif; the stroke of Shin, touches the initial pa, in Pushecheb;
pa has but one point. Shudeh above the line.

Fourth line:—In Is'eau, the points of Shin are irregularly
placed; no points to final ya in Murdy, nor to that letter, when
final, throughout the specimen; the point of ba, in Buved, un-
der the Wa'w; over the words Ba' avauz, is placed the ortho-
graphical mark, Medda; as the Alif of ba is suppressed, and
the letter b joined at once to the Alif of Avauz, it should be
Ba' avauz; for the z of this word, no point is expressed; in
Migoti, the points of ya are thrown under the fu, which is
crowded
crowded into the hollow of Gaf; the three last letters of Allah are above the line.

**Fifth line:**—Over the word Allah, which occurs twice in this line, is placed the mark Tefdid; the ta, in Nimet, expressed by final ha, with points; in Semen, the tail of Nun touches the point: the h, in Her, appears like an initial Mim: the words Aun and Murd are joined; the Nun, which should be final, being placed before the Mim, as initial. (See p. 61. and 62:)

**Sixth line:**—In the word Mirif, a little stroke is negligently brought from the end of final ta, and touches the points. Shaikh is thrown over the words az aun, and Sehn over the preceding dr; the za of Zawiyet is placed over the final Nun of Sehn; the point of Kha, in Khud, is over the Waw, and that of Nun, in the last word Neda, is rather over the preceding copulative Waw.

**Seventh line:**—In Jenuud the points of Jim and Nun are not regularly placed: in Arjaa, the first syllable comes between the letter Jim and its point: a blot in Min: a long turned stroke between the n and Alif of Hena: in Kufstend the points of ta and Nun are blended together; and the letter ha, of Huwa, comes between the points of za, in az, and its letter.

**Eighth line:**—In Hemchu one point for three in Chim; the tail of final ba, in Ykab, touches the pa in Peisb, which is described without any points for Shin; the Dal, of Atiad, in the hollow
hollow of Shaikh; the point of Nun, in Aunmurdra, is over the Mim; the points of Sa, in bais, confused; that of Ghain, in Begheer, not exactly over its proper letter.

Ninth line: The points of the two bas, in Bebeldeh, are joined; men badly expressed; the points of ta, in Aftad, are placed over the Alif; and under the word boosred, are three superfluous points. (See page 52.)

Tenth line:—The Waw, after Mikhaufl, so described as to seem belonging to the following word, Istigfaur, of which the initial Alif is under the stroke of Sin; and three superfluous points are also placed under this word; in Aunkeb the stroke of Caf is between Nun and its point; the points of Kha, Shin, and Nun, in Koeshud, are confusedly thrown together, one point for Chin in Auncheb, and no upright body for Nun.

Eleventh line:—In the word Kheez, the points of Kha and Zu are united; the Waw, after Pereed, appears like a Dal, and seems to belong to the next word Rifi; Hemebu is almost perpendicular; one point for Chin: the ya, in Teer, a flight turn of the pen.

Twelfth line:—The point of N, in Aun, touches the letter; that of Ba, in Belad, not under its proper letter; the Ra, of Irak, comes suddenly from the Ain, the Kaf very much hooked: in Khulky the points of Kaf almost touch the Lam; the points of Ta, and Nun, in Gristend, blended; as are those of the last word Saukhtend, of which the Alif is not straight.
There is not, I believe, any combination of letters, or instance of irregularity in this specimen, which may not be found minutely analyzed in the former chapters of this work, to which the reader must often turn, if he wishes to render himself master of coarsely written Talik.

When I assure the reader that this specimen of miraculous anecdotes has not been extracted from the original collection, as possessing a greater share of absurdity than the others, he will endeavour to persuade himself with me, for the honour of mankind, that the credulity of extreme ignorance alone, could, in any age or country, have been amused by such idle fictions; and he will lament, that superstition, or a knavish desire of imposing on the multitude, could induce any person, particularly a writer of eminence, to mis-spend his time in the compilation, and I may say, the composition, of such tales.

Yet we find, that in works of this nature, Yafei al Yemini, a celebrated Arabian author, employed his pen, and has left voluminous records, of the miracles performed by his compatriot saints. Of one among these, surnamed Shaikh Abdelcadery,
Abdelcader*, he has written the life in a distinct volume; but of many others, inferior perhaps in piety, or wonder-working powers, he has given a considerable number of anecdotes, collected in the work called "Roud'a'r'yabeen," or the "Garden of odoriferous Herbs," from a translation of this work, into the Persian language, I have extracted the specimen here given.

This Persian translation contains two hundred sections; in each, one anecdote, but in some, two or three short stories of the same saint are related under one head; and in many, are given lines of Arabic poetry, always on moral or religious subjects, of which there is not any translation. In favour of the style and language of this work, I can say but little: a superficial knowledge of Persian will enable the reader to perceive that the translator, long habituated probably to the perusal of Arabic writings, has negligently adopted words and idioms from that tongue, which those of the Persian would have expressed as well.

* The word Shaikh, signifies not only an ancient, and venerable personage, as in the specimen; but often means the head, or chief man, of a tribe or family. The scrupulous piety of the Mahometans will not permit the names of any saint, or holy elder, to be written or uttered, without the benediction suitable to his rank, or degree of sanctity, although the name were to occur frequently in the same page or discourse; two instances of these benedictions are given in the specimen.
But many of these anecdotes present curious and original pictures of the domestic life and manners of the Arabs: and could they be divested of the disgusting superstition, which prevails through all, would furnish, in a translation, some useful hints on the geography, customs, and natural history of Arabia.

On the subject of the miracle, recorded in the anecdote before us, I shall offer a few observations; though fortunately for the inhabitants of these northern climates, the natural history of the locust, is to them, a matter of small concern; but the havoc and defolation which attend this winged pest, wheresoever it directs its flight, seem to justify the Arabian saint, in addressing them, as the "forces of the Lord," for, like a numerous and well ordered army, commissioned by offended heaven, to inflict famine and its horrors on some devoted land, these destructive animals descend, as it were, from the clouds, and lighting on the green fields, devour all the tender plants and growing herbage, and render vain the labours of the husbandman.

Father Angelo mentions the clouds of locusts, eclipsing the sun, which pass from Arabia into Persia; the alarm of the inhabitants, and the means they use to prevent the lighting of those destructive animals on their fields; he also describes the small birds which devour them with incredible expedition and
and avidity, and the equal degree of "Gulfo," with which the Arabians eat a dish of locusts boiled in water and salt.*

From the order and regularity of their flight, the confused buzzing and noise occasioned by their wings, the terror they inspire, and other circumstances, we find, that by the most ancient writers, locusts have been compared to a powerful army, going forth to battle, with the tumult of chariots, and war horses. In a most learned and elaborate essay, the celebrated Bochart has quoted various parts of Scripture, in which they

*"Gazoph. Persicurn, Art. Locusta, 201 202, "In Arabia tuti quanti mangiano queste locuste con sommo gusfo, &c." The following extract from a very respectable traveller will serve to express the desolation and misery attendant on those unwelcome visitants. "Les habitans de la campagne et des villes d'alentour avoient été ruinés par des fauterelles, qui etoient venues fondre fur leurs terres, apres avoir mangés toutes les semaines de la Judea et de la Palestine: elles avoient devoré les bleds, les cotonas, et toutes leurs denrees, et affamé cette province a un point que, n'ayant rien pu recueillir l'annee precedente, ces pauvres paisans n'etoient plus en état de payer au Beig ce qu'ils devoient tous les ans au Grand Seigneur." A serious revolt was the natural consequence of the insolvency of those unfortunate peasants, as the Beig, or Viceroy above-mentioned, endeavoured to enforce the payment of the usual tribute to the Grand Signior.—See the "Voyage au Camp du Grand Emir":—"par le Chevalier D'Arvieux," p. 91. Od. Paris, 1717.

