

THE
WORKS
OF
SIR WILLIAM JONES.

WITH
THE LIFE OF THE AUTHOR,
BY
LORD TEIGNMOUTH.

IN THIRTEEN VOLUMES.

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THE DESIGN
OF
A TREATISE
ON
THE PLANTS OF INDIA.
BY THE PRESIDENT.

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

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

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

may consult on the common appellations of trees and flowers: the childish denominations of plants from the persons, who first described them, ought wholly to be rejected; for *Champaca* and *Hinna* seem to me not only more elegant, but far properer, designations of an *Indian* and an *Arabian* plant, than *Michelia* and *Lawsonia*; nor can I see without pain, that the great *Swedish* botanist considered it as *the supreme and only reward of labour* in this part of natural history, to preserve a name by hanging it on a blossom, and that he declared this mode of promoting and adorning botany, worthy of being *continued with holy reverence*, though so high an honour, he says, *ought to be conferred with chaste reserve, and not prostituted for the purpose of conciliating the good will, or eternizing the memory, of any but his chosen followers; no, not even of saints*: his list of *an hundred and fifty* such names clearly shows, that his excellent works are the true basis of his just celebrity, which would have been feebly supported by the stalk of the *Linnaea*. From what proper name the *Plantain* is called *Musa*, I do not know; but it seems to be the *Dutch* pronunciation of the *Arabick* word for that vegetable, and ought not, therefore, to have appeared in his list, though, in my opinion, it is the only rational name in the muster-roll. As to the

system of LINNÆUS, it is the system of Nature, subordinate indeed to the beautiful arrangement of *natural orders*, of which he has given a rough sketch, and which may hereafter, perhaps, be completed: but the distribution of vegetables into *classes*, according to the number, length, and position of the stamens and pistils, and of those *classes* into *kinds* and *species*, according to certain marks of discrimination, will ever be found the clearest and most convenient of methods, and should therefore be studiously observed in the work, which I now suggest; but I must be forgiven, if I propose to reject the *Linnean* appellations of the twenty-four *classes*, because, although they appear to be *Greek*, (and, if they really were so, that alone might be thought a sufficient objection) yet in truth they are not *Greek*, nor even formed by analogy to the language of *Grecians*; for *Polygamos*, *Monandros*, and the rest of that form, are both masculine and feminine; *Polyandria*, in the abstract, never occurs, and *Polyandriion* means a publick cemetery; *diæcia* and *diæcus* are not found in books of authority; nor, if they were, would they be derived from *dis*, but from *dia*, which would include the *triæcia*; let me add, that the *twelfth* and *thirteenth* classes are ill distinguished by their appellations, independently of other exceptions to them, since

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

ness to inflame their imaginations; and, while they profess to give descriptions, have nothing to do with metaphors: few passages in *Aloisia*, the most impudent book ever composed by man, are more wantonly indecent than the hundred-forty-sixth number of the *Botanical Philosophy*, and the broad comment of its grave author, who *dares*, like OCTAVIUS in his epigram, *to speak with Roman simplicity*; nor can the *Linnean* description of the *Arum*, and many other plants, be read in *English* without exciting ideas, which the occasion does not require. Hence it is, that no well-born and well-educated woman can be advised to amuse herself with botany, as it is now explained, though a more elegant and delightful study, or one more likely to assist and embellish other female accomplishments, could not possibly be recommended.

When the *Sanscrit* names of the *Indian* plants have been correctly written in a large paper-book, one page being appropriated to each, the fresh plants themselves, procured in their respective seasons, must be concisely, but accurately, *classed and described*; after which their several *uses* in medicine, diet, or manufactures, may be collected, with the assistance of *Hindu* physicians, from the medical books in *Sanscrit*,

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

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

I. MUCHUCUNDA.

Twenty, from One Base.

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

Cor. Five petals, oblong.

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

Pist. Style cylindrick.

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

Seeds: Roundish, compressed, winged.

Leaves: Of many different shapes.

Uses: The quality, refrigerant.

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

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

Note. This plant differs a little from the *Pentapetes* of LINNÆUS,

II. BILVA OR MA'LU'RA.

Many on the Receptacle, and One.

Cal. Four, or five, cleft, beneath.

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

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

Pist. *Germ.* roundish ; *Style,* smooth, short ; *Stigma,* clubbed.

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

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

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

Stem : Armed with sharp thorns,

Uses : The fruit nutritious, warm, cathartick ; in taste, delicious ; in fragrance, exquisite : its aperient and deterfive quality, and its efficacy in removing habitual costiveness,

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

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

III. SRINGATACA.

Four and One.

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

Cor. Four petals.

Stam. Anthers, kidney-shaped.

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

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

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

Root: Knotty, like coral.

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

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

IV. PU'TI CARAJA.

Ten and one.

Cal. Five-cleft.

Cor. Five equal petals.

Peric. A thorny legumen; two seeds.

Leaves: Oval, pinnated.

Stem: Armed.

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

V. MADHU'CA.

(See *Asiat. Research. vol. I, page 300.*)

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

Cal. Perianth four, or five, leaved.

Cor. One-petaled. Tube inflated, fleshy.

Border nine, or ten, parted.

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

Pist. Germ, roundish; Style, long, awl-shaped.

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

Leaves: Oval, somewhat pointed.

Uses: The *tubes*, esculent, nutritious; yielding, by distillation, an inebriating spirit, which, if the sale of it were duly restrained by law, might be applied to good purposes. An useful oil is expressed from the seed.

Note. It resembles the *Bassia* of KOENIG.

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

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



Jatamansi.
or. Indian Spikenard.

ON THE

SPIKENARD OF THE ANCIENTS.

BY THE PRESIDENT.

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

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

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

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

A'n chu bîkhest, ín chu nardest, án chu shákhest, ín chu bàr,
A'n chu bîkhî páyidárest, ín chu nardî páyidâr.

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

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

nard was the *Cétaca*, or *Pandanus* of our botanists: his words are, *Sumbul panj berg dáred, ceb dirázli án dab angosbtestu pabnáí seb*, or, “The *sumbul* has five leaves, ten fingers long, and three broad.” Now I well knew, that the minister of ACBAR was not a botanist, and might easily have mistaken a thyrsus for a single flower: I had seen no blossom, or assemblage of blossoms, of such dimensions, except the male *Cétaca*; and, though the *Persian* writer describes the female as a different plant, by the vulgar name *Cyóra*, yet such a mistake might naturally have been expected in such a work: but what most confirmed my opinion, was the exquisite fragrance of the *Cétaca*-flower, which to my sense far surpassed the richest perfumes of *Europe* or *Asia*. Scarce a doubt remained, when I met with a description of the *Cétaca* by FORSKOHL, whose words are so perfectly applicable to the general idea, which we are apt to form of *Spikenard*, that I give you a literal translation of them: “The *Pandanus* is an incomparable plant, and cultivated for its odour, which it breathes so richly, that one or two *Spikes*, in a situation rather humid, would be sufficient to diffuse an odoriferous air for a long time through a spacious apartment; so that the natives in general are not solicitous about the living plants, but *purchase*

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

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

“ I. SUD has a roundish olive-shaped root, externally black, but white internally, and so fragrant as to have obtained in *Persia* the name

“of *Subterranean Musk* : its leaf has some re-
 “semblance to that of a leek, but is longer and
 “narrower, strong, somewhat rough at the edges,
 “and tapering to a point. 2. *SUMBUL* means a
 “*spike or ear*, and was called *nard* by the *Greeks*.
 “There are three sorts of *Sumbul* or *Nardin*;
 “but, when the word stands alone, it means
 “the *Sumbul* of *India*, which is an herb *with-*
 “*out flower or fruit*, (he speaks of the drug
 “only) like the tail of an ermine, or of a small
 “weasel, but not quite so thick, and about the
 “length of a finger. It is darkish, inclining to
 “yellow, and very fragrant : it is brought
 “from *Hindustán*, and its medicinal virtue lasts
 “three years.” It was easy to procure the dry
Jatámánsi, which corresponded perfectly with
 the description of the *Sumbul*; and though a
 native *Muselmán* afterwards gave me a *Persian*
 paper, written by himself, in which he repre-
 sents the *Sumbul* of *India*, the *Sweet Sumbul*,
 and the *Jatámánsi* as three different plants,
 yet the authority of *Tohfatu'l Múmenín* is de-
 cisive, that the *sweet Sumbul* is only another
 denomination of *nard*, and the physician who
 produced that authority, brought, as a specimen
 of *Sumbul*, the very same drug, which my *Pan-*
dit, who is also a physician, brought as a speci-
 men of the *Jatámánsi* : a *Bráhmen* of eminent
 learning gave me a parcel of the same sort, and

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

ledge, informed me by letter, that “ Spike-
 “ nard is carried over the desert (from *India* I
 “ presume) to *Aleppo*, where it is used in sub-
 “ stance, mixed with other perfumes, and worn
 “ in small bags, or in the form of essence, and
 “ kept in little boxes or phials, like *atar* of roses.”
 He is persuaded, and so am I, that the *Indian*
 nard of the ancients, and that of our shops, is
 one and the same vegetable.

Though diligent researches have been made
 at my request on the borders of *Bengal* and
Bebâr, yet the *Jatámánsi* has not been found
 growing in any part of the *British* territories.
 Mr. SAUNDERS, who met with it in *Bután*,
 where, as he was informed, it is very common,
 and whence it is brought in a dry state to
Rangpúr, has no hesitation in pronouncing it a
 species of the *Baccharis*; and, since it is not
 possible, that he could mistake the *natural order*
 and *essential character* of the plant, which
 he examined, I had no doubt that the *Ja-
 támánsi* was composit and corymbiferous with
 stamens connected by the anthers, and with
 female prolifick florets intermixed with herma-
 phrodites: the word *Spike* was not used by the
 ancients with botanical precision, and the *Sta-
 chys* itself is verticillated, with only two species
 out of fifteen, that could justify its generick
 appellation. I therefore concluded, that *the*

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

————— the dull swain
Trode on it daily with his clouted shoe,

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

that request, and should the vegetable flourish in the plain of *Bengal*, we shall have ocular proof of its class, order, genus, and species; and, if it prove the same with the *Jatámánsi*, of *Népál*, which I now must introduce to your acquaintance, the question, with which I began this essay, will be satisfactorily answered.

Having traced the *Indian* Spikenard, by the name of *Jatámánsi*, to the mountains of *Népál*, I requested my friend Mr. LAW, who then resided at *Gayá*, to procure some of the recent plants by the means of the *Népalese* pilgrims; who, being orthodox *Hindus* and possessing many rare books in the *Sanscrit* language, were more likely than the *Butias* to know the true *Jatámánsi*, by which name they generally distinguish it: many young plants were accordingly sent to *Gayá*, with a *Persian* letter specifically naming them, and apparently written by a man of rank and literature; so that no suspicion of deception or of error can be justly entertained. By a mistake of the gardener they were *all* planted at *Gayá*, where they have blossomed and at first seemed to flourish: I must, therefore, describe the *Jatámánsi* from the report of Mr. BURT, who favoured me with a drawing of it, and in whose accuracy we may perfectly confide; but, before I pro-

duce the description, I must endeavour to remove a prejudice, in regard to the *natural order* of the spikenard, which they, who are addicted to swear by every word of their master LINNÆUS, will hardly abandon, and which I, who love truth better than him, have abandoned with some reluctance. *Nard* has been generally supposed to be a *grass*; and the word *stachys* or *spike*, which agrees with the habit of that natural order, gave rise, perhaps, to the supposition. There is a plant in *Java*, which most travellers and some physicians called *spikenard*; and the Governor of *Chinsura*, who is kindly endeavouring to procure it thence in a state fit for examination, writes me word, that “a Dutch author pronounces it a *grass like the Cypirus*, “but insists that what we call the *spike* is the “fibrous part above the root, as long as a “man’s little finger, of a brownish hue inclining to red or yellow, rather fragrant, and “with a pungent, but aromattick, scent.” This is too slovenly a description to have been written by a botanist; yet I believe the latter part of it to be tolerably correct, and should imagine that the plant was the same with our *Jatámánsi*, if it were not commonly asserted, that the *Javan* spikenard was used as a condiment, and if a well-informed man, who had seen it in the island, had not assured me, that it was a sort of

Pimento, and consequently a species of *Myrtle*, and of the order now called *Hesperian*. The resemblance before mentioned between the *Indian sumbul* and the *Arabian Súd*, or *Cypirus*, had led me to suspect, that the true nard was a *grass* or a *reed*; and, as this country abounds in *odoriferous grasses*, I began to collect them from all quarters. Colonel KYD obligingly sent me two plants with sweet smelling roots; and, as they were known to the *Pandits*, I soon found their names in a *Sanscrit* dictionary: one of them is called *gandbas'at' bè*, and used by the *Hindus* to scent the red powder of *Sapan* or *Bakkam* wood, which they scatter in the festival of the vernal season; the other has many names, and, among them, *nágaramastac* and *gónarda*, the second of which means *rustling in the water*; for all the *Pandits* insist, that *nard* is never used as a noun in *Sanscrit*, and signifies, as the root of a verb, *to sound* or *to rustle*. Soon after, Mr. BURROW brought me from the banks of the *Ganges* near *Heridwâr*, a very fragrant grass, which in some places covers whole acres, and diffuses, when crushed, so strong an odour, that a person, he says, might easily have smelt it, as ALEXANDER is reported to have smelt the nard of *Gedrosia*, from the back of an elephant: its blossoms were not preserved, and it cannot, therefore, be described. From Mr. BLANE of

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

scopia narium of HORACE, may be derived from an *Indian* root: to this I can only say, that I have not met with any such root in *Sanscrit*, the oldest polished language of *India*, and that in *Persian*, which has a manifest affinity with it, *nár* means a *pomegranate*, and *nárgil* (a word originally *Sanscrit*) a *cocoa-nut*, neither of which has any remarkable fragrance.

