THE following exposition of Persian handwriting was compiled by the late Professor E. H. Palmer, a few months before he started on his last disastrous mission to Egypt. In addition to the unusual facility with which Professor Palmer could speak Eastern languages, he had paid special attention to Persian calligraphy, and was himself able to write, with much elegance, in several different styles, as is well known to his more intimate friends. Not only had he acquired skill in the more beautiful forms of Oriental penmanship, but he had also mastered the Shikasta, or running hand, which has so constantly proved a stumbling-block and riddle to ordinary Europeans. It is notorious that the great mass of officials in India, notwithstanding their colloquial knowledge of Urdu and Persian, come short, though after twenty or more years spent in the East, of mastering the intricacies of the running hand. Professor Palmer, without the advantage of prolonged residence in an Oriental country, attained expertness in this most difficult style of
writing, because he had analyzed the character, and had discovered the principles on which the letters are connected together. These principles he has set forth in the following book; and it may securely be anticipated that they will remove all difficulties from the path of the learner, and enable him to correspond freely with natives of the East, and to read for himself the official documents for the contents of which he has had hitherto, generally, to depend on his 'anala or sariztak.\\n
The Plates for the greater part of the Persian portion of this book were prepared under Professor Palmer's own eye; he superintended the engraving personally, making several experiments, in order to ensure accuracy and beauty, and finally approved of them as they now appear. Some additional illustrations have been added, by way of exercises; and an explanation of the rangam, or method of noting numbers, has been given, in view of its great utility to all officials and people having business relations with the East, and because that also is a source of perplexity to the majority of students.

In order to render the work more valuable to the Indian official, a special section has been added on the Nagari character. This, of course, is for the use of those who are studying Sanskrit and Hindi. An analysis of the character is given, and some specimens of fairly good writing are exhibited; but the practical nature of the work rendered it undesirable to introduce the more ornamental forms of Nagari.

The energy with which the Hindi language has recently been brought into notice, and the determination evinced to render it an official medium of communication, have made it necessary to include some specimens of the epistolary forms of Nagari writing. They have been selected from actual letters by natives of India, and therefore may be confidently accepted as models of the character in daily use. It will be seen that the Nagari possesses a conspicuous advantage over the Shikasta form of the Arabic character, in the perfect legibility of even its hurried forms.

The derivative forms of Nagari,—such as the Kaudi, Mahajani, Modli, Sarrafi, Lundi, &c., &c.,—are not illustrated in this book, in that they are either local, or confined to special classes of people, and cannot, therefore, claim sufficient importance to lead to their general adoption in official documents. It may, however, be counted on as certain that, in the course of a few years, the Kaudi character will come into much more general use than is at present the case. It has been recognized officially in the province of Bihor, and will shortly spread to the North-West Provinces, where, indeed, it is almost universally employed by Hindus, although it has not yet been recognized in Courts and Kachbarris.

It would have been an additional advantage, had Professor Palmer lived to add his final corrections to the work now offered to the public. It bears upon it the impress of his originality, and shows the thoroughness with which he explored all branches of his favourite study. It is hoped that it at last appears in a manner not unworthy of his distinguished reputation, and that it closes with dignity the catalogue of his useful publications. In only one respect does this book consciously run counter to his wishes. When his health began to suffer from close application to important pursuits, he
resolved to give up teaching the elements of Persian at the University, and, in 1880, he declared that he would "never again teach alphabets to boys." This, his concluding posthumous work, is devoted to the subject he had resolved to teach no more. He will continue, by means of this book, to teach the alphabet, it is to be hoped, for many years to come, and thereby enable others to attain, in some measure, the skill which raised his name to eminence.

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PERSIAN HANDWRITING.

The Arabic character, which is used by Persians, is written from right to left. The paper is held, by Eastern calligraphists, in the left hand while writing, and may be supported on the left knee, but should not, in their opinion, be rested upon a table.

If the paper is too large, it may be rolled or lightly doubled up; or a card may be held in the left hand to support it.

The pen is held lightly between the thumb and forefinger, so that it turns easily between the two; the middle finger is then placed underneath to support it.

To find the proper position to hold the pen on the paper when beginning to write, place the nib at such an angle that it would, if drawn downwards to the right, make a perfect "diamond" or "lozenge," thus:

![Diagram of pen position](image-url)
This lozenge or "dot" نُقطة is the first thing which the student must learn to make. He must at the very first accustom himself to make every dot, stroke, or curve, by drawing or pushing the pen lightly along the paper, and never pressing upon it as with an ordinary European pen.