This work has appeared in English, and a most excellent translation of it into the Dutch language, with learned and ingenious notes; was published at Utrecht, in one vol. octavo, 1780, by the Rev. G. Kuipers, Preacher of Dort, in Holland, under the title of "Reis naar de Grote Emir."
are so described, particularly the books of Joel, Amos, Job, &c.* But the authority of the Arabian Shaikh for styling them, as in the anecdote before us, "the armies of the Lord," seems to be the following tradition, handed down by Mahometan authors†. Their prophet, say they, forbade that locusts should be killed; for one of them falling on a certain time into his hands, he found written on the creature's wings, "Neben jenud allab al'akber, &c." "We are the army of the mighty God: we have each ninety and nine eggs, and had we but the hundredth we would consume the world, and all that it contains." We find, however, that notwithstanding the prohibition of the Arabian Prophet, the inhabitants of Irâk, (the ancient Chaldea) like the Hebrews of old,‡ and St John in the wilderness of Judea,§ used these animals as food; and I believe the custom of eating them prevails all over Africa and Asia. Leo Africanus, after describing the immense swarms of locusts that infested Barbary, intercepting the very sun-beams, adds, that they are not esteemed by the people of Lybia and Arabia Deserta as a bad omen; for they dry them in the sun, pulverise, and eat them.||

† Al-Damir, Ebn'Omar, &c.—See Bochart's Hierozoicon, b. iv. chap. iv.
‡ Leviticus.
§ St. Matthew.
|| Leo Africanus, Book ix; a dish of locusts, so prepared, is called in Arabic "cockijet," they are eaten plain, or mixed with fat.—See Richardson's Dictionary, vol. 1. 2075.
OF the two hundred anecdotes contained in the original work of Tafe'i al Yemini, many seem to have been borrowed from the traditions of other countries. Several of the Arabian Saints restored sight to the blind, hearing to the deaf; nay, some had the power of raising from the dead. But I shall forbear to draw any invidious parallel between our Mahometan miracles, and those legends which amused the bigotted and superstitious, in the ages of European darkness; nor shall I open the ponderous volume in which these are recorded, and which lies covered with the dust of oblivion, even on the monastic shelf. It is to be hoped, that such fictions can no longer amuse the credulity of mankind: and that the Arab of the present day, whose belief is the Creed of pure Theism*, (when divested of its absurd conclusion,†) can find but little pleasure in the perusal of those tales, which ascribe to mortals the possession of such power as can be the attribute of GOD alone.

* "La Allah illa Allah!" There is no God but God!

† "Wawi Muhammad Rasul Allah;" and Mahomet is the Prophet of God.
CHAPTER VII.

FRONTISPIECE.

"Biya ayyāf, por afson va neerunk,
"Keh bāshud karītos keh suluh va keh jung.

"Gāby furzaneh ra diwāneh fażee,
"Gāby diwāneh ra furzaneh fażee.

"Chu ber zulf-i peri-roychaun nehy bund,
"Bezunjīr-ā jūnīn auftad khruydmund:

"Wa gur az aun zulf bundy berkūfsaey,
"Cheraugi-ākh yahed rufsenaey.

"Zeleekha yekshēby beesabr va beheosf,
"Begbunn hemzad u ba mehennet hem agesf,

"Zejaum-i derd, durd ahaumeey kurd,
"Zefozz-i yīshk be ahaumeey kerd."

"Come,
"Come, oh Love, with all your fascinations and deceitful charms; you who are
the promoter of concord and of strife.

"At one time you make the wife man silly; and at another time you inspire
wisdom into the fool.

"When you place your snare in the ringlets of beautiful damsels, the wisest
man falls into the fetters of infinity:

"But if you should loose this snare from the fair one's ringlets, the lamp of rea-
on will resume its light.

"Zeleekha, one night, impatient and distracted: the twin-sister of affliction,
and to whom sorrow was as a familiar friend,

"Drank to the very dregs of the cup of wretchedness, and from the burning
anguish of passion passed the night without repose."

AS I gave in the last specimen a page of prose, rather coarsely written, I shall conclude this work by presenting to the reader, six couplets of Persian Poetry, from a manuscript, of which the writing is correct, and the combinations of letters formed with some degree of elegance. The original order is as follows:

I.

1. Bya ay afhk pr afsun u nyrnk
2. Kh basht kar tu kh flhh u kh jnk.

II. A a 2
II.
3. Ghy frzanhra dyuanh fazy

III.
5. Chu br zlf pry ruyan nhy bnd

IV.
7. U gr zan zlf bndy brkhayy
8. Chragh akl yabd rufhnayy.

V.
9. Zlykha ykfhby byfr u byhuh

VI.
11. Z jam drd drd ahamyy krd
12. Zfuz afhk by aramyy krd.

THAT the reference from this scheme to the plate may be more easy to the reader, I have numbered every couplet, and distinctly, the lines of each couplet; and, I think he will find it useful to mark, in like manner, the Roman figures with his pencil, in the margin of the plate. I shall not be very minute in my observations on this specimen, as I suppose the student to be, by this time, pretty nearly master of the chief difficulties of
of the Talik hand; and as I am besides of opinion, that it will be for his advantage, to decipher the lines before him, by means of the printed scheme just given, and frequent reference to the former chapters of this work; it being certain that, that knowledge, which is the result of our own labours, and diligent inquiry, sinks deeper into the memory, than that which we carelessly borrow from another.

I shall only remark, that the points of $ba$ and $ya$, are generally blended, as in $Biya$, (the 1st line) and in $Beefabr$ and $Beeloofo$, (9th line); also those of $jim$ and $ya$ in the word $Zunjee$, (6th line); a long dash unites two letters in some words, as in $Furzauneh$, (3d and 4th lines) and in $Akl$, (8th line) in which word, the points of $Kaf$ are placed over the dash, and the hook of $Lam$ touches the $ya$ of the next word $Yabed$; the point of $jim$ in $Junk$, (2d line) is placed under the $Gaf$; and in the words $Deewaneh Safy$ of the (3d line), the point of $za$ is placed over the $Sin$; in the hollow of final $nun$, in $Rooceaan$ (5th line) is placed the final $ya$ of $Nehy$; and in $Bezuunjee$, (6th line) the point of $nun$ is over the $ra$; the points of some letters are placed perpendicularly one over the other, as in $Yfbb$, (1st line) and $Kusbayy$, (7th line); the word $Derd$ is distinguished from $Durd$, in the 11th line, by the $Fatha$ over it, the latter having $Damma$; see Chapter IV. p. 68. A catch-word ($Kefbud,$) leads to the next page, as I before observed, Chapter IV.
In amore hæc omnia infunt vitia,
Suspiciones, inimicitiae, inducæ, injuriæ
Bellum pax rursum.