Such is the evidence in support of the opinion given by the great *Swedish* naturalist, that the true nard was a gramineous plant and a species of *Andropogon*; but, since no grass, that I have yet seen, bears any resemblance to the *Jatámánsi*, which I conceive to be the *nardus* of the ancients, I beg leave to express my dissent, with some confidence as a philologer, though with humble diffidence as a student in botany. I am not, indeed, of opinion, that the *nardum* of the *Romans* was merely the essential oil of the plant, from which it was denominated, but am strongly inclined to believe, that it was a *generick* word, meaning what we now call *átar*, and either the *átar* of roses from *Cashmír* and *Persia*, that of *Cétaca*, or *Pandanus*, from the western coast of *India*, or that of *Aguru*, or aloe-wood, from *Asám* or *Cochinchina*, the process of obtaining which is described by ABU'LEAZL, or the mixed perfume, called *Ábitr*, of which the principal in-

gredients were yellow sandal, violets, orange-flowers, wood of aloes, rose-water, musk, and true spikenard: all those essences and compositions were costly; and, most of them being sold by the *Indians* to the *Persians* and *Arabs*, from whom, in the time of OCTAVIUS, they were received by the *Syrians* and *Romans*, they must have been extremely dear at *Jerusalem* and at *Rome*. There might also have been a pure *nardine oil*, as ATHENÆUS calls it; but *nardum* probably meant (and KOENIG was of the same opinion) an *Indian essence in general*, taking its name from that ingredient, which had, or was commonly thought to have, the most exquisite scent. But I have been drawn by a pleasing subject to a greater length than I expected, and proceed to the promised description of the true *nard* or *Jatdmánsi*, which, by the way, has other names in the *Amarcósib*, the smoothest of which are *jatilá* and *lomasà*, both derived from words meaning *hair*. Mr. BURT, after a modest apology for his imperfect acquaintance with the language of botanists, has favoured me with an account of the plant, on the correctness of which I have a perfect reliance, and from which I collect the following *natural characters*:

AGGREGATE.

Cal. Scarce any. *Margin*, hardly discernible.

Cor. One petal. *Tube* somewhat gibbous.
Border five cleft.

Stam. Three *Antbers.*

Pist. Germ beneath. One *Style* erect.

Seed Solitary, crowned with a pappus.

Root Fibrous.

Leaves Hearted, fourfold; *radical* leaves petioled.

It appears, therefore, to be the *Protean* plant, VALERIAN, a sister of the mountain and *Celtick* Nard, and of a species, which I should describe in the *Linnean* style: VALE-RIANA JATA'MA'NSI floribus triandris, foliis cordatis quaternis, radicalibus petiolatis. The radical leaves, rising from the ground and enfolding the young stem, are plucked up with a part of the root, and being dried in the sun or by an artificial heat, are sold as a drug, which from its appearance has been called *spikenard*; though, as the *Persian* writer observes, it might be compared more properly to the tail of an *ermine*: when nothing remains but the dry fibres of the leaves, which retain their original form, they have some resemblance to a lock of hair, from which the *Sanscrit* name, it seems, is derived. Two mercantile agents from *Bután* on the part of the *Dévarájd* were examined, at my request, by Mr. HARRINGTON, and inform-

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

Bután. On the proposed inquiry into the virtues of this celebrated plant, I must be permitted to say, that, although many botanists may have wasted their time in enumerating the qualities of vegetables, without having ascertained them by repeated and satisfactory experiments, and although *mere botany* goes no farther than technical arrangement and description, yet it seems indubitable, that the great end and aim of a botanical philosopher is, to discover and prove the several uses of the vegetable system, and, while he admits with HIPPOCRATES the *fallaciousness of experience*, to rely on experiment alone as the basis of his knowledge.

ADDITIONAL REMARKS

ON THE

SPIKENARD OF THE ANCIENTS.

BY THE PRESIDENT.

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

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

(a) PTOLE'ME'E distingue le canton de *Rbandamarcotta*, en ce qu'il fournit la plante, que nous appellons *Spic nard*, ce qui peut convenir à *Rangamati*; et des différentes espèces l'*Indique* est bien la plus estimée.

D'ANV. *Antiq. Geogr. Ind.* 81.

RIDES, (*b*), because it was found by Mr. BLANE in a remote part of *India* (for that solitary fact would have proved nothing); but it is learnedly and elaborately urged, that it *must be* the true *Indian* spikenard, because it differs only in the length of the stalks from the nard of GARÇIAS, which, according to Him, is the only species of *nardus* exported from *India*, and which resembles a dried specimen seen by RUMPHIUS, and brought, he says, among other countries, from *Mackran*, or the ancient *Gadrosia*, the very country, where, according to ARRIAN, the true nard grew in abundance; for “the *Phenicians*,” he says, collected a plentiful store of it, and “so much of it was trampled under foot by the army, that a strong perfume was diffused on all sides of them:” now there is a singular coincidence of circumstances; for our *Andropogon* was discovered by the scent of its roots, when they were crushed by the horses and elephants in a hunting-party of the *Vazir A'SU-FUDDAULAH*; so that, on the whole, *it must be the same with the plant mentioned by ARRIAN*: but it may be argued, I think, more conclusively, that a plant, growing with great luxuriance in *Gadrosia* or *Mackran*, which the doctor

(*b*) Dr. ROXBURGH with great reason supposes it to be the *Muricated ANDROPOGON* of KOENIG, who mentions the roots as odoriferous, when sprinkled with water.

See RETZ. III. *Fascic.* 43. and v. 21.

admits to be a *maritime province* of *Persia*, could not possibly be the same with a plant *confined to remote parts* of *India*; so that, if GARCÍAS, RUMPHIUS, and ARRIAN be supposed to have meant the same species of nard, it was evidently different from that of DIOSCORIDES and GALEN. The respectable writer, with whose opinions I make so free, but from no other motive than a love of truth, seems aware of a little geographical difficulty from the western position of *Macrán*; for he, first, makes it extend to the river *Indus*, and then infers, from the long march westward and the distresses of ALEXANDER'S army, subsequent to the discovery of the spikenard, that it must have grown in the more eastern part of the desert, and consequently on the very borders of *India*; but, even if we allow *Gedrosia*, or *Gadrosis*, to have been the same tract of land with *Macrán* (though the limits of all the provinces in *Persia* have been considerably changed), yet the frontier of *India* could never with any propriety be carried so far to the west; for not only the *Oritæ* and *Arabitæ*, but, according to MELA, the whole province of *Ariana*, were between *Gadrosis* and the *Indus*; and, though *Macrán* (for so the word should be written) may have been annexed to *India* by such whimsical geographers as the *Turks*, who give the name of

white *Indians* to the *Persians* of *Arachofia*, and of yellow *Indians* to the *Arabs* of *Yemen*, yet the river *Indus*, with the countries of *Sind* and *Múltán* on both sides of it, has ever been considered by the *Persians* and *Arabs* as the western limit of *Hind* or *India*; and *ARRIAN* himself expressly names the *Indus* as its known boundary: let *Gadrosis*, however, be *Macrán*, and let *Macrán* be an *Indian* province, yet it could never have been a remote part of *India* in respect of *Europe* or *Egypt*, and, consequently, was not meant by *GALEN* and *DIOSCORIDES*, when they described the true spikenard. It must be admitted, that, if the *Siree* of *RUMPHIUS*, which differs little from the *nardus* of *GARCÍAS*, which corresponds for the most part with the new *Andropogon*, was ever brought from the province of *Macrán*, they were all three probably the same plant with the nard of *Arrian*; but, unfortunately, *RUMPHIUS* thought of no country less than of *Persia*, and of no province less than of *Macrán*; for he writes very distinctly, both in his *Latin* and his *Dutch* columns, that the plant in question grows in *Macian*, which he well knew to be one of the *Moluccas* (c): I am far from intending to give

(c) Hi flores sæpe, immo vulgo fere, observantur in vetustis *Siree* stipitibus, qui in *Ternata*, *Motira*, et *Mackian* crescunt. Vol. 5. Lib. 8. Cap. 24. p. 182.

pain by detecting this trifling mistake ; and, as I may have made many of greater consequence, I shall be truly obliged to any man, who will set me right with good manners, the sacred laws of which ought never to be violated in a literary debate, except when some petulant aggressor has forfeited all claim to respect.

ARRIAN himself can by no means be understood to assert, that the *Indian* spikenard grew in *Persia* ; for his words are *a fragrant root of nard* (d), where the omission of the definite articles implies rather *a nard*, than *the nard*, or the most celebrated species of it ; and it seems very clear, that the *Greeks* used that foreign word generically for odoriferous plants of different natural orders : but ARRIAN in truth was a mere compiler ; and his credit, even as a civil historian, seems liable to so much doubt, that it cannot be safe to rely on him for any fact in the history of nature. “ We cannot, says the judicious and accurate STRABO, give easy credence to the generality even of contemporary writers concerning ALEXANDER, whose fame was astonishingly high, and whose historians, preferring wonders to truth, wrote with secure negligence ; well knowing, that, as the farthest limits of *Asia*

(d) Νάρδου ρίζαν ευοσμνον.

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

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

word ; one of them, which I never have seen in blossom, but suppose from its appearance to be a *Schænus*, is even called *Gónarda*, and its dry root has a most agreeable odour ; another, which RHEEDE names *Bálaca*, or *Ramacciam*, or white *Irivéli*, and which BURMAN thought a variety of the *Schænantbus*, is a considerable article, it seems, of *Indian* commerce, and, therefore, cultivated with diligence, but less esteemed than the *black* sort, or *Carabála*, which *has a more fragrant root and affords an extremely odoriferous oil (e)*. All those plants would, perhaps, have been called *nards* by the ancients ; and all of them have stronger pretensions to the appellation of *the true spikenard*, than the *Febrifuge* ANDROPOGON, which the *Hindus* of *Behár* do not use as a perfume. After all, it is assuming a fact without proof, to assert, that the *Indian* spikenard was evidently gramineous ; and, surely, that fact is not proved by the word *arista*, which is conceived to be of a *Grecian* origin, though never applied in the same sense by the *Greeks* themselves, who perfectly well knew what was *best* for mankind in the vegetable system, and for what gift they adored the god-

(e) 12 Hort. Malab. tab. 12. and 9 H. M. p. 145. See also the *Flora Indica*, and a note from HERMAN on the valuable oil of *Sreee*.

deſs of *Eleuſis*. The *Roman* poets (and poets only are cited by Dr. BLANE, though naturaliſts alſo are mentioned) were fond of the word *ariſta*, becauſe it was very convenient at the cloſe of an hexameter, where we generally, if not conſtantly, find it; as HOMER declares in LUCIAN, that he began his *Iliad* with Μῆνιν, becauſe it was the firſt commodious word that preſented itſelf, and is introduced laughing at a profound critick, who diſcovered in that ſingle word an epitome of the whole poem on the *wrath* of ACHILLES: ſuch poets as OVID and LACTANTIUS deſcribed plants, which they never had ſeen, as they deſcribed the neſt of the phenix, which never exiſted, from their fancy alone; and their deſcriptions ought not ſeriously to be adduced as authorities on a queſtion merely botanical; but, if all the naturaliſts of *Greece* and *Italy* had concurred in aſſuring us, that the nard of *India* bore an ear or ſpike, without naming the ſource of their own information, they would have deſerved no credit whatever; becauſe not one of them pretends to have ſeen the freſh plant, and they had not even agreed among themſelves, whether its virtues reſided in the *root* or in the *buſky leaves* and ſtalks, that were united with it. PIETRO DELLA VALLE, the moſt learned and accompliſhed of eaſtern travellers, does not ſeem to have known the *Indian*

spikenard, though he mentions it more than once by the obsolete name of *Spigonardo*; but he introduces a *Sumbul* from *Khatá*, or a part of *China*, which he had seen dry, and endeavours to account for the *Arabick* name in the following manner:—"Since the *Khatáian* *Sumbul*, says he, is not a *spike* but a *root*, it was probably so named, because the word *Sumbul* may signify, in a large acceptation, not only the spike, but *the whole plant*, whatever *herb or grass* may be sown; as the *Arabick* dictionary (*f*), entitled *Kámús*, appears to indicate:" The passage, to which he alludes, is this; "SUMBUL, says the author of the *Kámús*, is an *odoriferous plant*, the strongest of which is the *Súri*, and the weakest the *Hindi*; but the *Sumbul* of *Rúm* has the name of *nardin*." I suggested in my former paper, and shall repeat in this, that the *Indian* spikenard, as it is gathered for use, is in fact *the whole plant*; but there is a better reason why the name *Sumbul* has been applied to it. By the way, DELLA VALLE sailed, as he tells us, along

(f) Giacchè il *Sombol* del *Cataio* è radice e non è *Spiga*, potremmo dire, che così s'i chiami, perchè forse la parola *Sombol* possa piu largamente significare non solo la spiga, ma *tutta la pianta* di ogni erba ò biada, che si femini; come par, che il *Camús*, vocabolario *Arabico*, ne dia indizio.