If a thick stroke is required, the nib is drawn or pushed along the paper, the whole breadth of the nib resting upon it; if a fine line is wanted, the under or left-hand corner of the nib is raised from the paper. To press upon the reed pen would not only break it, but would destroy the symmetry of the letters, by making one part of the curves thicker than the normal dimension, which should be the breadth of the pen for the thickest part. In making a curve or long stroke, an Oriental calligraphist holds his breath, to keep the muscles perfectly steady and avoid the least shaking.

From this it follows that the size of the pen regulates the size of the writing, and that the larger the writing is the larger the pen must be.

The ink used in the East is thick, and does not flow too freely from the pen. It is composed of gall-nuts, lamp-black, and gum mixed with distilled water; but my own experience is that the ordinary "ticket" ink, as used for writing the tickets placed on goods in shop windows, answers every purpose. It may be purchased at any oil and colourman's.

The paper should be as smooth as possible. The Orientals, when writing large letters, place a piece of fur, called Turkish keurki كورکی under the paper to make the pen run more easily.

The materials required for writing will now be described.

The Qalam. القلم

The Qalam is a reed that grows on the marshes formed by the Tigris and Euphrates, and is principally found at Helieh.

The reeds are left in water some time after they are cut, which gives them their peculiar colour, and they are then dried and prepared.

Although strong enough for writing purposes, they are exceedingly brittle, and will not bear pressure like an ordinary pen.

The Pen-knife. قلم نازع

The best form is that used by Oriental scribes. It is about eight inches long, including the handle, and of the following shape:
**FEESIAN HANDWRITING.**

*The Nibber. المقصع*

This is a piece of ivory for nibbing the pen upon, as the reed is too hard to admit of its being cut upon the thumb-nail, like a quill pen. An ivory pen-knife, or the handle of a tooth-brush, will be found quite suitable for the purpose.

**To cut the Qalam. بري القلم**

Rest the Qalam on the fleshy part of the left thumb, holding it in place with the forefinger; then slice off a piece about three-quarters of an inch, making the incision slightly curved.

Trim this up at the sides until the nib is of the required breadth, and lay it, back downwards, on the Nibber. Then make the split, by placing the blade of the knife along the middle of the nib, and pressing with the thumb of the right hand on the back until the split is made. The pen must then be nibbed by a similar but horizontal cut, the precise angle being determined by the style of writing. (Fig. 4.)

The top of the nib should always slope a little to the right, while held with the front or cut part of the pen towards the nibber (Fig. 5); but the slant is greater for naskhi (Arabic) than for the talliq or Persian writing.

**The Inkstand. الخوازة**

This is best when made of porcelain, and with a lid. It is necessary to place in the inkstand some fibres of undressed silk (lipaf), or, if this be not procurable, a piece of rag or soft sponge, sufficiently large to absorb nearly all the ink. This not only prevents clots of ink being taken up into the pen, but prevents the pen itself from being damaged by contact with the bottom of the inkstand. The ink is taken into the pen by simply pressing the latter on the saturated silk or sponge.
The Ruler.

Orientals do not make use of an ordinary ruler, but rule a piece of paper with the number of lines required in the sheet on which they wish to write; they then fasten a piece of sewing-silk to the ends of each line, and transfer the lines thus formed to the piece of writing paper, by placing it, face down, upon the مسطرة and gently rubbing the back with the finger.

The slight indentation thus made on the face of the paper is sufficient to guide the writer, and disappears after binding, &c., without the trouble of erasure.

Elements of the Alphabet.

The following are the elements of which the تعلیق alphabet is composed. The proportions are measured by the number of dots, as shown in the examples, and the arrows show the points at which the letters are to be commenced, as well as the direction of the curves or strokes.

The numerals represent the number of dots that measure each curve, the size of the dot being, as has been already remarked, determined by the size of the pen.
All the letters are but combinations of these elementary curves. The relation of the various letters to each other may be seen from the following figures.

Here the ن curve has been repeated three times. By placing an alif on the right-hand side (Fig. 8), it becomes a ل; by placing the head of a ب on the same place, it becomes a ﺔ; and by substituting for the ﺔ curve the ﻤ we get a ﺔ. Similarly, Fig. 9 represents ﺔ ﺔ ﺔ and Fig. 10. It is thus evident that the curves of the 巳PT should be all the same; while the ﺔ have the same final curve. The ﻤ without its head becomes ﺔ, and the head does duty for the top of ﺔ as well as for the ﺔ itself. The ﺔ and ﺔ have the same curve, and this is the same as a ﺔ reversed.