For the specimen of Persian writing, which is to conclude this work, I have chosen the beginning of a Chapter, in the celebrated poem, "Eusèf ve Zelekba," of which the title has been already given in Plate V. No. 5.

The loves of the Hebrew Patriarch, Joseph, with the fair Zelekha, who, in the Old Testament, is called the wife of Potiphar, and by some Arabian historians, Râ'il†, are the subject of this poem. The author, whose name is Jâmi‡, a writer

* So are these names pronounced, as I have been assured in the letter of an ingenious correspondent from the East; but they have been written in various ways by many learned Orientalists; Eufoof, Jufuf, Zulikha, Zoleikha, &c.
† See Notes to Sale's Koran, Chapter Joseph; besides the original Quarto, and that in two volumes Octavo; of this valuable work, a new edition has appeared this year, (1795) at Bath, in Octavo, two volumes. Neither does the Old Testament, nor the Koran, mention the name of Joseph's mistress; but all the later Asiatic writers agree, in calling her Zelekha.
‡ See an account of Jâmi, page 17, &c.
of the first class, has decorated, with all the graces of poetry, the romantic story of the youthful Canaanite, as related in the Koran*, where indeed, we find it strangely altered from the original Mosaic narrative; but the charms of the Egyptian lady, which the poet celebrates, as well as her name, are neither recorded in the Old Testament†, nor spoken of by Mohammed: her passion, however, for Joseph, and her beauty, are the subject of many poems, ranked among the finest compositions in the languages of Asia. A Turkish writer‡, declares that,

"Temam mesridebi Zaleekbaden koosuk khatoon yugbidy."

"In all Egypt, there was no woman more beautiful than 'Zaleekha;' and the charms of Joseph, the Adonis of the East, are become proverbial, and alluded to by all the Lyric poets

* In support of a favourite system, the most learned men often adduce extraordinary arguments: a very ingenious writer has drawn a close parallel between our Joseph of the Scriptures, and the Proteus of prophane history, in a work, professedly written to prove, that Herodotus, while describing the affairs of Egypt, was the unconscious historian of the Jewish people. See Herodote Historien du peuple Hebreu sans le savoir," Second Edition, Liege, 1790, p. 23, Octavo. This work, however, is only a defence of the "Histoire Veritable des Tems Fabuleux," by the Abbé Guerin du Rocher, in 3 vols.

† Genesis, xxxix. &c.

‡ Quoted in "Seaman's Turkish Grammar, p. 22, Quarto, Oxford, 1670."
in their gazels or sonnets, as well as by those who have made his story the subject of longer and more regular poems; thus Hafiz in a charming ode, addressing some beautiful youth, declares, that “all the world pronounced him the Joseph of the age,” a second Adonis;

“Gostend khulayek keh too-eey Eusoof sany.”

And, in another ode, he styles him the “Moon of Canaan.”

“Mab-i Canaani men musnedy Mevr ani too boud,
“Gabi auste keh pefrudi kuni zendaunra.”

“O my moon of Canaan! the throne of Egypt is thine own,
“This is the time that thou shouldst bid farewell to prison*.”

* The first line of this couplet is given in the Persian Grammar, by Sir Wm Jones; I have here, for the last time, quoted the name of him whose writings induced me to deviate from the beaten paths of classic learning, and to wander among the flowery fields of Asiatic literature: A name already so celebrated by happier pens than mine, that it is unnecessary to enumerate in this place the various original compositions in Latin, English, and French, of the voluminous Jones: his admirable translations from the Arabian, Persian, and Sanscrit languages, his learned writings as a Lawyer, and his elegant productions as a Poet. The universality of his genius is acknowledged by many contemporary writers, and so great was his flock of acquired knowledge, that the name of Sir William Jones, is sufficient to express the highest degree of intellectual excellence that a human being could attain.
The imprisonment of Joseph, here alluded to by Hafez, affords subject for some very interesting chapters of that poem of Jaumi, from which the specimen is extracted; the enamoured Zeleekha is there supposed to declare, that

"Chu zendaun javy-i infaun Gul azaur est,
"Neh zendaun, bel keh khurmi nubhaur est."

"When a prison becomes the residence of such a lovely rosy-cheeked mortal, it loses all the horrors of a prison, and possesses all the charms of spring."
"But,"

Adds she in another place,

attain. His eulogium, and his elegy, have lately fallen from the pens of Hayley the poet, and Maurice, the learned author of the "Indian Antiquities." But the brevity and singular beauty of the Epitaph, written by a brother judge (Sir Wm. Dunkin), induce me to present it to the reader as the best conclusion of this note:

_Gulielmus Jones eques: Cur. sup. in Bengal ex judicibns unus;
Legum peritus, fidesque interpres:
Omnibus benignus,
Nullius fautor:
Virtute, fortitudine, suavitate morum
Nemini Secundus:
Seculi erudit i longe primus,
Ibat ubi solum plura cognoscere Fas est.
27 April, 1794._

"If
"If in paradise we were not to behold the face of the person we adore, paradise itself would appear dreary to a longing lover's eye."

"Bulu bee rooce y jaunaung gur behifat-efsi,
"Bechehim-i aubhek-i muhatak zuhifat-efsi."

On the subject of the former couplet, I shall remark, that the idea of a dungeon or any other disagreeable place, made delightful when inhabited by the object of one's love, seems so natural to those really affected by that passion, that I believe it will be found in the poetry of every age and nation; few have so sweetly expressed a thought of this nature, as the amorous Tibullus,

"Sic ego secretis possium bene vivere sylvis,
"Qua nulla humano sit via trita pede,
"Tu mihi curarum requies, tu nocte vel atrâ,
"Lumen, et in folis tu mihi turba locis,""

This beautiful passage has Hammond, the gentle disciple of the Latin Poet, thus happily paraphrased; though perhaps no version into another tongue can do justice to the Curarum requies and the turba of the original.

*Tibull: Eleg. 13:—Ad Amicam, Lib. iv.*
On the subject of the last quoted Persian couplet of Jaumi, I must again introduce Tibullus, who has beautifully anticipated the idea of a Mahometan paradise; of which I believe the black-eyed Houries constitute the principal felicity. The Poet and the Prophet are alike rewarded with the smiles of beauty; a celestial virgin receives into her bosom, the ardent Asiatic, and Venus herself conducts the amorous Roman into the Elysian bowers.

"Sed me, quod facilis tenero sum semper amori,
"Ipse Venus campos ducet in Elysios*."