Lett. 18. di *Baghdad*.

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

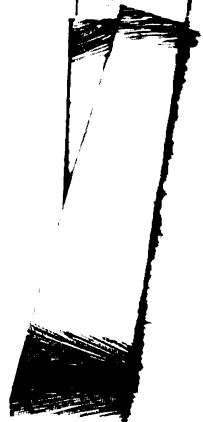
Let us return to the *Arabs*, by whom *DIOSCORIDES* was translated with assistance, which the wealth of a great prince will always purchase, from learned *Greeks*, and who know the *Indian* spikenard, better than any *European*, by the name of *Sumbulu'l Hind*: it is no wonder, that they represent it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

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

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

ten of the plants to *Rangpúr*: ten were accordingly sent in pots from *Tasifudan*, with as many of the natives to take care of them under a chief, who brought a written answer from the *Rájá* of *Butan*; but that prince made a great merit of having complied with such a request, and my friend had the trouble of entertaining the messenger and his train for several weeks in his own house, which they seem to have left with reluctance. An account of this transaction was contained in one of the last letters, that Mr. PURLING lived to write; but, as all the plants withered before they could reach *Calcutta*, and as inquiries of greater importance engaged all my time, there was an end of my endeavours to procure the fresh *Jatámánsi*, though not of my conviction, that it is *the true nard of the ancients*.





Vol. III.

Multon, J. A. P.

BOTANICAL OBSERVATIONS

ON THE

SPIKENARD OF THE ANCIENTS,

INTENDED AS A SUPPLEMENT TO THE LATE

SIR WILLIAM JONES'S PAPERS ON THAT PLANT.

BY WILLIAM ROXBURGH, M. D.

VALERIANA JATAMANSI.

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

V. *Jatamansi* of Sir WILLIAM JONES. See *Asiatick Researches*, vol. 2, page 405, 417, and vol. 4, page 109.

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

at *Coos-Beybar*, two small baskets with plants of this valuable drug; he writes to me on the 27th *September* (so long had the plants been on the road), that he had, the day before, received them from the *Deb Rajab* of *Eootan*, and further says, that the *Booteabs* know the plant by two names, viz. *Jatamansi*, and *Pampé* or *Paumpé*.

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

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

forty hairy, spike-like bodies; but more justly compared to the tails of *Ermines*, or small *Weasels**; from the apex of each, or at least of the greatest part of them, there is a smooth lanceolate, or lanceolate-oblong, three or five-nerved, short-petiol'd, acute, or obtuse, slightly serrulate leaf or two shooting forth. Fig. 1. represents one of them in the above state, and on gently removing the fibres, or hairs which surround the short petiols, of these leaves, I find it consists of numerous sheaths, of which one, two or three of the upper or interior ones are entire, and have their fibres connected by a light-brown coloured membranous substance as at *b*. but in the lower exterior sheaths, where this connecting membrane is decayed, the more durable hair-like fibres remain distinct, giving to the whole the appearance of an *Ermine's* tail: this part, as well as the root itself, are evidently perennial†. The root itself (beginning at the

* The term spica, or spike, is not so ill applied to this substance, as may be imagined; several of the *Indian* grasses, well known to me, have spikes almost exactly resembling a single straight piece of nardus, and when those hairs (or flexible arista like bristles) are removed, PLINY'S words, "frutextradice pingui et crassa," are by no means inapplicable. See Fig. 2, from *a* to *b*.

† The above described perennial hairy portion of the plant, is clearly the *Indian* spikenard of our shops; but

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

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

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

Description of the Plant.

Root, it is already described above.

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

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

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

Corymb terminal, first division trichotomous.

Braets awl'd.

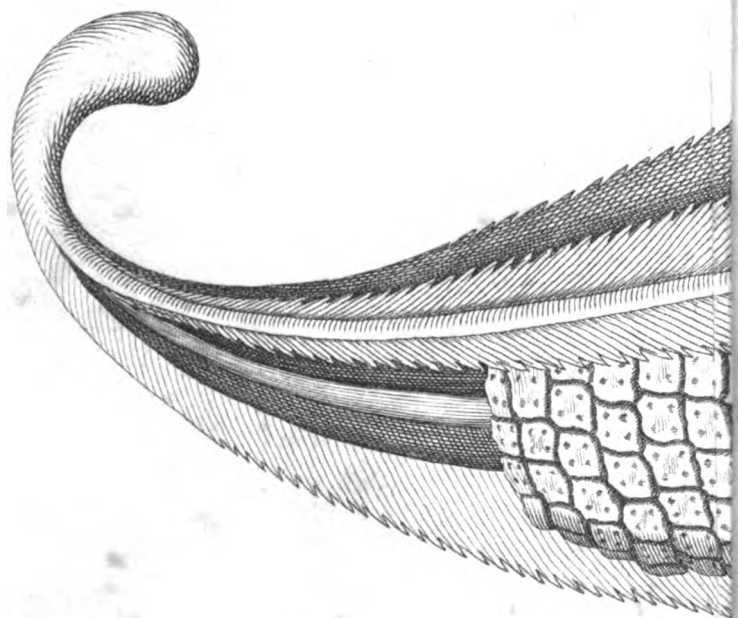
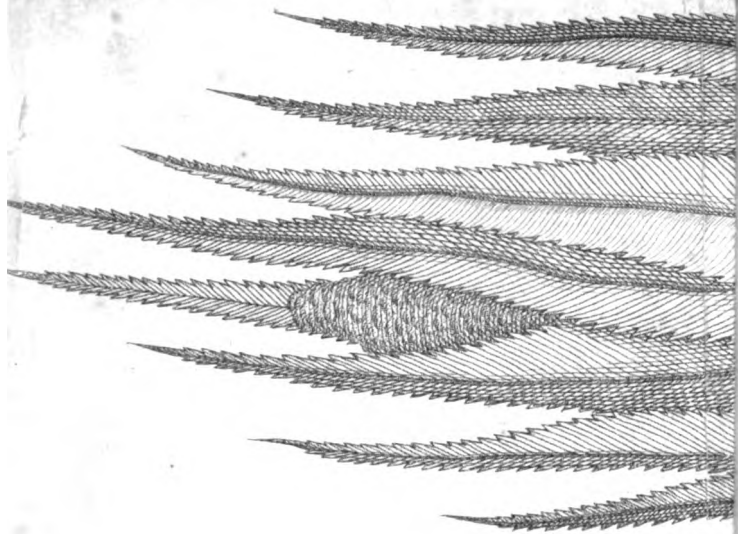
Calyx scarce any.

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

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

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

Pericarp, a single seed crowned with a pappus.



ON

THE FRUIT OF THE MELLORI.

NOTE

BY THE PRESIDENT.

AS far as we can determine the class and order of a plant from a mere delineation of its fruit, we may safely pronounce, that the *Léram* of *Nicobar* is the *Cádhi* of the *Arabs*, the *Cétaca* of the *Indians*, and the *Pandanus* of our botanists, which is described *very awkwardly* (as KOENIG first observed to me) in the Supplement to LINNÆUS : he had himself described with that *elegant conciseness*, which constitutes the beauty of the *Linnean* method, not only the wonderful fructification of the fragrant *Cétaca*, but most of the flowers, which are celebrated in *Sanscrit*, by poets for their colour or scent, and by physicians for their medical uses ; and, as he bequeathed his manuscripts to Sir JOSEPH BANKS, we may be sure, that the publick spirit of that illustrious naturalist will not suffer the labours of his learned friend to be sunk in ob-

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

A CATALOGUE

OF

INDIAN PLANTS,

COMPREHENDING THEIR SANSKRIT,

AND

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

BY THE PRESIDENT.

| | |
|---------------------------------|---------------------------------|
| A'CA'SABALLI', <i>Cassya</i> . | Amlalónica, <i>Oxalis</i> . |
| Achyuta, <i>Morinda</i> . | Amlavétafa, <i>Hypericum</i> . |
| A'cránti <i>Solanum</i> . | Amlicá, <i>Tamarindus</i> . |
| Acsha. | Amra, <i>Mangifera</i> . |
| 5 Agastya, <i>Æscbynomene</i> . | 20 Amrátaca, <i>Spondias</i> . |
| Agnis'ic'há. | Anco'ta. |
| Aguru, <i>Cordia</i> . | Ans'umáti. |
| Alábu, <i>Cucurbita</i> . | An'u, <i>Oryza</i> . |
| Alamvusha, <i>Bryonia</i> . | Apámarga. |
| 10 Alarca, <i>Asclepias</i> . | 25 Aparájítá, <i>Clitoria</i> . |
| Alpamárissha. | Arca, <i>Asclepias</i> . |
| Amalá. | A'rdraca, <i>Amomum</i> . |
| A'malaci, <i>Phyllanthus</i> . | Ariméda. |
| Ambasht'ha. | Arishtá, <i>Xanthium</i> . |
| 15 Amlána, <i>Gomphrena?</i> | 30 Arjaca, <i>Ocimum</i> . |

- Arjuna, *Lagerstroemia* ?
 Arushcara, *Semecarpus*.
 A'smantaca.
 Asóca, a new genus.
 35 A'sp'hota, *Nyctanthes*.
 A'us'vríhi, *Oryza*.
 Atavishá.
 Atichará.
 Atimuc̄ta, *Banisteria*.
 40 A'vigna, *Carissa* ?
 Bacula, *Mimusops*.
 Badarì, *Rhamnus*.
 Bahuváraca.
 Bahvanga, a new genus.
 45 Balá.
 Bála.
 Bandhúca, *Ixora*.
 Banga, *Cannabis* ?
 Báta, *Ficus*.
 50 Bhadramustaca, *Cyperus* ?
 Bhanga, *Goffypium*.
 Bhanti, *Clerodendrum*.
 Bhavya, *Dillenia*.
 Bharadwájì.
 55 Bhúchampaca, *Kempferia*.
 Bhújambúca.
 Bhúlavanga, *Jussiaea*.
 Bhurandí, *Ipomœa* ?
 Bhúrja.
 60 Bhústrína, *Andropogon* ?
 Bhútavésì, *Nyctanthes*.
 Berberá.
 Bimba', *Bryonia* ?
 Bimbicá, the same ?
 65 Bráhmni, *Ovieda*.
 Brahmafuverchalá.
 Bráhmì, *Ruta*.
 Bilva, *Crataeva*.
 Biranga.
 70 Cacamáchi.
 Cacán̄gì, *Aponogeton* ?
 Cachu, *Arum*.
 Cadalì, *Musa*.
 Cadamba, *Nauclea*.
 75 Cahlára, *Nymphœa*.
 Cála.
 Cálá.
 Calambí.
 Calamì.
 80 Caláya Cálina, *Cucurbita*.
 Calpaca.
 Cúmalatá, *Ipomœa*.
 Cúmpilla, a new genus.
 Canchanâra, *Bauhinia*.
 85 Canda, *Dracontium*.
 Candarála.
 Candúra, *Dolichos*.
 Candúru, *Scilla* ?
 Cangu.
 90 Cantála, *Agave* ?
 Capilá.
 Capitt'ha, *Limonia*.
 Caranjúca, a new genus.
 95 Cáravélla, *Cleome* ?
 Cáravì, *Laurus*.
 Caravíra, *Nerium*.
 Carmaranga, *Avorrhœa*.
 Carnicára, *Pavetta*.
 100 Carparála, *Alôe* ?
 Carpásì, *Goffypium*.