Series of Examples.

The following series of examples consists of, first, the detached forms of the letters of the alphabet, and next, the initial form of each, followed by the final forms. Letters which differ only in the diacritical points, as ﺔ and ﺔ, are given only once.
The sentence with which this exercise commences is Arabic, and
means, "In the name of God, the Merciful, the Compassionate." It is
always placed at the head of Mohammedan writings or books.

The combinations with ب will, of course, serve for 
and ي, the bodies of these letters being the same in the initial and medial
forms.
Persian Handwriting.

بی‌باینی نه جابجایی بی‌باینی
بی‌باینی نه جابجایی بی‌باینی

bn bu bh bl be by j'd j'b j'j j'd j'd j'r
jr jr ja j'ah j'a j't j'j j'y j'h

جلب بیم حمی بیم بوساطه سینه
بابسی بی پدیده کرده بس

jl j'm j'n j'h j'h j'er j'ah j'y j'y
nd nb nh nd or or as s'ah

(Three dots are often placed under the a or sh, in careful writing, to distinguish them from the mere prolongation of a letter, as in the second j'r of the second line of the previous piece of writing. In that case, the j is prolonged merely to fill up the line, or for artistic effect.)
پیچ بین شده پنکه پیچ پنکه پیچ
پیچ بین شده پنکه پیچ پیچ

صخور صخور صخور صخور
صخور صخور صخور صخور
صلحی بیت طاطس بیت طاطس
طلول طول طول طول طول طول طول طول طول طول طول طول

طلایم طلایم طلایم طلایم
عابر یک عابر عابر عابر

یل یلی یلی یلی یلی یلی یلی
عص عطع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع عع Unalayi şayyâf bâf ibn bâf

فُرْنُسُ فُرْنُسُ فُرْنُسُ فُرْنُسُ فُرْنُسُ
کان فی فی فی فی فی فی فی فی

फ़ फ़ फ़ फ़ फ़ फ़ फ़ फ़ फ़ फ़ फ़ फ़
फ़ फ़ फ़ फ़ फ़ फ़ फ़ फ़ फ़ फ़ फ़ फ़

The combinations with ف, of course, serve for initial قFY

Lâm ل is not given in combination with the other letters, as it is
exactly like KãFY in this respect, except that it is not quite so tall, and
is without the slanting stroke on the top.
کتابی که مدل کلی شکل کرده و نقاشی کرده که تمام کلمات کلیک نکته که نشان می‌دهند
که همه کلمات کلیک نکته در مسیره،

کلمه، کلمه، کلمه، کلمه، کلمه، کلمه، کلمه، کلمه،
کلمه، کلمه، کلمه، کلمه، کلمه، کلمه، کلمه،

من می‌توانم تمام منتهاگان
می‌توانم تمام منتهاگان

وا، وا، وا، وا، وا، وا، وا،
وا، وا، وا، وا، وا، وا، وا،

وا، وا، وا، وا، وا، وا، وا،
وا، وا، وا، وا، وا، وا، وا،

وا، وا، وا، وا، وا، وا، وا،
وا، وا، وا، وا، وا، وا، وا،
The $ is has usually a mark like an inverted comma underneath its initial form, as shown in the first two letters of the second of the above lines.

"And blessed be God, the best of creators."
انشتر مام و لا ف شربقم
وزمرتي لا سهم غرب توبقم
درب هپکاه ور لب توبقم
زینه بنا درست بارقم

Az zahré i mudám o lēf i mashvah taubah
Was mihr i batán i žm ghabghah taubah
Dar dî havax i gudäh o bar láb taubah
Zin taubah i nd-dařust, yâ Rabb'l taubah.
مجلس ما دیگر امروز پیروی ماند
عیش علی بن بهجاء کشتن ماند
می خلخالی کی را کی خود خامه پیشب
موعاد از دست چرخی کی روان ماند

Majlis i ma digar invaraz baladistān manād
'Aish i khalewat batamushā e galiestān manād
Māi haldānat kashīrā ki hād khāna i bikhāhā
Kh'agga az dast i kārīfī ki ba rigādān manād.
ان‌زاد کرده و قواعد تنکت که
صبرت که‌لاحیه‌ای بی‌پلکد
متن‌نویس‌ما، حسین معیری

ان‌سن در نماوری، در نک‌ا باد
صبر و همدلی در مکان‌ین نیز کل‌کرد.