To return to the history of Joseph, I shall mention one, among the various poems and romances that have been founded on it: a work, in the English language, which, as well as its author, is but little known, I mean the curious poem, "Egypt's Favorite," by Sir Francis Hubert, Knt. (printed in Duod. London, 1631.) It follows one, in the copy before me, by

* Tibull. Lib. 1. Eleg. 3. ad misalam.
the same author, intitled, "The Historie of Edward the Second, surnamed Carnarvon, one of our English kings, together with the fatall down-fall," &c. &c. printed in 1629. This is not the place to present the reader with an extract from the latter work, which is ingenious and interesting. But the poem of "Egypt's Favorite," is divided into four parts, viz:

"Josephus in Puteo;—or, The Unfortunate Brother,
Josephus in Gremio;—or, The Chaste Courtier,
Josephus in Carcere;—or, The Innocent Prisoner,
Josephus in Summo;—or, The Noble Favorite;
Together with Old Israel's progress into the Land of "Goshen."

As a specimen of this extraordinary poem, I shall give a few lines from the second part, in which Joseph begins the account of his misfortunes, and the original cause of his imprisonment, alluded to in the Persian couplets before quoted:

XV.
"My lady-mistrefle cast an amorous eye
Upon my forme, which her affections drew:
Shee was Love's martyr, and in flames did frye,
But (like a woman) did that love pursu,"

XVI.
"Wisely and cunningly, &c. &c.

AND
And he thus begins the third part of his story:

"From hopes of court to horrors of a jayle,
"From great respect, from friends, from wealth, from place:
"Unto a loathsome dungeon without bayle,
"A wofull fall—yet this was Joseph's case." &c.

But I shall conclude my observations on the History of the Hebrew Patriarch, and close this volume, by remarking, that the Persian Romance, has altered many circumstances, even from the Koran; and that the catastrophe, in particular, of the heroine’s amorous schemes, so disgraceful, according to the records of Moses, and of Mohammed, is described by the poet Jami, as crowning her passion with success, and uniting her in marriage with the object of her love.
Such are the observations on Persian manuscripts, which I promised to the reader, in the beginning of this work, with my own remarks, and the quotations from other writers, which I have profusely scattered through it, in the form of short and distinct essays, hoping thereby, to relieve the reader, and diversify, in some measure, the barren sameness of my original subject. The number of examples might have been augmented, and this volume swelled to a much greater bulk, by specimens of highly ornamented manuscripts; but neither have I had leisure for adding more, nor do such additions seem necessary; for as I have already observed, the principles of Persian writing are exactly the same, whether the letters be formed with elegance and taste, or crawled with inaccuracy and disregard of beauty.

Such as it is, I present this Essay to the public; but too conscious of its manifold defects, and of my own inability, from want of time to render it more correct; let the indulgent reader receive it as a work, begun without any intention of publication, irregularly continued amid the duties and dissipations of a military life, and now, abruptly concluded, on the eve of embarkation for an hostile shore: I offer it, with the hope alone, that it may prove useful, till some other person shall have improved on my plan, or framed a better.
After all, a few weeks study of good authors, and frequent transcribing from correct originals, will render this work, or any other of the same kind, unnecessary; but the industry of others, and our own wishes, will be vain, without application and perseverance.

Chester,
March 27, 1794.

London,
September, 1795.

Since my return from the Continent, I have been induced to make some alterations, and to insert a few quotations from books, printed during the present year, in the original manuscript, which was closed, as the reader may have perceived, early in the last. Before I finally dismiss it, I shall mention another circumstance in the history of this work, because, while it points out the chief source of its faults, it may serve, perhaps, as an extenuation of them; it is, that, until offered to the world in its present form, this Essay has not fallen under the inspection of any human eye but that of the author.
Had I solicited the assistance of those among my friends, who were celebrated for eloquence, or distinguished by profundity of learning, this work, might now, perhaps, boast of diction more refined, and be enriched with fragments of classical erudition. But, when I considered, that, within the circle of my acquaintance, Oriental Literature had been but little cultivated, and the languages of Asia almost totally unknown, I became apprehensive that sufficient attention might not be paid to the general design of my work, and that its chief object might be altogether forgotten, while one would reduce, and another add; some advise total rejection of passages, and some suggest partial alteration. I therefore early resolved to charge myself alone with the burden of responsibility for all its faults; and, as I shall submit, without a murmur, to the correcting lash of criticism, nor attempt to throw it from myself on others, so I indulge the hope of possessing, undivided, whatever recompense of approbation the public shall bestow on one who has honestly endeavoured to please, and to instruct.
VOCABULARY

OF THE

ARABIC AND PERSIAN WORDS

WHICH OCCUR IN THIS WORK.

<table>
<thead>
<tr>
<th>AFAK</th>
<th>Aley-hi, to, or, upon him</th>
</tr>
</thead>
<tbody>
<tr>
<td>univerfe, quarters of the world</td>
<td>Allah, God</td>
</tr>
<tr>
<td>Afrafiaub, a proper name</td>
<td>Am, I am</td>
</tr>
<tr>
<td>Afsoon, charms, fascination</td>
<td>Amber, ambergris, amber,</td>
</tr>
<tr>
<td>Aftaub, the fun</td>
<td>And, they are</td>
</tr>
<tr>
<td>Agleb, superior, most part</td>
<td>Andisheh, thoughts, anxiety</td>
</tr>
<tr>
<td>Aggoft, embrace, the bosom</td>
<td>Anduh, grief, trouble, &amp;c.</td>
</tr>
<tr>
<td>Agur, or Gur, if</td>
<td>Ankaboot, spider</td>
</tr>
<tr>
<td>Aherimaun, the Devil</td>
<td>Annaho, on him, to him</td>
</tr>
<tr>
<td>Aimun, free, exempt</td>
<td>Ar, for Agur, if</td>
</tr>
<tr>
<td>Ai, or Ay, Oh! Ho!</td>
<td>Araumy, rest, repose</td>
</tr>
<tr>
<td>Ajz, weak, imbecillity</td>
<td>Arjaà, retire, Arab. Imper.</td>
</tr>
<tr>
<td>Akber, most great, powerful</td>
<td>Arzoo, desirë, with</td>
</tr>
<tr>
<td>Akl, reason, fenfe</td>
<td>Afsaneey, a draught</td>
</tr>
<tr>
<td>Akfer, in general, most part</td>
<td>Afsk, a tear</td>
</tr>
<tr>
<td>Al, Arab. article, “the”</td>
<td>Afssteh, enamoured, perplexed</td>
</tr>
<tr>
<td></td>
<td>Afs, a horse</td>
</tr>
</tbody>
</table>

C c
VOCABULARY.

Above, or Eft, he is, it is

And, water

Aun, a human creature, a man

Austadeh-den, fallen, to fall

Aumedeft, from

Aumèdun, to come

Aumeez, partic. of

Aumezkhun, to mix

Aumeed'um, my hope

Aun, that

Anneh, that which

Aunchnaun, thus, so, &c.

Annakh, he, or she who,

Aunja, there, in that place

Aunra, oblique case of Aun.

Auphek, a lover

Ant, fire

Anowuoz, a clamours, noise

Anauurd, he brought, from Aun-

wurden, to bring

Auzen, leave, permission

Aowlad, children, race, &c.