- | | |
|----------------------------------|------------------------------------|
| Carpúra, <i>Laurus</i> . | Culaca, <i>Strychnos</i> . |
| Caruna, <i>Citrus</i> . | Culmásha. |
| Cáfa, <i>Saccharum</i> . | Cumbha. |
| 5 Cásbmírá. | Cumbhicá, <i>Pistia</i> . |
| Cátaca, <i>Strychnos</i> . | 40 Cumuda, <i>Menianthes</i> . |
| Cátphala, <i>Tabernæmon-</i> | (<i>Cuncuma, Crocus</i>) ? |
| <i>tana</i> . | Cunda, <i>Jasminum</i> . |
| Catu. | Curubaca, <i>Barleria</i> . |
| Cémuca. | Curuntaca. |
| 10 Céfara, <i>Crocus</i> . | 45 Curuvaca. |
| Cétaca, <i>Pandanus</i> . | Cus'a, <i>Poa</i> . |
| Chacralá. | Cushmánda, <i>Cucumis</i> ? |
| C'hadira, <i>Mimosa</i> . | Cufumbha, <i>Carthamus</i> . |
| Ch'hatráca, <i>Agaricus</i> . | Cutaja, <i>Jasminum</i> . |
| 15 Champaca, <i>Michelia</i> . | 50 Cuvalaya. |
| Chanaca. | Cuvéraca, <i>Swietenia</i> ? |
| Chandá. | Dámápana. |
| Chandana, <i>Santalum</i> . | Danticá. |
| Chandricá. | Dhanyáca. |
| 20 C'harjúra, <i>Phœnix</i> . | 55 Dáríma, <i>Punica</i> . |
| Charmacashá. | Dási. |
| Chavaca. | Dévadáru, <i>Unona</i> . |
| Chitrá. | Dhátaci. |
| Chitraca, <i>Plumbago</i> . | Dhuftúra, <i>Datura</i> . |
| 25 Chórapushpi, <i>Scirpus</i> . | 60 Dóná, <i>Artemisia</i> . |
| Ciráta. | Drácfhá, <i>Vitis</i> . |
| Códrava. | Durg'aja'ta, <i>Ophioglossum</i> . |
| Córangì. | Dúrvá, <i>Agrostis</i> . |
| Cóvidára, <i>Bauhinia</i> . | Dwipatrì, <i>Impatiens</i> . |
| 30 Clítaca. | 65 E'lá, <i>Amomum</i> . |
| Cramuca. | Elabáluca. |
| Críshná. | Eranda, <i>Ricinus</i> . |
| Críshnachúra, <i>Poinciana</i> . | Gajapippalí, a new ge- |
| Cshíráví, <i>Asclepias</i> ? | <i>nus</i> ? |
| 35 Cshumá, <i>Linum</i> . | Gambhári. |

- 70 Gandáli.
Gandhara'ja, *Gardenia*.
Gandíra, *Solanum*?
Gauríchandra, *Hedysarum*.
Ghantapa'tali.
- 75 Gho'nta', *Rhamnus*.
Gho'shaca'.
Gra'nt'hila.
Grīnjana, *Daucus*.
Go'cantaca, *Barleria*.
- 80 Gódha'padí.
Go'dhúma, *Triticum*.
Go'jihva', *Elephantopus*.
Gólómí, *Agrostis*?
Gónarda, *Cyperus*?
- 85 Góraesha'.
Gova'cshí.
Góvara', *Eranthemum*?
Guggulu.
Guhá'.
- 90 Gunja', *Abrus*.
Guva'ca, *Areca*.
Haimavati.
Halaca, *Nymphæa*.
Hanu.
- 95 Haricus'a, *Acanthus*.
Haridra', *Curcuma*.
Haridru.
Harítaci, *Terminalia*.
Harita'la.
- 200 Haryanga, *Cissus*.
Hémapushpica', *Jasminum*.
Hémasa'gara, *Cotyledon*.
- Hilamóchica'.
Himavati.
- 5 Hingu, *Terebinthus*.
Hingulì, *Solanum*.
Hinta'la, *Elate*.
Hólicà.
- Jambíra, *Citrus*.
- 10 Jambu, *Eugenia*.
Jatama'nsi, *Valeriana*.
Javà, *Terminalia*?
Jayap'hala, *Myrsinica*.
Jayanti, *Æsebynomene*.
- 15 Icfhu, *Saccharum*.
Icfhura.
Icfhwa'cu.
Jímúta.
- Indívara, *Tradescantia*?
- 20 Jíraca.
Jívantí.
Indrava'rúni.
Ingudí.
Irba'ru.
- 25 I'swaramúla, *Aristolochia*.
Lacucha, *Artocarpus*?
Langalì, *Nama*?
Lata'rca, *Allium*.
Lafuna, *Allium*.
- 30 Lavalì, *Averrhoa*.
Lavanga, *Caryophyllus*.
Lódhra.
Madana, *Pisonia*.
Madhúca, *Bassia*.
- 35 Madhúlaca.
Madhúraca.
Madhusigru, *Guilandina*.

- Maha'ja'li.
 Maha'fwéta.
 40 Malapu.
 Ma'lati, *Jasminum*.
 Mallica', *Nyctanthes*.
 Ma'naca, *Arum*?
 Manda'ra, *Erythrina*.
 45 Ma'rcara.
 Marcati.
 Maricha, *Capficum*.
 Marunma'la'.
 Ma'saparni.
 50 Ma'sha, *Phaseolus*.
 Ma'shandari, *Callicarpa*.
 Mafúra.
 Ma'tulanga, *Citrus*.
 Mauri.
 55 Mayúra.
 Muchucunda, *Pentapetes*.
 Mudga.
 Mudgaparni.
 Múlaca, *Raphanus*.
 60 Mundaballi, *Ipomœa*.
 Mura'.
 Murva', *Aletris*.
 Mustaca, *Schœnus*?
 Na'gabala', *Sida*.
 65 Na'gaballi, *Bauhinia*.
 Na'gacéfara, *Mesua*.
 Na'gada'na, *Artemisia*.
 Na'garanga, *Citrus*.
 Nala, *Aristida*?
 70 Nali.
 Na'ranga.
 Na'rice'la, *Cocos*.
 Nichula, a new genus.
 Níli, *Indigofera*.
 75 Nilótpala, *Pontederia*.
 Nimba, *Melia*.
 Niva'ra, *Oryza*.
 Pa'cala.
 Padma, *Nymphœa*.
 80 Pala'ndu, *Allium*.
 Pala'sa, *Butea*.
 Panafa, *Artocarpus*.
 Parna'sa, *Ocimum*.
 Pa'tali, *Bignonia*.
 85 Pa'tóla, *Solanum*?
 Paura'.
 Pichula, *Tamarix*.
 Pílu, *Alœ*?
 Pinya'.
 90 Pippala, *Ficus*.
 Pippali, *Piper*.
 Piya'la.
 Pítafa'la.
 Placsha, *Ficus*.
 95 Prífniparni.
 Priyangu.
 Pótica, *Physalis*.
 Punarnavâ, *Boerhaavia*.
 Pundaríca.
 300 Pundra.
 Púticaraja, *Guilandina*.
 Raçtamúla, *Oldenlandia*.
 Ra'ja'dana.
 Rajani.
 5 Ra'jica.
 Ra'shtrica'.
 Ra'fna', *Ophioxylum*?

- Rémuca.
Riddhi.
10 Rīshabha.
Róchana'.
Róhita, *Punica*.
Sa'cótaca, *Tropis*.
Sahaca'ra, *Mangifera*.
15 Sahachari'.
Sailéya, *Muscus*.
Sairiyaca, *Barleria*.
Saiva'la.
S'a'la.
20 S'a'lanchi.
S'a'lmali, *Bombax*.
Samanga', 2 ?
S'ami, *Mimosa*.
S'amira, *Mimosa*.
25 Samudraeca, *Aquilicia*.
Sana', *Crotalaria*.
Sancarajata', *Hedysarum*.
S'anc'hapushpa, *Cōix*.
S'ara.
30 S'arala.
Sarana'.
S'atamúli.
S'atapushpa.
S'a't'hì.
35 S'ep'ha'lica', *Nyctantbes*.
Septala', *Nyctantbes*.
Septaparna, *Echites*.
Sershapá, *Sinapis*.
S'imbi, *Dolichos*.
40 Sindhúca, *Vitex*.
Sirísha, *Mimosa*.
S'ifu, *Croton* ?
- S'iva'.
Sóbha'njana, *Guilandina*.
45 Sómatala', *Ruta* ?
Sómara'jì, *Pæderia*.
S'ólph'a.
S'ónaca, *Bignonia*.
S'rīnga'taca, *Trapa*.
50 S'rīparna.
St'halapadma, *Hibiscus*.
S'uca.
S'uçti.
Sunishannaca, *Marfitea*.
55 Surabhì.
Súryamani, *Hibiscus*.
Suvernaca, *Cassia*.
S'ya'ma', a new genus.
S'ya'ma'ca.
60 Ta'la, *Borassus*.
Ta'lamúlaca, *Cochlearia* ?
Ta'li, *Corypha*.
Tama'la, *Laurus* ?
Ta'mbúli, *Piper*.
65 Ta'mracúta, *Nicotiana*.
Ta'raca, *Amomum* ?
Taruni, *Aloë*.
Tatpatrí, *Laurus*.
Tila, *Sesamum*.
70 Tilaca.
Tindúca, *Diospyros*.
Tinsa, *Ebenus* ?
Trapusha, *Cucumis*.
Trayama'na'.
75 Trīvrīta'.
Tubarica'.
Túla, *Morus*.

- Tunga.
 Udumbara, *Ficus*.
 80 Ulapa, *Aristida* ?
 Upódica.
 Urana, *Cassia*.
 Utpala ?
 Vajradru, *Euphorbia*.
 85 Valvaja, *Andropogon* ?
 Vanacéli, *Canna*.
 Vanamudga.
 Vana'rdraca, *Costus* ?
 Vanda', *Epidendrum*.
 90 Vanda', *Loranthus*.
 Vanda', *Viscum*.
 Vanda'ca, *Quercus*.
 Vans'a, *Bambos*.
 Va'ra'hi.
 95 Vara'ngaca, *Laurus*.
 Va'runa.
 Va'faca, *Dianthera*.
 Va'falyà.
 Va'stuca, *Amaranthus* ?
 400 Vafu.
 Va'taca.
 Vatsa'daní, *Menispermum*.
 Va'yafóli.
 Vétafa, *Barleria*.
 5 Vétra, *Calamus*.
 Vichitra', *Tragia*.
 Vida'rì.
 Vidula.
 Virana, *Andropogon*.
 10 Visha'nì.
 Vistara'ca, *Convolvulus*.
 Vrithí, *Oryza*.
 Vya'ghranac'ha.
 Vya'ghrapa'da.
 15 Ya'fa.
 Yava, *Hordeum*.
 Yavafa, *Poa* ?
 Yu'cta'rasa'.
 Yút'hica', *Jasminum*.

BOTANICAL OBSERVATIONS

ON

SELECT INDIAN PLANTS*.

BY THE PRESIDENT.

‘ IF my names of plants displease you, says the great *Swedish* botanist, choose others more agreeable to your taste,’ and, by this candour, he has disarmed all the criticism, to which as it must be allowed, even the critical parts of his admirable works lie continually open : I avail myself of his indulgence, and am very solicitous to give *Indian* plants their true *Indian* appellations ; because I am fully persuaded, that LINNÆUS himself would have adopted them, had he known the learned and ancient language of this country ; as he, like all other men, would have retained the native names of *Asiatick* regions and cities, rivers and mountains, leaving friends or persons

* This paper was announced in the specimen of an *Asiatick* Common-place Book, which the President added, in the third volume of these Transactions, to Mr. HARRINGTON’S proposal for an improvement of LOCKE’S useful plan.

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

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

Védas themselves: though unhappily I cannot profess, with the fortunate *Swede*, to have seen without glasses all the parts of the flowers, which I have described, yet you may be assured, that I have mentioned no part of them, which I have not again and again examined with my own eyes; and though the weakness of my sight will for ever prevent my becoming a botanist, yet I have in some little degree atoned for that fatal defect by extreme attention, and by an ardent zeal for the most lovely and fascinating branch of natural knowledge.

Before I was acquainted with the method pursued by VAN RHEEDE, necessity had obliged me to follow a similar plan on a smaller scale; and, as his mode of studying botany, in a country and climate by no means favourable to botanical excursions, may be adopted more successfully by those who have more leisure than I shall ever enjoy, I present you with an interesting passage from one of his prefaces, to which I should barely have referred you, if his great work were not unfortunately confined, from its rarity, to very few hands. He informs us in an introduction to his third volume, “ that several
 “ *Indian* physicians and *Brábmens* had composed
 “ by his order, a catalogue of the most cele-
 “ brated plants, which they distributed accord-
 “ ing to their times of blossoming and seeding,
 “ to the configuration of their leaves, and to

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

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

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

I. TA'RACA:

VULG. *Târac*.

LINN. *Amomum*.

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

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

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

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

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

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

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

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

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

2. BHU'CHAMPACA:

VULG. *Bhúchampac*.

LINN. Round-rooted KÆMPFERIA.

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

COR. One petaled. *Tube* very long, slender, sub-cylindric below, funnel form above, somewhat incurved. *Border* double, each three parted: *exterior*, divisions lanced, acute, dropping; *interior*, two higher divisions erect, lapping over, oblong, pointed, supporting the back of the anther; *lower* division, expanding, deflected, two-cleft; *subdivisions* broad, axeform, irregularly notched, endnicked, with a point.

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

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

PER. and **SEEDS** not yet seen.

Scape thickish, very short. *Corol* richly fragrant; *tube* and *exterior border* milkwhite, divisions dropping, as if sensitive, on the slightest touch, and soon yielding to the pressure of the air; *interior border* purple, the higher divisions diluted, the lower deeply coloured within, variegated near the base.

One or two flowers blow every morning in *April* or *May*, and wither entirely before sunset: after the *spike* is exhausted, rise the large *leaves* keeled, broad-lanced, membranous nerved. *Root* with many roundish, or rather spindle-shaped *bulbs*.

This plant is clearly the *Bencbápo* of RHEEDE, whose native assistant had written *Bbu* on the drawing, and intended to follow it with *Champá*: the spicy odour and elegance of the flowers, induced me to place this KÆMPFERIA (though generally known) in a series of select *Indian* plants; but the name *Ground CHAMPAC* is very improper, since the true *Champaca* belongs to a different order and class; nor is there any resemblance between the two flowers, except that both have a rich aromattick scent.

Among all the *natural orders*, there is none, in which the genera seem less precisely ascertained by clear *essential characters*, than in that, which (for want of a better denomination) has been called *scitamineous*; and the judicious RETZ, after confessing himself rather dissatisfied with his own generick arrangement, which he takes from the *border* of the corol, from the *stamen*, and principally from the *anther*, declares his fixed opinion, that *the genera in this order will never be determined with absolute certainty*

until all the scitamineous plants of India shall be perfectly described.

3. SE'P'HALICA`:

SYN. *Suvabá, Nirgudí, Nilicá, Niváricá.*

VULG. *Singabár, Nibári.*

LINN. Sorrowful NYCTANTHES.

In all the plants of this species examined by me, the *calyx* was villous; the *border* of the corol white, five-parted, each division unequally subdivided; and the *tube* of a dark orange-colour; the *stamens* and *pistil* entirely within the *tube*; the *berries*, twin, compressed, capsular, two-celled, margined, inverse-hearted with a point. This *gay tree* (for nothing *sorrowful* appears in its nature) spreads its rich odour to a considerable distance every evening; but at sunrise it sheds most of its *night-flowers*, which are collected with care for the use of perfumers and dyers. My *Pandits* unanimously assure me, that the plant before us is their *Sép'bálicá*, thus named because *bees* are supposed to *sleep* on its blossoms; but *Nilicá* must imply a blue colour; and our travellers insist, that the *Indians* give the names of *Párijática* or *Párijáta* to this useful species of *Nyctantbes*: on the other hand, I know that *Párijáta* is a name given to flowers of a genus totally different; and there may be a variety of this with *blueish* corols; for it is ex-

preſly declared, in the *Amarcoſb*, that, “when
“ the *Sép'bálica* has *white* flowers, it is named
“ *Swétafurafá*, and *Bbútavés'i*.”

4. α . MAGHYA :

SYN. *Cunda*.

LINN. *Nyctanthes Sambac*.

See RHEEDE : 6 H. M. tab. 54,

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

β . SEPTALA :

SYN. *Navamallicá*, *Navamálicá*.

VULG. *Béla*, *Muta-béla*.

BURM. *Many-flowered Nyctanthes*.

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

The bloſſoms of this variety are extremely
fragrant. *Zambak* (ſo the word ſhould be
written) is a flower to which *Persian* and *Arabian*
poets frequently allude.

5. MALLICA :

SYN. *Trinaſúlya*, *Malli*, *Bbúpadi*, *Satabbíru*.

VULG. *Dési-béla*.

LINN. *Wavy-leaved NYCTANTHES*.

Berry globular, ſimple, one-celled, SEED large,
ſingle, globular.

According to RHEEDE, the *Bráhmens* in the
weſt of *India* diſtinguiſh this flower by the word

Castúri, or *musk*, on account of its very rich odour.

6. A'SP'HOTA':

SYN. *Vanamalli*.

VULG. Banmallica.

LINN. Narrow-leaved NYCTANTHES.

The *Indians* consider this as a variety of the former species; and the flowers are nearly alike. *Obtuse-leaved* would have been a better specific name: the *petals*, indeed, are comparatively *narrow*, but not the leaves. This charming flower grows wild in the forests; whence it was called *Vanajáti* by the *Bráhmens*, who assisted RHEEDE; but the *Játi*, or *Málati*, belongs, I believe, to the next genus.

7. MA'LATI':

SYN. *Sumaná*, *Játi*.

VULG. *Málati*, *Játi*, *Chambéli*.

LINN. Great-flowered JASMIN.

Buds blushing; *corol*, mostly with purplish edges. *Leaves* feathered with an odd one; two or three of the terminal *leaflets* generally confluent.

Though *Málati* and *Játi* are synonymous, yet some of the native gardeners distinguish them; and it is the *Játi* only, that I have examined. COMMELINE had been informed, that the *Javans* give the name of *Máletì* to the *Zambak*,

which in *Sanscrit* is called *Navamallica*, and which, according to RHEEDE, is used by the *Hindus* in their sacrifices; but they make offerings of most odoriferous flowers, and particularly of the various *Jasmins* and *Zambaks*.

8. YUT'HICA' :

SYN. *Mágadbi*, *Ganica*, *Ambasht' bá*, *Yút' bí*.

VULG. *Jút' bí*, *Jüi*.

LINN. *Azorick* JASMIN.

Leaves opposite, three'd. *Branchlets* cross-armed.

Umbels three-flowered. *Corols* white, very fragrant. The yellow *Yút' bícà*, say the *Hindus*, is called *Hémapushpicà*, or *golden-flowered*; but I have never seen it, and it may be of a different species.

9. AMLICA' :

SYN. *Tintidi*, *Gbinchá*.

VULG. *Tintiri*; *Tamru'lbindi*, or *Indian Date*.

LINN. *Tamarindus*.

The flowers of the *Tamarind* are so exquisitely beautiful, the fruit so salubrious, when an acid sherbet is required, the leaves so elegantly formed and arranged, and the whole tree so magnificent, than I could not refrain from giving a place in this series to a plant already well known: in all the flowers, however, that I have examined, the coalition of the stamens appeared so invariably, that the *Tamarind* should be removed, I think, to the *sixteenth* class; and it

were to be wished, that so barbarous a word as *Tamarindus*, corrupted from an *Arabick* phrase absurd in itself, since the plant has no sort of resemblance to a date-tree, could without inconvenience be rejected, and its genuine *Indian* appellation admitted in its room.

10. SARA; or *Arrow-cane*.

SYN. *Gundra*, or Playful; *Téjanaca*, or Acute,
VULG. *Ser*, *Serberi*.

LINN. *Spontaneous* SACCHARUM.

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

COR. One-valved, acute, fringed.

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

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

FLOWERS on a very large terminal *panicle*, more than two feet long, in the plant before me, and one foot across in the broadest part; consisting of numerous compound *spikes*, divided into *spikelets*, each on a capillary jointed rachis, at the joints of which are the flowerets alternately sessile and pedicelled. *Common peduncle* many-furrowed, with reddish joints. *Valvelet* of the corol purple or light red; *stamens* and *pistils* ruddy; *stigmas*, purple;

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

the *munja*, or culm, of the *Sara* was made the *maunjì*, or holy thread, ordained by MENU to form the sacerdotal girdle, in preference even to the *Cus'a*-grafs.

II. DÚRVA':

SYN. *Sataparvicá*, *Sabafraviryà*, *Bhàrgavi*,
Rudrá, *Anantá*.

VULG. *Dúb*.

KOEN. AGROSTIS *Linearis*.

Nothing essential can be added to the mere botanical description of this most beautiful grafs; which VAN RHEEDE has exhibited in a coarse delineation of its leaves only, under the barbarous appellation of *Belicaraga*: its flowers, in their perfect state, are among the loveliest objects in the vegetable world, and appear, through a lens, like minute rubies and emeralds in constant motion from the least breath of air. It is the sweetest and most nutritious pasture for cattle; and its usefulness added to its beauty induced the *Hindus*, in their earliest ages, to believe, that it was the mansion of a benevolent nymph. Even the *Véda* celebrates it; as in the following text of the *At'barvana*: "May
" *Dúrvà*, which rose from the water of life,
" which has a hundred roots and a hundred
" stems, efface a hundred of my sins and pro-
" long my existence on earth for a hundred



Opurva
Agrostis linearis of *Ch. Boenig.*

“ years !” The plate was engraved from a drawing in Dr. ROXBURGH’S valuable collection of *Indian grasses*.

12. CUS’A ; or CUS’HA :

SYN. *Cut’ba, Darbba, Pavitra.*

VULG. *Cusha.*

KOEN. *Poa Cynosuroides.*

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

Pandits often say of a very sharp-minded man, that his intellects are *acute as the point of a Cus'a leaf*.

13. BANDHU'CA :

SYN. *Račtaca, Bandbujivaca.*

VULG. *Bándbúti, Ranjan.*

LINN. Scarlet IXORA.

CAL. *Perianth* four-parted, permanent; *divisions*, coloured, erect, acute.

COR. One-petaled, funnel-form. *Tube*, cylindrical, very long, slender, somewhat curved. Border four-parted; *divisions*, egged, acute, deflected.

STAM. *Filaments* four, above the throat very short, incurved. *Antbers* oblong, depressed,

PIST. *Germ* roundish, oblate beneath. *Style*, threadform, long as the tube. *Stigma* two-cleft, just above the throat; *divisions*, externally curved.

PER.

SEEDS :

FLOWERS bright crimson-scarlet, umbel-fascicled. *Leaves* oval, cross-paired, half-stem-clasping, pointed; pale below, dark green above, leathery, clothing the whole plant. *Stipules* between the opposite leaves, erect, linear. *Stem* ruffet, channelled.

The *Banduca*-flower is often mentioned by the best *Indian* poets; but the *Pandits* are

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

14. CARNICA'RA :

SYN. *Drumótpala*, *Perivyádba*.

VULG. *Cáncrá*; *Cat'bachampá*.

LINN. *Indian PAVETTA*.

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

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

15. MA'SHANDARI`:

VULG. *Mafandari* in *Bengal*; and *Bastra* in *Hindustán*.

LINN. *American* CALLICARPUS; yet a native of *Java*?

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

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

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

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

PER.

SEEDS.

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

16. SRINGA'TA:

SYN. *Sringatata*.VULG. *Singhara*.

LINN. Floating TRAPA.

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

17. GHANDANA:

SYN. *Gandhasára, Malayaja, Bhadrasrì.*

VULG. *Cbandan, Sandal, Sanders.*

LINN. True *Santalum*; more properly *Sandalum*.

SEED large, globular, smooth.

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

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

18. CUMUDA:

SYN. *Cairava*.

VULG. Ghain-chú.

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

LINN. MENIANTHES?

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

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

STAM. *Filaments* five; awled, erect; *Anthers* twin, converging; five, alternate, shorter, sterile.

PIST. *Germ* egged, very large in proportion; girt at its base with five roundish glands.

Style very short, if any. *Stigma* headed.

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

SEEDS round, compressed, minute, appearing rough, with small dots or points.

LEAVES hearted, subtargeted, bright green on one side, dark russet on the other. *Flowers* umbel fascicled, placed on the stem, just below the leaf. *Glands* and *Tube* of the corol yellow; *border* white; both of the most exquisite texture: *Cumuda*, or Delight of the Water, seems a general name for beautiful aquatich flowers; and among them, according to VAN RHEEDE, for the *Indian Meniantbes*; which this in part resembles. The *divisions* of the corol may be called *three-winged*: they look as if covered with silver frost.

19. CHITRACA:

SYN. *Pát'b'in*, *Vabni*, and all other names of *Fire*.

VULG. *Chita*, *Cbitl*, *Cbitrd*.

LINN. PLUMBAGO of *Silán*.

CAL. *Periantb* one-leaved, egg-oblong, tubular, five-sided; rugged, interspersed with mi-

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

COR. One-petaled, funnel-form. *Tube* five-angled, rather incurved, *longer* than the calyx. *Border* five-parted, expanding. *Divisions* inverse, egg-oblong, pointed, somewhat keeled. *Nectary* five-valved, pointed, minute, including the germ.

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

PIST. *Germ* egged, very small; at first, when cleared of the nectary, smooth; but assuming, as it swells, five angles. *Style* columnar, as long as the stamens. *Stigma* five-parted, slender.

PER. None, unless we give that name to the five-angled coat of the seed.

SEED one, oblong, obscurely five-sided, inclosed in a coat.

Racemes viscid, leafy. *Calyx* light green. *Corol* milkwhite. *Anthers* purple, seen through the pellucid tube. *Leaves* alternate, egged, smooth, pointed, half sheathing, partly waved, partly entire; *floral leaves*, similar, minute. *Stem* flexible (climbing), many-angled, joined

at the rise of the leaves. *Root* caustick; whence the name *Vabni*, and the like. *Cbitraca* means *attracting the mind*; and any of the *Indian* names would be preferable to *Plumbago*, or *Leadwort*. The species here described, seems most to resemble that of *Seilan*; the *rosy Plumbago* is less common here: the joints of its stems are red; the *bracts* three'd, egged, equal pointed, coloured.