A, from, of, than

Azem, and Azceem, great, large

Azur, forgiveness, pardon.

Bad, the wind, Bade-e Suba, the

Zephyr

Bagdady, a person of Bagdad

Baís, occasion, cause

Bakshen, I would give

Bai, above, upon

Balkh, the capital of Chorasan

Bar, a load, a time, turn, &c.

Bafind, he, or it may be

Bafiy, you may be

Bang, a garden

Baz, again

Bazy, or Bauzy, play, sport

Bebeldet, comp. of b, in, to, on, and

Beldet, a town, village, &c.

Bee, without

Beened, he fees

Beeny, you see, observe

Beeroon, out, out of

Befatha, with the mark Fathā

Beheer, without

Behaur, or Bnhaeur, the spring

Beher, to, or in all, every

Beheter, better

Behijft, Paradise

Beija, come, ho! bring thou

Bekurd, is made, rendered

Beland, towns, districts

Bemem, to me

Belkeh, but, however, but if

Bemaned, remains, let remain

Ber, on, upon, the bofom
VOCABULARY.

Beray, for, on account of
Beraynd, arises, goes, succeeds, &c.
Bergirift, took up, &c.
Berift, went, departed
Berkheeze, arise thou
Berkusnay, you open, loose
Beroo, go, go away
Berud, go away
Bejiatir, much, many, &c.
Befteh, bound, close
Betoo, to, in, or with you
Beyekbar, at one time, at once
Bezungeer, in, or to the chain
Bikeraun, infinite, inestimable
Bikyas, without bounds
Birisn, out, out of
Biya, come! bring, &c.
Bokharâ, a city
Booce, smell, perfume
Boomy, the owl
Boopolyun, to kiss
Boofch, a kiss
Booce, or Booee, smell, &c.
Bucaur, or Behaur, spring
Bulbul, the Persian Nightingale
Bulee, yes, but, however
Bund, a fetter, snare, bonds, &c.
Burden, to bear, carry
Burf, snow
Buceed, or Bood, he was, it was
Buzruk, great, large

C.

Caf, a fabulous mountain
Canana, Paleftine
Che, or Cheh, who, what, wherefore, why, whom, &c.
Chehar, four
Chehet-Minar, the forty pillars, or the ruins of ancient Persepolis
Chehreh, face, air, mien, &c.
Chekur, the heart, liver, &c.
Chenaw, so, such, &c.
Chenaucheh, thus, in the same way
Chendaunkeh, as many as, more as, &c.

Cheraugh, lamp, torch, candle, &c.
Cherekh, sphere, circle, &c.
Chekhim, the eye
Chekhimhay, pl. the eyes
Chu, as like, when
Chuu, when, since, as, like, &c.

D.

Dad, equity, he gives, a gift
Damen, a fold, hem, skirt
Danistun, to know
Dara, Darius, King of Perse
Daree-ni, you have, they have
Dasitun, to have, hold
Danqiy, a fear, wound, mark
Dehawun, the mouth
Deed, he saw
Deedun, to see

C c 2
VOCABULARY.

Deedeelh, particip. see, eye
Deeve, a Daemon, Evil Spirit
Deeswaneeh, insane, mad, foolish
Der, in, upon, into, &c.
Derd, affliction, grief
Derlay, waves, sea
Derung, delay, hesitation
Deft, the hand
Digur, other, else
Dil, the heart
Dilaraumy, right of the heart
Dildar, possessing the heart, a mistress
Dilfereeb, deceiving the heart
Dilrubah, ravishing the heart
Diraz, long
Doo, or Du, two
Door, or Dur, far
Doft, the hand, a friend, mistress
Doleeb, handful, a nosegay
Duhur, fortune
Dumbal, tail, track, vestige, ree
Dur, far
Durd, dregs, sediment
Dureeegh, alas!
Durify, truth, sincerity
Dufet, a mistress, a friend.
Dyar, houses, mansions

Endam, form, feature, &c.
Endifheeh, see Anuifheeh
Est, his, or hers, added to nouns, as Jemaoul-efb, his beauty
Esf, or asf, he, she, or it is.

F.
Fatha, an orthographical mark
Femin, but from, &c. Arab. comp.
of the particle of and min,
from, &c.
Ferda, to-morrow
Fereeb, deceiving
Ferghedh, ivy
Feringy, European
Ferifh, a bed, couch, cushion
Ferifhtah, an angel, messenger
Feyfet, grace, plenty
Fermuden, or Firmuden, to command, to say, &c.
Fi, in
Firaukh, abundant, large, &c.
Firzendeelh, a son, child, offspring
Forn, or Forn, down, below, &c.
Fuday, a ransom, price
Furzanneelh, wife, learned, &c.
Fust, Fust-i behaur, spring, season
Futtah, victory.