20. CÁLALATÁ;

SYN. *Súrya-cánti*, or *Sunshine*, 11. H. M. t. 60.

VULG. *Cám-latá*, *Ishk-pichab*,

LINN. IPOMOEA *Quamoclit*.

The plant before us is the most beautiful of its order, both in the colour and form of its leaves and flowers; its elegant blossoms are *celestial rosy red*, *love's proper hue*, and have justly procured it the name of *Cámalatá*, or *Love's Creeper*, from which I should have thought *Quamoclit* a corruption, if there were not some reason to suppose it an *American* word: *Cámalatá* may also mean a mythological plant, by which all *desires* are granted to such as inhabit the heaven of *INDRA*; and, if ever flower was *worthy* of *paradise*, it is our charming *Ipomoea*. Many species of this genus, and of its near ally the *Convolvulus*, grow wild in our *Indian* provinces, some spreading a purple light

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

21. CADAMBA :

SYN. *Nipa*, *Priyaca*, *Halipriya*.

VULG. *Cadamb*, *Cadam*.

LINN. Oriental *Nauclea*.

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

22. GANDIRA :

SYN. *Samaṣṭi'bilā*, *Lavana-bhantāca*.

VULG. *Lona-bbant*; *Ins*; *Sulatiyà*.

LINN. SOLANUM. Is it the *Verbascum*-leaved?

CAL. *Periantb* one-leaved, cup-form or belled?

Obscurely five-cleft, downy, pale, frosted, permanent. *Divisions* egged, erect, pointed, very villous.

COR. One-petaled. *Tube* very short. *Border* five-parted. *Divisions* oblong, pointed, expanding, villous.

STAM. *Filaments* five, most short, in the mouth of the tube. *Antbers* oblong, furrowed, converging, nearly coalescent, with two large porès gaping above.

PIST. *Germ* roundish, villous. *Style* thread-form, much longer than the stamens. *Stigma* obtuse-headed.

PER. *Berry* roundish, dotted above, hoary, divided into cells by a fleshy *receptacle* with two, or three, wings.

SEEDS very many, roundish, compressed, nestling.

LEAVES alternate, egg-oblong, pointed, rather wavy on the margin, delicately fringed with down; darker and very soft above, paler below with protuberant veins, downy on both sides, mostly decurrent on the long hoary petiols.

STEM shrubby, scabrous with tubercles, unarmed. *Flowers* umbel-fascicled. *Corols* white.

Antber, yellow. *Peduncles* and *pedicels* hoary with deciduous frost.

This plant is believed to contain a quantity of *lavana*, or *salt*, which makes it useful as a manure; but the single word *Bbantáca*, vulgarly *Bhánt*, means the *Clerodendrum*, which (without being *unfortunate*) beautifies our *Indian* fields and hedges with its very black *berry* in the centre of a bright-red, expanding, permanent calyx. The charming little bird *Chatráca*, commonly called *Chattárya* or *Tuntuni*, forms its wonderful nest with a leaf of this downy *Solanum*, which it sews with the silk-cotton of the *Seven-leaved* BOMBAX, by the help of its delicate, but sharp, bill: that lovely bird is well known by the *Linnean* appellation of MOTACILLA *Sartoria*, properly *Sartrix*, but the figures of it, that have been published, give no idea of its engaging and exquisite beauty.

23. SAMUDRACA:

SYN. *Dbóla-samudra*.

VULG. *Dból-samudr*.

LINN. *Aquilicia*; but a new species.

CAL. *Periantb* one-leaved, funnel-shaped, five-toothed, short, the *teeth* closely pressing the corol; permanent.

COR. *Petals* five, egg-oblong, sessile, greenish; acute, curved inwards with a small angled concave appendage. *Nectary* tubular, fleshy,

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

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

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

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

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

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

24. SÓMARA'JI:

SYN. *Avalguja*, *Suballi*, *Sómaballicá*, *Cálaméshì*, *Crishnáphalá*, *Vácuchí*, *Vágujì*, *Pùtip'ballì*.

VULG. *Sómráj*, *Bacuchi*.

LINN. *Fetid PÆDERIA*.

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

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

25. SYAMA':

SYN. *Gópi*, *Sárivá*, *Anantá*, *Utpalásárivá*, *Gópá*, *Gopálicá*, *Gópavallí*.

VULG. *Syámá-latá*.

RHEEDE: in *Malabar* letters, *Puppál-vallí*.

CAL. *Perianth*, one-leaved, five-toothed, erect, minute, permanent.

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

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

PIST. *Germ* above, pedicelled, spheroidal, girt with a *nectareous* ring. *Style* threadform, rather awled. *Stigma* simple.

PER. *Capsule* one-celled; one-seeded, roundish, hispid.

SEED oval, very minute, glossy.

Flowers raceme-panicled, greenish-white, very small, scented like those of the hawthorn, but far sweeter; and thence the *Portuguese* called them *honey-flowers*.

Peduncles axillary, ruffet; *pedicels* many-flowered. *Branchlets* milky. *Leaves* opposite, lance-oval, pointed at both ends, most entire veined; above dark green; below, pale. *Stipules* linear, axillary, adhering. *Stem* climbing, round, of a ruffet hue, rimmed at the insertion of the short *petiols*.

The ripe fruit of this elegant climber, which CA'LIDA'S mentions in his poem of the *Seasons*, has been seen by me only in a very dry state; but it seemed that the hispid appearance of the *capsules*, or *berries*, which in a microscope looked exactly like the burrs in VAN RHEEDE'S engraving, was caused by the hardened calyxes and fringe of the permanent corols: the *seeds* in each burr were numerous and like black shining sand; for no single pericarp could be disengaged from it, and it is described as *one-seeded* merely from an inspection of the dissected germ. Before I had seen the *fruit*, I thought the *Syama* very nearly connected with the *Shrubby APOCYNUM*, which it resembles in the *leaves*, and in parts of the *corol*.

Five of the SANSKRIT names are strung together, by the author of the *Amaracósh*, in the following verse;

Gépt' s'yámá s'arivá syádanantót'pala sarivá :

and his commentator observes, that the last name was given to the *Sárivá* from the resemblance of its flowers to those of the *Utpala*, which I thence conclude to be a *Menianthes*; especially as it is always described among the *Indian* water-plants. The other synonymous words are taken from VA'CHASPATI.

26. A'VIGNA, or *Avinga*:

SYN. *Crisbnapácap'hala, Susbénas, Caramar-daca.*

VULG. *Caróndà* or *Caraundà* in two dictionaries; in one, *Pâniamalà*.

LINN. *CARISSA Carandas.*

CAL. *Periantb* five-cleft, acute, very small, coloured, persistent.

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

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

PIST. *Germ* above, roundish. *Style* thread-form, short, clubbed. *Stigma* narrower, pubescent.

PER. *Berry*, elliptoidal, two-celled.

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

The *Pandits* have always brought me this elegant plant, as the *Carcandbu* mentioned by JAYADEVA; but, judging only by the shape and taste of the fruit, they seem to confound it with the RHAMNUS *Jujuba*; and the confusion is increased by the obscurity of the following passage in their best vocabulary:

*Carcandbú, vadari, colí; colam, cuvala ph'énitè,
Savviram, vadaram, gbóntá*—————.

All agree, that the *neuter* words mean *fruits* only; but some insist, that the *Gbóntá* is a distinct plant thus described in an ancient verse: 'The *gbóntá*, called also *gópaphóntá*, is a tree shaped like the *Vadari*, with a very small fruit, growing only in forests.' For the *gbóntá*, here known by the name of *Sébócul*, my *Sera*

vants brought me a RHAMNUS with *leaves* alternate egg-oblong, three-nerved, obscurely sawed, paler beneath, and most beautifully veined; *floral young leaves* crowded, very long, linear; *prickles* often solitary, sometimes paired, one straight, one curved; a small globular *drupe*, quite black, with a one-celled *nut*: the flowers I never saw perfect; but it seems the *nineteenth* species of LINNÆUS. We have many species of *Rhamnus* in our woods and hedges; some like the *Alaternus*, polygamous by male and hermaphrodite flowers; others, distinguished by various forms and positions of the *prickles* and *leaves*; but the common *Badarî* or *Baiar*, is the *Jujube*-tree described by RHEEDE; and by RUMPHIUS called *Indian Apple-tree*. Its *Persian* name is *Conâr*, by which it is mentioned in the letters of PIETRO DELLA VALLE, who takes notice of the *soapy froth* procured from its leaves; whence it has in *Sanscrit* the epithet *p'kênîla*, or *frothy*. To the plant the *Arabs* give the name of *Sidr*, and to its fruit, that of *Nabik*; from which, perhaps, *Napeca* has been corrupted.

27. CARAVÍRA:

SYN. *Pratibása*, *Sataprása*, *Chan'data*, *Haya-mâraca*.

LINN. NERIUM *Oleander*, and other species.

VULG. *Canér*, *Carbir*.

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

28. SEPTAPERNA, or *seven-leaved*:

SYN. *Visála-twach*, *Sáradì*, *Vishama-ch' bada*.

VULG. *Cb' bitavanì*, *Cb' bátíydán*, *Cb' bátin*, *Cb' bátón*.

LINN. *School* ECHITES.

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

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

vided coronet, or rim, terminating the tube, with a short erect villous edge.

STAM. *Filaments* five, cylindrick, very short, in the throat of the tube. *Anthers* heart-arringed, cleft, pointed, forming a star, visible through the mouth of the tube, with points diverging.

PIST. *Germ* above roundish-egged, very villous, scarce extricable from the calyx enclosing and grasping it. *Style* cylindrick, as long as the tube. *Stigma* two-parted, with parts diverging, placed on an irregular orblet.

PER. *Follicles* two, linear, very long, one-valved.

SEEDS numerous, oblong, compressed with silky pappus pencilled at both ends.

N O T E.

The whole plant, milky. *Stem* dotted with minute whitish tubercles. *Leaves* mostly seven-ed in verticils at short distances, very soft, oblong inverse-egged, some pointed, some obtuse, some end-nicked; some entire, some rather scalloped; with many transverse parallel veins on each side of the axis; rich dark green above, diluted below. *Petioles* furrowed above, smooth and convex beneath, elongated into a strong protuberant nerve continually diminishing and evanescent at the apex. *Stipules* above, erect, acute, set in a coronet round the stem; the verticils of

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

29. ARCA:

SYN. *Vasuca*, *Asp'áta*, *Gondrápa*, *Vicirana*, *Mandára*, *Arca-perna*; and any name of the *Sun*.

VULG. *Acaud*, *A'nc*.

LINN. *Gigantick* ASCLEPIAS.

Nectaries with two-glanded, compressed, folds, instead of *awled hornlets* at the summit; spi-

rally eared at the base. *Filaments* twisted in the folds of the nectaries. *Anthers* flat, smooth, rather wedge-form. *Styles* near half an inch long, subcylindrick. *Stigmas* expanded. *Flowers* terminal and axillary umbel-fascicled; amethyst-coloured with some darker shades of purple on the petals and nectaries; the starred corpuscle, bright yellow. *Leaves* opposite, heart-oblong, mostly inverse-egged, subtargeted, very rarely stem-clasping, pointed, villous on both sides, hoary beneath with soft down; *petiols* very short, concave and bearded above; with a thickish, conical *stipule*. The whole plant filled with caustick milk. A variety of this species has exquisitely delicate milkwhite flowers; it is named *Alarca* or *Pratápasa*, and highly esteemed for its antispasmodick powers. The *Padmárca*, which I have not seen, is said to have small crimson corols: the individual plants, often examined by me, vary considerably in the forms of the leaves and the tops of the nectary.

30. PICHULA:

SYN. *J'hdvaca*.

VULG. *J'hau*.

KOEN. *Indian TAMARIX?*

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

form all together a most elegant panicle. *Stem* generally bent, often straight, and used anciently for arrows by the *Persians*, who call the plant *Gaz*: the celebrated shaft of ISFENDIYA'R was formed of it, as I learned from BAHMEN, who first showed it to me on a bank of the *Ganges*, but asserted, that it was common in *Persia*. The *leaves* are extremely minute, sessile, mostly imbricated. *Calyx* and *corol* as described by LINNÆUS; five filaments considerably longer than the petal; *anthers* lobed, furrowed; *germ* very small; *style*, scarce any; *stigmas* three, revolute, but, to my eyes, hardly feathered.

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

31. DUGDHICA': or *Milkplant*;

SYN. *Cshirávi*, *Dugdhicá*.

VULG. *Kyirui*, *Dúdbi*, *Dúdb-latá*.

LINN. Esculent Periploca.

CAL. One-leaved, five-parted; *divisions* awled, acute, coloured, expanding.

COR. One-petaled, salver-form, starlike; *divisions* five, egged, pointed, fringed.

Nectary double, on a five-cleft base, gibbous

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

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

PIST. *Germs* two, egged, pointed, erect, internally flat. *Styles* none, unless you so call the *points* of the germs. *Stigma*, none but the *interior nectary*, unless you consider that as a *common stigma*.

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

SEEDS numerous, roundish, compressed, crowned with pappus.

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

32. LA'NGALI':

SYN. *Saradi*, *Tóyapippalì*, *Saculádanì*.

VULG. *Cánchrà*, *Isbolángohyá*.

RHEEDE: *Cbèru-vallél?*

LINN. NAMA of *Silàn*.

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

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

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

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

PER. *Capsule* many-seeded.

SEEDS very minute.

Stem herbaceous, branchy, smooth, pale, creep-
ing. *Leaves* alternate, short-petioled, most
entire, lance-oblong, smooth, acutish. *Pe-
duncles* mostly axillary, sometimes terminal,
villous, often many-flowered, rarely subum-
belled, three-rayed, with *involucres* general
and partial. *Corols* bright-blue, or violet;
Stamens white. The plant is aquatick; and
by no means peculiar to *Silàn*: I have great

reason, however, to doubt whether it be the *Làngali* of the *Amaracòsh*, which is certainly the *Cancbrà* of *Bengal*; for though it was first brought to me by that name, yet my gardener insists, that *Cancbrà* is a very different plant, which, on examination, appears to be the *Ascending* JUSSIEUA of LINNÆUS, with *leaves inverse-egged, smooth, and peduncles shorter*: its fibrous, creeping *roots* are purplish, *buoys*, white, pointed, solitary; and at the top of the *germ* sits a *nectary*, composed of five shaggy bodies arched like horse shoes, with external honey-bearing cavities.

33. UMA':

SYN. *Atasi, Cshumá.*

VULG. *Tisi, Masand.*

LINN. *Most common* LINUM.

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

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

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

PIST. *Germ* large. *Style* pale-blue. *Stigma* simple.

PER. *Capsule* pointed. Furrowed.

Root simple.

Stem. Herbaceous, low, erect, furrowed, *knotty?*
naked at the base.

Leaves linear, threenerved, alternate crosswise,
sessile, smooth, obtuse, reflected, stipuled,
glanded?

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

34. MU'RVA':

SYN. *Dèvi, Madburasã, Mórata, Téjanì, Sur-
vá, Madbúlicá, Madbus'renì, Gócarñi, Pílu-
parñi;*

VULG. *Muragà, Murabarà, Murgábi.*

LINN. *Hyacinthoid, ALETRIS.*

CAL. None.

COR. One-petaled, funnel-form, six-angled.

Tube short, bellied with the germ. *Border*
six-parted. *Divisions* lanced; three quite re-
flected in a circle; three alternate, deflected,
pointed.

STAM. *Filaments* six, awled, as long as the
corol, diverging, inserted in the base of the
divisions. *Anthers* oblong, incumbent.

PIST. *Germ* inverse-egged, obscurely three-
sided, with two or three *boney-bearing* pores
on the flattish top. *Style* awled, one-furrowed
as long as the stamens. *Stigma* clubbed.

PERICARP and SEEDS not yet inspected.

Root fibrous, tawny, obscurely jointed, stolon-
bearing. *Scape* long, columnar, sheathed

with leaves, imbricated from the root; a few sheaths above, straggling. *Leaves* fleshy, channelled, swordform, keeled, terminated with awls, the interior ones longer; mostly arched; variegated with transverse undulating bands of a dark green hue approaching to black. *Raceme* erect, very long; *Flowers*, from three to seven in each fascicle, on very short petiols. *Braets* linear, minute. *Corols*, pale, pea-green, with a delicate fragrance, resembling that of the *Peruvian* HELIOTROPE; some of the *Sanscrit* names allude to the *honey* of these delicious flowers; but the nectareous pores at the top of the germ are not very distinct: in one copy of the *Amaracōsha* we read *Dhanub's'reni* among the synonyma; and if that word, which means *a series of bows*, be correct, it must allude either to the *arched leaves* or to the *reflected divisions* of the corol. This ALETRIS appears to be a *night-flower*; the raceme being covered, every evening, with fresh blossoms, which fall before sunrise.

From the leaves of this plant, the ancient *Hindus* extricated a very tough elastick thread, called *Maurvō*, of which they made bowstrings, and which, for that reason, was ordained by MENU to form the sacrificial zone of the *military* class.

35. TARUNI:

SYN. *Sabá, Cumári.*VULG. *Gbríta-cumári.*LINN. *Two-ranked ALOE, A Perfoliata, P?*

Flowers racemed, pendulous, subcylindrick, rather incurved. *Bracts*, one to each peduncle, awled, concave, deciduous, pale, with three dark stripes. *Corol* six-parted; three *external divisions*, orange-scarlet; *internal*, yellow, keeled, more fleshy, and more highly coloured in the middle. *Filaments* with a double curvature. *Germ* six-furrowed. *Stigma* simple. *Leaves* awled, two-ranked; the lowest, expanding; sea-green, very fleshy; externally quite convex, edged with soft thorns; variegated on both sides with white spots. VAN RHEEDE exhibits the *true ALOE* by the name of *Cumári*; but the specimen, brought me by a native gardener, seemed a variety of the *two-ranked*, though melting into the species, which immediately precedes it in LINNÆUS.

36. BACULA:

SYN. *Césára.*VULG. *Mulfari* or *Múlasrí.*LINN. MIMUSOPS *Elengi.*

CAL. Perianth eight-leaved; *leaflets* egged, acute, permanent; four *interior*, simple; four *exterior*, leathery.

COR. Petals sixteen, lanced, expanding; as

long as the *calyx*. *Nectary* eight-leaved; *leaflets* lanced, converging round the *filamen* and *pistil*.

STAM. *Filaments* eight (or from seven to ten), awled, very short, hairy. *Anthers*, oblong, erect.

PIST. *Germ* above, roundish, villous. *Style* cylindrick. *Stigma* obtuse.

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

NUT. Oval, wrinkled, flattish and smooth at one edge, broad and two-furrowed at the other.

Flowers agreeably fragrant in the open air, but with too strong a perfume to give pleasure in an apartment: since it must require the imagination of a BURMAN to discover in them a resemblance to the *face* of a man, or of an ape, the genus will, I hope, be called BACULA, by which name it is frequently celebrated in the *Purānas*, and even placed among the flowers of the *Hindu* paradise. *Leaves* alternate, petioled, egg-oblong pointed, smooth. The tree is very ornamental in parks and pleasure-grounds.

37. AS'Ō'CA:

SYN. *Vanjula*.

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

COR. One-petaled. *Tube* long; cylindrick, subincurved; *mouth* encircled with a nectareous rim. *Border* four-parted, *divisions*, roundish.

STAM. *Filaments* eight, long, coloured, inserted on the rim of the tube. *Antbers* kidney-shaped.

PIST. *Germ* above, oblong, flat. *Style* short, downy. *Stigma* bent, simple.

PER. *Legume* long, compressed at first, then protuberant with the swelling seeds; incurved, strongly veined and margined, sharp-pointed.

SEEDS from two to eight, solid, large, many-shaped, some oblong-roundish, some rhomboidal, some rather kidney-shaped, mostly thick, some flat.

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

The *number* of stamens varies considerably in the same plant: they are from six or seven to eight or nine; but the regular number seems *eight*, one in the interstices of the corol, and one before the centre of each division. Most of the flowers, indeed, have one abortive stamen, and some only mark its place, but many are perfect; and VAN RHEEDE speaks of *eight* as the constant number: in fact no part of the plant is

constant. *Flowers* fascicled, fragrant just after sunset and before sunrise, when they are fresh with evening and morning dew; beautifully diversified with tints of orange-scarlet, of pale yellow, and of bright orange, which grows deeper every day, and forms a variety of shades according to the age of each blossom, that opens in the fascicle. The vegetable world scarce exhibits a richer sight than an *Asoca*-tree in full bloom: it is about as high as an ordinary Cherry-tree. A *Brábmén* informs me, that one species of the *Asoca* is a creeper; and JAYADE'VA gives it the epithet *voluble*: the *Sanscrit* name will, I hope, be retained by botanists, as it perpetually occurs in the old *Indian* poems and in treatises on religious rites.

38. S'AIVA'LA:

SYN. *Janalílá. Saivala.*

VULG. *Simár, Syálá, Pátasyála, Sébálá.*

LINN. *Vallisneria?* R.

CAL. *Common Spathe* one-leaved, many-flowered, very long, furrowed, two-cleft at the top; each division end-nicked. *Proper Perianth* three-parted; *divisions*, awled.

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

STAM. *Filaments* invariably nine, thread-form. *Antbers* erect, oblong, furrowed.

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

three, short, awled, expanding. *Stigmas* three, simple.

PER. *Capsule* very long, smooth, awled, one-celled, infolded in an angled *Spathe*.

SEEDS very numerous, murexed, in a viscid mucus.

Flowerets from six to fourteen, small. *Scape* compressed, very narrow, fleshy, furrowed in the middle.

Pedicle of the floweret, thread-form, crimson above; proper *perianth*, russet; *petals*, white; *anthers*, deep yellow. *Leaves* swordform, pointed, very narrow, smooth, and soft, about two feet long, crowded, white at the base. *Root* small, fibrous. It flourishes in the ponds at *Crishna-nagar*: the refiners of sugar use it in this province. If this plant be a *Vallisneria*, I have been so unfortunate as never to have seen a female plant, nor fewer than nine stamens in one blossom out of more than a hundred, which I carefully examined.

39. PU'TICARAJA:

SYN. *Pracirya*, *Pútica*, *Calimáraca*.

VULG. *Nátácaranja*.

LINN. GUILANDINA *Bonduccella*.

The species of this genus vary in a singular manner: on several plants, with the oblong leaflets and *double prickles* of the *Bonduccella*, I could see only *male* flowers, as RHEEDE has

described them ; they were yellow, with an aromattick fragrance. Others, with fimilar *leaves* and *prickles*, were clearly *polygamous*, and the flowers had the following character :

MALE.

CAL. *Perianth* one-leaved, falver-form, downy ;
Border five-parted, with equal, oblong *divi-*
sions.

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

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

HERMAPHRODITE.

Calyx, Corol, and Stamens, as before.

PIST. *Germ* oblong, villous. *Style* cylindrick,
longer than the filaments. *Stigma* simple.

PER. and SEEDS well described by LINNÆUS.

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

40. SOBHA'NJANA :

SYN. *Sigru, Ticshna, Gandbaca, A'cshiva,*
Mócbaca.

VULG. *Sajjana, Moranga.*

LINN. *Guilandina* Moringa.

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

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

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

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

Keel-like, one, oblong, concave; enclosing the fructification; beyond it, spatuled; longer than the *wing*-petals.

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

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

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

SEEDS many, winged, three-sided.

TREE very high; *branches* in an extreme degree

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

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

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

Myrsina, as the celebrated *Ben*, properly *Bán* of the *Arabian* physicians and poets.

41. CO'VIDA'RA:

SYN. *Cánchanára*, *Chamarica*, *Cuddála*, *Yugapatra*.

VULG. *Cachnár*, *Raṣṭa cánchan*.

LINN. *Variiegated* BAUHINIA.

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

COR. *Petals* five, egged, clawed, expanded, wavy; one more distant, more beautiful, striated.

STAM. *Filaments* ten, unequally connected at the base; five, shorter. *Anthers*, double, incumbent.

PIST. *Germ* above, oblong. *Style* incurved. *Stigma* simple, ascending.

PER. *Legume* flattish, long, pointed, mostly five-celled.

SEEDS mostly five; compressed, wrinkled, roundish.

LEAVES rather hearted, two-lobed; some with rounded, some with pointed, lobes. *Flowers* chiefly purplish and rose-coloured, fragrant; the sweet and beautiful buds are eaten by the natives in their savory messes. We have seen many species and varieties of this charming plant: one had racemed flowers, with petals equal, expanding, lanced, exquisitely

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

42. CAPITT'HA:

SYN. *Grábin*, *Dadbitt'ba*, *Manmar'ba*, *Dadbip'bala*, *Pushpap'bala*, *Dantas'at'ba*,

VULG. *Cat'b-bél*.

KOEN. *Crateva*, *Valanga*.

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

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

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

Anthers, thick, five times as long as the filaments; furrowed, coloured, erect-expanding.

PIST. *Germ* roundish, girt with a downy coronet. *Style* cylindrick, short. *Stigma* simple.

PER. *Berry* large, spheroidal, rugged, often warted, externally, netted within; many-seeded.