E.
Feelnee, that is to say, viz.
Een, or aen, this, Eenja, here

G.
Gahy, time, at one time, opportunity
### VOCABULARY

<table>
<thead>
<tr>
<th>Term</th>
<th>Meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>Geety</td>
<td>the world</td>
</tr>
<tr>
<td>Gercheh</td>
<td>although</td>
</tr>
<tr>
<td>Gefty</td>
<td>a ship, a boat</td>
</tr>
<tr>
<td>Ghebguby</td>
<td>neck, chin, jaw</td>
</tr>
<tr>
<td>Ghemmi</td>
<td>grief, trouble</td>
</tr>
<tr>
<td>Ghemzeh</td>
<td>a glance, wink</td>
</tr>
<tr>
<td>Ghül</td>
<td>an imaginary monster</td>
</tr>
<tr>
<td>Ghuncheh</td>
<td>a bud, rose-bud</td>
</tr>
<tr>
<td>Ghurret, Aurora</td>
<td>dawn</td>
</tr>
<tr>
<td>Guem</td>
<td>I may, fay</td>
</tr>
<tr>
<td>Giriften, or Gooriftun</td>
<td>to take, seize</td>
</tr>
<tr>
<td>Goft</td>
<td>or Guf, he said, spoke</td>
</tr>
<tr>
<td>Gostend</td>
<td>they said, &amp;c.</td>
</tr>
<tr>
<td>Gohur</td>
<td>a gem, a jewel</td>
</tr>
<tr>
<td>Gudejstun, or Guzaftun</td>
<td>to pass by</td>
</tr>
<tr>
<td>Guftar</td>
<td>a speech, a word</td>
</tr>
<tr>
<td>Göl</td>
<td>a rose, a flower</td>
</tr>
<tr>
<td>Gulaub</td>
<td>rofewater</td>
</tr>
<tr>
<td>Gulazaur</td>
<td>rosy cheeked</td>
</tr>
<tr>
<td>Gulendaum</td>
<td>rosy hue</td>
</tr>
<tr>
<td>Gulshen</td>
<td>a rose garden</td>
</tr>
<tr>
<td>Gutzar</td>
<td>a bed of roses</td>
</tr>
<tr>
<td>Gumariden</td>
<td>to compel, to gnash the teeth, &amp;c.</td>
</tr>
<tr>
<td>Gumaun</td>
<td>a doubt, opinion</td>
</tr>
<tr>
<td>Gunge</td>
<td>a treasure</td>
</tr>
<tr>
<td>Gurdaniden</td>
<td>to cause to be done</td>
</tr>
<tr>
<td>Guzeftun</td>
<td>to pass by, or near</td>
</tr>
<tr>
<td>Guzaf</td>
<td>vanity, an idle foolish saying</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
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<tbody>
<tr>
<td>Hail</td>
<td>terrible, dreadful, horrible</td>
</tr>
<tr>
<td>Haram</td>
<td>forbidden</td>
</tr>
<tr>
<td>Hafyl</td>
<td>gain, result, advantage</td>
</tr>
<tr>
<td>Haul</td>
<td>condition, time, present</td>
</tr>
<tr>
<td>Hedex or Hedys</td>
<td>news, story, &amp;c.</td>
</tr>
<tr>
<td>Heech</td>
<td>none, no, never, not at all</td>
</tr>
<tr>
<td>Hekayet</td>
<td>story, narration</td>
</tr>
<tr>
<td>Hekyket</td>
<td>truth, reality</td>
</tr>
<tr>
<td>Hen</td>
<td>together, with</td>
</tr>
<tr>
<td>Henchu</td>
<td>like, as</td>
</tr>
<tr>
<td>Hemchunaun</td>
<td>thus, in this manner</td>
</tr>
<tr>
<td>Hemchunaunk</td>
<td>in like manner as</td>
</tr>
<tr>
<td>Hemeh</td>
<td>or hemé, all, every</td>
</tr>
<tr>
<td>Hemidoon</td>
<td>so, in like manner, always</td>
</tr>
<tr>
<td>Hem Kauneh</td>
<td>of the same house living together</td>
</tr>
<tr>
<td>Hemrah</td>
<td>a companion</td>
</tr>
<tr>
<td>Hemzad</td>
<td>born together, partners</td>
</tr>
<tr>
<td>Hena, or Huna</td>
<td>here, this place</td>
</tr>
<tr>
<td>Her</td>
<td>every, all, both</td>
</tr>
<tr>
<td>Her doo</td>
<td>both the one and the other</td>
</tr>
<tr>
<td>Herser, filken stuff</td>
<td></td>
</tr>
<tr>
<td>Heyhat</td>
<td>a defart</td>
</tr>
<tr>
<td>Hezret</td>
<td>majesty, dignity</td>
</tr>
<tr>
<td>Hind</td>
<td>India, Hindooftan</td>
</tr>
<tr>
<td>Hooft</td>
<td>understanding, sense, reason</td>
</tr>
<tr>
<td>Houri</td>
<td>a virgin of paradise</td>
</tr>
<tr>
<td>Huna</td>
<td>see Hena</td>
</tr>
</tbody>
</table>
**VOCABULARY.**

<table>
<thead>
<tr>
<th>English</th>
<th>Arabic</th>
</tr>
</thead>
<tbody>
<tr>
<td>Huftum, the eighth</td>
<td>Jang, war, battle, fight</td>
</tr>
<tr>
<td>Huwa, the air</td>
<td>Junoon, madness, infancy</td>
</tr>
<tr>
<td>Ikaub, an eagle</td>
<td>Juvannu, youth</td>
</tr>
<tr>
<td>Illa, unless, but,</td>
<td>Juz, except, but, &amp;c.</td>
</tr>
<tr>
<td>Imrooz, today, this day</td>
<td><strong>K.</strong></td>
</tr>
<tr>
<td>Inshieb, this night</td>
<td>Kaum, with, desire, &amp;c.</td>
</tr>
<tr>
<td>Infiann, a man, human creature</td>
<td>Kamus, the ocean, title of a celebrated Arabic Dictionary, translated and published by Golius</td>
</tr>
<tr>
<td>Irak, Chaldea</td>
<td>Kar, work, business, labour</td>
</tr>
<tr>
<td>Irem, a fabulous garden of delight</td>
<td>Kafhgy, would to heaven</td>
</tr>
<tr>
<td>Ishaun, they, them, &amp;c.</td>
<td>Ked, stature</td>
</tr>
<tr>
<td>Ijigfaur, repentance, asking pardon</td>
<td>Kee or Ky, who</td>
</tr>
<tr>
<td>Ijhk or Yjhk, violent love</td>
<td>Keh, who, how, which, for, because that</td>
</tr>
<tr>
<td>Iftikbaul, futurity meeting, &amp;c.</td>
<td>Kejooy, locks, ringlets</td>
</tr>
<tr>
<td>Ijm, a name</td>
<td>Kemaun, a bow</td>
</tr>
<tr>
<td>Izaur, the cheek, face, &amp;c.</td>
<td>Kemer, wait</td>
</tr>
<tr>
<td>J.</td>
<td>Kemezy, a girl, a damsel</td>
</tr>
<tr>
<td>Janaeb, the side, part</td>
<td>Kerar, firmness, tranquillity</td>
</tr>
<tr>
<td>Jacob, an answer</td>
<td>Kerm, generosity, humane</td>
</tr>
<tr>
<td>Janee, a place</td>
<td>Keryet, a city or town</td>
</tr>
<tr>
<td>Jam, a goblet, cup</td>
<td>Keferaniden, to cause to be spread as a carpet or couch</td>
</tr>
<tr>
<td>Jawm, the soul, life</td>
<td>Kejlerdu, spread</td>
</tr>
<tr>
<td>Jamaun, lovely woman, mistress</td>
<td>Kes, some one, any one, a person</td>
</tr>
<tr>
<td>Jannet, thy soul</td>
<td>Kejhsud, she opened</td>
</tr>
<tr>
<td>Jawedanun, eternal, perpetual</td>
<td>Keshmet, share, portion</td>
</tr>
<tr>
<td>Jawy, a stream, river</td>
<td>Khanah, a house</td>
</tr>
<tr>
<td>Jermaul, beauty, elegance</td>
<td>Keyfar, Cesar, a monarch</td>
</tr>
<tr>
<td>Jemud, armies, troops</td>
<td>Jerand, the locust</td>
</tr>
<tr>
<td>Jerand, the locust</td>
<td></td>
</tr>
</tbody>
</table>
## VOCABULARY

| Khan, an inn, family, a table | Kulaum, words, discourse, speech |
| Khatemah, their feals, Arab | Kumbed, a vault, arch, tower, &c. |
| Khar, a thorn | Kumend, snare, noose |
| Khara, a hard stone | Kumor, full moon |
| Khater, disposition, inclination | Kunar, a brim, border, embrace, &c. |
| Khanub, a bed, sleep, dream | Kuni, thou dost |
| Khaukh, earth, clay | Kurdeh, done, participle |
| Khauxed, 3d p. sing. from | Kusar, a palace, &c. |
| Kheez, arise thou | Kusnud, gladness, rejoicing |
| Khendawn, smiling, charming | Kus'hayy, thou openest, looef, &c. |
| Kheyaul, fancy, imagination | Kushte, killed |
| Khoob, fair, beautiful, good | Kushtend, they became, &c. |
| Khoobauw, plural of Khoob | Kut, food, nourishment |
| Khood, self, ones own | L. |
| Khoon, blood | La, not, no, &c. |
| Khoord, eats | Laabet, a charmer, alluring by beauty |
| Khoorm, delightful, pleasant | Lateh, a tulip |
| Khoofi Ku, or Kaw, a sweet finger | Lajikur, an army |
| Khorfeed, the sun | Leb, the lip |
| Khojmand, appeased, satisfied | Leiken, but |
| Khulayek, the fame as | Lekh, face, form, &c. |
| Khulky, the people, inhabitants | M. |
| Khroydmond, wife, learned, prudent | Mah, the moon |
| Khusby, thou slumberest | Mah-e-peikur, fair-faced as the moon |
| Khuzawn, autumn, the fall of the leaf | Mahy, a fish |
| Kohen, old, ancient | Mandeh, remained |
| Kol, every, all | |
**VOCABULARY.**

Many, thou remainest, also the name of a famous painter  
Maun, a family estate  
Maunend, like, resembling  
Mebad, let there not be  
Meber, do not bear, support  
Meh-vo, Moon-faced, lovely  
Mehejnar, cut off, forfaken, separated  
Mei, wine  
Mehweenet, affliction, calamity  
Mekaum, place, station  
Mekudden, preceding, before, &c.  
Melal, grief, vexation  
Mellek, the Locust  
Memkin, possible  
Memkiu Nebved, could not possibly be  
Men, (Perf:) I, me, mine  
Men or Min, (Arab:) from, than  
Menzil, a mansion, residence  
Mejlyk, the East  
Mefr, Egypt, Cairo  
Mezkan, eye lashes  
Mihr, the Sun, a seal  
Mikend, he acts the part of, does, they do, make, &c.  
Mikfley, thou lookest, diseveleest  
Mikezehel, or Miguezelt, passes by  
Mikharfl, intrcats, wishes for  
Mikhoory, thou drinkest  
Minar, Minaur, a turret, column  
Mijk or Mijk'on, (Arab:) mulk  
Miroon, I go, I am going  
Mijf, equal to, like  
Mizend, (Nubet,) he sets the watch, &c.  
Moonis, companion  
Moove, locks, hair, ringlets  
Mubaruck, happy, prosperous  
Mugur, perhaps, unless  
Muhammed, Mahomet  
Muheyia, prepared, arranged  
Mulk, an angel  
Murd, a man  
Mufkeen, mulky  
Mufhtak, longing for, desirous  
Mijk, mulk  
Mufiud, the throne  
Mutrib, a minstrel, musician  

**N.**

Na, negative, particle, prefixed, as, in  
Na-aumeed, hopeless, not hoping  
Naim, gift, blessing  
Nakhafl, picture, painter, &c.  
Nam, or Naum, a name  
Nameh, a book, letter, history  
Nauleh, lamentation, murmurs, plaintive notes  
Nauroz, or Nurooz, first day of Spring
<table>
<thead>
<tr>
<th><strong>VOCABULARY.</strong></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Nazranny, a Christian</td>
<td>Numoodun, to show</td>
</tr>
<tr>
<td>Nazuk, graceful, lovely</td>
<td>Nuntana, it is impossible, cannot</td>
</tr>
<tr>
<td>Nazaneen, graceful, elegant</td>
<td>Nuzim, verses, poetry.</td>
</tr>
<tr>
<td>Nebwed, was not</td>
<td></td>
</tr>
<tr>
<td>Neda, exclamation, clamour</td>
<td>O.</td>
</tr>
<tr>
<td>Nedarem, I hold not, &amp;c.</td>
<td>O, or Oee, he, she, it, his, &amp;c.</td>
</tr>
<tr>
<td>Nedawem, I know not</td>
<td>Ora, to him, her, &amp;c., him, it, &amp;c.</td>
</tr>
<tr>
<td>Nedeekeh, not seen</td>
<td>her</td>
</tr>
<tr>
<td>Neernung, charms, spels</td>
<td>Organoon, a musical instrument</td>
</tr>
<tr>
<td>Negahy, look, glance</td>
<td>Ottar, essence, perfume</td>
</tr>
<tr>
<td>Nehaden, to place</td>
<td></td>
</tr>
<tr>
<td>Nehen, A. we</td>
<td>P.</td>
</tr>
<tr>
<td>Neh, not also, place thou</td>
<td>Pa, or Pauce, the foot</td>
</tr>
<tr>
<td>Nehy, you may place</td>
<td>Padir, father</td>
</tr>
<tr>
<td>Nekhauhem, I do not wish, ask</td>
<td>Padijah, or Padihaw, a king</td>
</tr>
<tr>
<td>Nekhauhed, does not wish, ask</td>
<td>Pahlavi, the ancient language of</td>
</tr>
<tr>
<td>Nekhet, smell, perfume</td>
<td>Persia</td>
</tr>
<tr>
<td>Nekuned, they do not, make not,</td>
<td>Pakeezeh, fair, pure, lovely</td>
</tr>
<tr>
<td>Nefhayed, it is not meet, fit</td>
<td>Paureh, or Pareh, a bit, piece, part</td>
</tr>
<tr>
<td>Nefheeeneed, he heard not</td>
<td>Pechehaun, infants, children</td>
</tr>
<tr>
<td>Nefret, splendor, beauty</td>
<td>Pedrudy Kirdun, to bid farewell</td>
</tr>
<tr>
<td>Niyayed, does not come, go</td>
<td>Peer, old, an old man</td>
</tr>
<tr>
<td>Niiinet, benefits, blessings</td>
<td>Peery, old age</td>
</tr>
<tr>
<td>Nijeem, a gale, breeze</td>
<td>Peikur, the face, form, &amp;c.</td>
</tr>
<tr>
<td>Nijheesun, to fit</td>
<td>Peijh, before</td>
</tr>
<tr>
<td>Nijkhi, Arabic, hand-writing</td>
<td>Pend, counsel, advice</td>
</tr>
<tr>
<td>Noah, a proper name</td>
<td>Perceeden, to fly in the air</td>
</tr>
<tr>
<td>Noorooz, the first day of Spring</td>
<td>Perdeh, or Pordeh, a curtain, veil, hangings</td>
</tr>
<tr>
<td>Nubezau, the New Year, Spring</td>
<td>Pery, a fairy, angel</td>
</tr>
<tr>
<td>Nubet, a turn, time, watch</td>
<td>Pet, after, then</td>
</tr>
<tr>
<td>Nughnet, melody, music</td>
<td>D d</td>
</tr>
<tr>
<td>English</td>
<td>Arabic</td>
</tr>
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<td>---------</td>
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</tr>
<tr>
<td>Pefy, many, more, &amp;c.</td>
<td>Ruvan, running, flowing</td>
</tr>
<tr>
<td>Picheeden, to twift, bend, involve</td>
<td>Ryaheen, odoriferous herbs</td>
</tr>
<tr>
<td>Pidraw, openly, manifestly, &amp;c.</td>
<td></td>
</tr>
<tr>
<td>Piheen, wide, ample</td>
<td></td>
</tr>
<tr>
<td>Por, full</td>
<td></td>
</tr>
<tr>
<td>Pordehdary, a chamberlain, or holder of the curtain</td>
<td></td>
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<tr>
<td>Puftseedeah, clothed, covered</td>
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<td>R.</td>
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<td>Raheem, merciful, compassionate</td>
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<td>Rahman, merciful</td>
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<td>Raoud, or Rouz, a garden</td>
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<td>Reehah, fragrant herbs</td>
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<td>Reefsend, they dance, leap</td>
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<td>Ree, pour out</td>
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<td>Refy, benediction, blessing</td>
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<td>Refed, comes to</td>
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<td>Rift, went, departed</td>
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<td>Rijk, envy</td>
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<td>Rood, or Rūd, a river, string of a musical instrument</td>
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<td>Rooee, the face</td>
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<td>Roomiaan, the Grecians, Europeans</td>
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<td>Ruah, a spirit, breath</td>
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<td>Rnd, a river, string of a musical instrument, he goes</td>
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<td>Ruhmet, mercy, compassion</td>
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<td>Ring, colours, complexion</td>
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<td>Rouhenay, splendor, light</td>
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<td>Rusool, prophet, ambassador</td>
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<td>Saaty, a while, space of time</td>
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<td>Sabr, patience</td>
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<td>Sad, an hundred</td>
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<td>Sādi, or Saadi, a poet’s name</td>
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<td>Sagher, a cup, goblet</td>
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<td>Salam, salutation, peace, safety</td>
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<td>Saktuun, to do, make, prepare</td>
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<td>Saoky, a cup bearer, water-carrier</td>
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<td>Sauny, second</td>
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<td>Sauz, any musical instrument</td>
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<td>Sazee, thou makest</td>
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<td>Seba, zephyr</td>
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<td>See, thirty</td>
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<td>Seemeen, silvery, made of silver,</td>
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<td>Seemten, silver-bodied</td>
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<td>Seh, or Suk, three</td>
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<td>Sekhunt, discourse, words, &amp;c.</td>
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<td>Selfbeel, a celestial fountain</td>
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<td>Sememan, idols</td>
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<td>Sejfeed, white</td>
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<td>Ser, the head, top, extremity, &amp;c.</td>
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<td>Seranjaun, end, conclusion</td>
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<td>Serishtah, compounded, formed</td>
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<td>Seyah, black</td>
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<td>Sikander, Alexander</td>
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VOCABULARY.

Shady, gladness, joy
Shah, or Shaw, a king
Shaar, poetry, verse
Shah-var, royal, belonging to, or like a king
Shaikh, an elder, a chief
Shawk, a tender branch
Sheb, night
Sheh, for Shah, a king
Sheked, honey
Sheker, a city
Skekhesheh, broken
Shekur, sugar
Shemaa, a candle, taper, &c.
Sheneeden, to hear
Sheraunb, wine, sherbet, liquor
Shinjhad, the box tree
Shirauz, a famous city
Shireen, sweet, pleasant
Shraub, wine, liquor
Shud, was, he, she, it was, &c.
Shudun, to be
Shuky, mirth, jollity
Sooee, towards
Sooez, burning, tormenting
Shim, the third
Sultawn, prince, sultan
Swaub, plundered, destroyed
Suluh, peace, concord
Swau-waur, horseman, riding

T.
Ta, that, until, in order that
Tabawn, bright, shining
Takht, a throne
Tatyk, hanging, the Persian hand writing
Tawok, power, strength
Teer, an arrow, the Tigris
Temafha, show, entertainment
Temaum, intire, whole, complete
Ten, the body
Tenha, alone
Tenk, narrow, barren
Tera, oblique case of too, thou
Teflyn, saluting, granting
Too or tū, thou, you, thine
Toocheh, turning, conversion
Tubade, nature, genius, disposition
Tulby, thou seekst, from
Tulbeedun, to seek
Tulb Kirdun, to seek
Turkann, Turks, beautiful persons
Turreh, ringlets, locks, &c.

V. U.
Va, Vaw, Ve, Waw, U, and
Vaur, added to nouns, denotes similitude, as Peri-var, like a fairy
Vely, but
Uffety, familiarity, society
Umre, life
**VOCABULARY.**

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<td><strong>Zawiyet</strong>, hermitage, cell-cloyster</td>
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<td><strong>Ze</strong>, for <em>Az</em>, from, of, &amp;c.</td>
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<td><strong>Zeeba</strong>, elegant, graceful, &amp;c.</td>
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<td><strong>Wazia</strong>, establishing, legillating</td>
<td><strong>Zeer</strong>, under</td>
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<td><strong>Wehifet</strong>, a dish of locufts</td>
<td><strong>Zemeen</strong>, ground, country, land</td>
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<td><strong>Wehifet</strong>, affliction</td>
<td><strong>Zendawun</strong>, a prison</td>
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<tr>
<td><strong>Wekt</strong>, season, time</td>
<td><strong>Zendegy</strong>, existence, life</td>
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<td><strong>Wekta</strong>, once upon a time</td>
<td><strong>Zehreh</strong>, Venus</td>
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<td><strong>Y.</strong></td>
<td><strong>Zoormund</strong>, powerful, strong</td>
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<td><strong>Ya Arab</strong>: oh! ho!</td>
<td><strong>Zubanny</strong>, tongue</td>
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<td><strong>Ya, Pers</strong>: or</td>
<td><strong>Zulf</strong>, a ringlet, lock of hair</td>
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<td><strong>Yabed</strong>, may find, from</td>
<td><strong>Zunj eer</strong>, a chain, fetter</td>
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<td><strong>Yafien</strong>, to find</td>
<td><strong>Zun</strong>, a woman</td>
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<td><strong>Yar</strong>, a friend, a mistress</td>
<td><strong>Zun</strong>, a striker, player on, as</td>
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<td><strong>Yehoodi</strong>, a Jew</td>
<td><strong>Organon Zun</strong>, a player on</td>
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<td><strong>Yek-sheby</strong>, one night</td>
<td>the organ</td>
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<td><strong>Yekey</strong>, one, a single one</td>
<td><strong>Zufl</strong>, deformed, hideous, unpleasant, ugly, &amp;c.</td>
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<td><strong>Yeminy</strong>, belonging to Arabia, Felix</td>
<td><strong>Zuwval</strong>, declension, setting of the sun</td>
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<td><strong>Yfis</strong>, mirth, joy</td>
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<td><strong>Yunaniun</strong>, Ionians, Greeks</td>
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ERRATA.

Page xxi Introduction, Note, for ille, read ille.

— 20 Line 4, for ἄγολ, read ἄγολ.
— 35 — the last, for דר read דר
— 88 — 22, for Padua, read Pavia.
— 157 — 16, for amantium, read amantium.
— 185 — 20, for secundus, read secundus.
— 186 — 3, for Buly, read Bulee.
— ib. — ib. for behifht, read behifht.

IN THE VOCABULARY, INSERT

Muhur, the fun, a stamp, impression.—And, Mikhendend, they smile, laugh, &c.