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

Flowers axillary, mostly toward the unarmed extremity of the branch. *Divisions* of the *Perianth*, with pink tips; *petals*, pale; *anthers*, crimson, or covered with bright yellow pollen. *Fruit* extremely acid before its maturity; when ripe, filled with dark brown pulp agreeably subacid. *Leaves* jointedly feathered with an odd one; *leaflets* five, seven, or nine; small, glossy, very dark on one side, inverse-hearted, obtusely-notched, dotted round the margin with pellucid specks, very strongly flavoured and scented like anise. *Thorns* long, sharp, solitary, ascending, nearly cross-armed, axillary, three or four petioles to one thorn. KLELNHOFF limits the height of the tree to thirty feet, but we have young trees forty or fifty feet high; and at *Bandell* there is a full-grown *Capitt'ba* equal in size to the

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

43. CUVERACA:

SYN. *Tunna*, *Tuni*, *Cacb'ba*, *Cántalaca*, *Cuni*,
Nandivric'sha.

VULG. *Túni*, *Tún*; absurdly, *Viláyatí Nim*.

LINN. Between CEDRELA and SWIETENIA.

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

COR. Rather belled. *Petals* five, inverse-egged, obtuse, concave, erect, white with a greenish tint, *three* exterior lapping over the *two* others. *Nectary* short, five-parted; *divisions* roundish, orange-scarlet, bright and concave at the insertion of the stamens, rather downy.

STAM. *Filaments* five; inserted on the *divi-*

sons of the nectary, awled, somewhat converging, nearly as long as the style. *Antbers* doubled, some three-parted, curved, incumbent.

PIST. *Germ* egged, obscurely five-cleft. *Style* awled, erect, rather longer than the corol. *Stigma*, broad-headed, flat, bright, green, circular, starred.

PER. *Capsule* egged, five-celled, woody, gaping at the base. *Receptacle* five-angled.

SEEDS imbricated, winged.

Leaves feathered, scarce ever with an odd one; *pairs* from six to twelve; *petioles*, gibbous at their insertion, channelled on one side, convex and smooth on the other. *Stipules* thick, short, roundish; *leaflets* oblong-lanced, pointed, waved, veined, nerve on one side. *Panicles* large, diffuse, consisting of compound racemes. *Nectaries* yielding a fine yellow dye. *Wood* light, in colour like *Mabagoni*.

44. NICHULA:

SYN. *Ambuja, Ijjala.*

VULG. *Hijala, Badia, Jyuli.*

CAL. *Perianth* one-leaved, belled, fleshy, downy, coloured, permanent, five-parted; *divisions* erect, pointed.

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

STAM. *Filaments* ten, five mostly shorter; in-

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

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

PER. *Drupe* subglobular.

Nut scabrous, convex on one side, angled on the other.

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

45. ATIMUCTA:

SYN. *Pun'draca*, *Vásanti*, *Mádbavilatá*.

VULG. *Mádbavilatá*.

LINN. *Bengal BANISTERIA*.

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

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

COR. Five-petaled, imitating a boatform corol: *wings*, two petals, conjoined back to back, involving the *nectary*, and retaining the honey. *Awning*, large concave, more beautifully coloured. *Keel*, two petals, less than the wings, but similar. All five, roundish, elegantly fringed, with reflected margins, and short oblong claws.

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

PIST. *Germs* two, or three, coalesced. *Style* one, threadform, incurved, shorter than the longest filament. *Stigma*, simple.

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

SEEDS roundish, solitary.

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

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

of which display, however, in the air their natural flexibility and inclination to climb. The two names *Vásantì* and *Mádbavì* indicate a vernal flower; but I have seen an *Atimucta* rich both in blossoms and fruit on the first of January.

46. AMRA'TACA:

SYN. *Pítana*, *Capítana*.

VULG. *Amdá*, pronounced *Amrá*, or *Amlá*.

LINN. SPONDIAS *Myrobalan* β. or a new species.

The natural character as in LINNÆUS. Leaves feathered with an odd one; leaflets mostly five-paired, egg-oblong, pointed, margined, veined, nerved; common petiol, smooth, gibbous at the base. Flowers raceme-panicled, yellowish white. Fruit agreeably acid; thence used in cookery. VAN RHEEDE calls it *Ambadò* or *Ambalam*; and, as he describes it with five or six styles, it is wonderful, that HILL should have supposed it a *Chryfobalanus*.

47. HE'MASA'GARA; or the Sea of Gold.

VULG. *Himságar*.

LINN. Jagged-leaved COTYLEDON.

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

COR. One-petaled: *Tube*, four-angled, larger at the base; *border* four-parted; *divisions*, egged, acute. *Nectary*, one minute concave scale at the base of each germ.

STAM. *Filaments* eight, adhering to the tube;

four, just emerging from its mouth; *four*, alternate, shorter. *Anthems* erect, small, furrowed.

PIST. *Germ*s four, conical. *Styles*, one from each germ, awled, longer than the filaments. *Stigmas* simple.

PER. *Capsules* four, oblong, pointed, bellied, one-valved, bursting longitudinally within.

SEEDS numerous, minute.

Panicles terminal. *Flowers* of the brightest gold-colour. *Leaves* thick, succulent, jagged, dull sea-green. *Stem* jointed, bending, in part recumbent. This plant flowers for many months annually in *Bengal*: in one blossom out of many, the numbers were *ten* and *five*; but the filaments alternately long and short.

48. MADHU'CA:

SYN. *Gurapushpa*, *Madbudruma*, *Vánapras't'ba*, *Madbusht'bila*, *Madhu*.

VULG. *Maüyála*, *Mahayá*, *Mabwá*.

LINN. Longleaved BASSIA.

49. CAHLÁ'RA:*

SYN. *Saugandbica*, or *Sweet-scented*.

VULG. *Sundhi-bálá*, or *Sundhi-bálá-náli*.

LINN. NYMPHÆA *Lotos*.

* According to the sacred Grammar, this word was written, *Cahlhá'ra*, and pronounced as *Callara* would be in ancient British. When the flowers are red, the plant is called *Hal-laca* and *Racta sandhaca*.

Calyx as in the genus.

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

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

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

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

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

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

The true Lotos of *Egypt* is the NYMPHŒA *Nilúfer*, which in *Sanscrit* has the following names or epithets: PADMA, *Nalina*, *Aravinda*, *Mahotpala*, *Camala*, *Cuséshaya*, *Sabastrapatra*, *Sárasa*, *Pancéruba*, *Támarasa*, *Sarasiruba*, *Rájiva*, *Visaprasúna*, *Pushcara*, *Ambbóruba*, *Satapatra*. The new-blown flowers of the rose-coloured PADMA have a most agreeable fragrance; the white and yellow have less odour: the blue, I am told, is a native of *Cashmir* and *Persia*.

50. CHAMPACA:

SYN. *Chámpéya*, *Hémapushpaca*.

VULG. *Champac*, *Champá*.

LINN. *Micbelia*.

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

no material change can be made in its *natural character* given by LINNÆUS; but, from an attentive examination of his two *species*, I suspect them to be *varieties* only, and am certain, that his trivial names are merely different ways of expressing the same word. The strong aromatick scent of the gold-coloured *Champac* is thought offensive to the bees, who are never seen on its blossoms; but their elegant appearance on the black hair of the *Indian* women is mentioned by RUMPHIUS; and both facts have supplied the *Sanscrit* poets with elegant allusions. Of the wild *Champac*, the leaves are lanced or lance-oblong; the three leaflets of the *calyx*, green, oval, concave; the *petals* constantly six, cream-coloured, fleshy, concave, with little scent; the three *exterior*, inverse-egged; the three *interior*, more narrow, shorter pointed, converging; the *anthers* clubbed, closely set round the base of the imbricated *germs*, and with them forming a cone; the *stigmas*, minute, jagged.

Both Mr. MARSDEN and RUMPHIUS mention the blue *Champac* as a rare flower highly prized in *Sumatra* and *Java*; but I should have suspected, that they meant the KÆMPFERIA *Bhúchampac*, if the *Dutch* naturalist had not asserted, that the plant, which bore it, was a tree resembling the *Champaca* with yellow

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

51. DE'VADÁRU:

SYN. *Sacrapádapa*, *Páribhadraca*; *Bhadradáru*,
Dubcilima, *Pítadáru*, *Dáru*, *Púticásh't'ba*.

VULG. *Dévadár*.

LINN. *Most lofty UNONA*.

52. PARNÁSA:

SYN. *Tulasi*, *Cat'binjara*, *Cut'béraca*, *Vrīndá*.

VULG. *Tulosi*, *Tulsi*.

LINN. *Holy OCYMUUM?*

The *Natural Character* as in LINNÆUS..

See 10 H. M. p. 173.

It is wonderful, that RHEEDE has exhibited no delineation of a shrub fo highly venerated by the *Hindus*, who have given one of its names to a *sacred grove* of their *Parnassus* on the banks of the *Yamunà*: he describes it, however, in general terms, as resembling another of his *Tolassis* (for fo he writes the word, though *Tulasi* be clearly intended by his *Nágarì* letters); and adds, that *it is the only species reputed holy, and dedicated to the God VISHNU*. I should, consequently, have taken it for the *Holy OCYMUUM* of LINNÆUS, if its odour, of which that species is said to be nearly destitute, had not been very aromattick and grateful; but it is more

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

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

53. PA'TALI:

SYN. *Pátala*, *Amógbà*, *Cáchast'bháti*, *P'halé-*

rubà, Crīṣṇavrīntà, Cuvérácṣhì. Some read *Mógbá* and *Gálášt'háli.*

VULG. *Páralá, Pàrali, Páruł.*

LINN. BIGNONIA. *Chelonoides?*

CAL. *Perianth* one-leaved, belled, villous, withering, obscurely five-angled from the points of the divisions, five-parted; *divisions*, roundish, pointed, the two lowest most distant.

COR. One-petaled, belled. *Tube* very short; *throat*, oblong-belled, gibbous. *Border* five-parted; the *two higher* divisions reflected, each minutely toothed; convex externally; the *three lower* divisions, above, expanded; below, ribbed, furrowed, very villous. *Palate* nearly closing the throat. *Nectary*, a prominent rim, surrounding the *germ*, obscurely five-parted.

STAM. *Filaments* four or five, incurved, inserted below the *upper* division of the border, shorter than the corol, with the *rudiment* of a fifth or sixth, between two shorter than the rest. *Anthers*, two-cleft, incumbent at obtuse angles.

PIST. *Germ* oblong-conical. *Style* thread-form, as long as the stamens. *Stigma* headed with two folds, often closed by viscosity.

PER. *Capsule* one-celled, two-valved, twelve inches long at a medium, and one inch thick; rounded, four-sided, pointed, incurved, rather

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

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

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

Tree rather large. *Stem* scabrous.

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

nally, dark yellow below, amethystine above; exquisitely fragrant, preferred by the bees to all other flowers, and compared by the poets to the quiver of CA'MADE'VA, or the God of Love. The whole plant, except the *root* and *stem*, very downy and viscid. The fruit can scarce be called a *siliqua*, since the seeds are no where affixed to the futures; but their *wings* indicate the genus, which might properly have been named *Pterospermon*: they are very hard, but enclose a white sweet kernel; and their light-coloured summits with three dark points, give them the appearance of winged insects. Before I saw the fruit of this lovely plant, I suspected it to be the *BIGNONIA Chelonoides*, which VAN RHEEDE calls *Pádri*; and I conceived that barbarous word to be a corruption of *Pátali*: but the pericarp of the true *Pátali*, and the form of the seeds, differ so much from the *Pádri*, that we can hardly consider them as *varieties* of the same species; although the specifick character exhibited in the Supplement to LINNÆUS, corresponds very nearly with both plants.

The *Pátali* blossoms early in the spring, before a leaf appears on the tree, but the fruit is not ripe till the following winter.

54. GO'CANT'ACA:

SYN. *Palancahá, Icsbugandhá, S'wadansbtrá, Swáducan'aca, Gócsburaca, Vana'srnigáta.*

VULG. *Gócsbura, Gókyura, Culpz.*

RHEEDE: *Bahél Chulli.*

LINN. Long-leaved BARLERIA?

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

COR. One-petaled, two-lipped. *Tube* flattish, curved, protuberant at the mouth. *Upper* lip erect, two-parted, reflected at the sides, concave in the middle, enclosing the fructification. *Under* lip three-parted, reflected, with two parallel, callous, hispid bodies on the center of its convexity; *Divisions*, inverse-hearted.

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

PIST. *Germ* awled; pointed, furrowed, with prominent seedlets, fitting on a glandular pedicel. *Style* thread-form, longer than the stamens, incurved above them. *Stigma* simple.

PER.

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

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

55. SINDHUCA:

SYN. *Sindhuvara*, *Indrasurisa*, *Nirvandi*, *Indranica*.

VULG. *Nisinda*.

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

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

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

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

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

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

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

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

STEM distinctly four-sided; *sides* channelled; jointed. bending. *Stipules* egged. scaly, thickish, close. *Branchlets* cross-armed.

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

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

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

56. CA'RAVELLA:

SYN. *Cátillaca, Sushavi*.

VULG. Beng. *Hurburiya*; Hind. *Carailá*.

LINN. Five-leaved *Cleome*?

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

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

Nectary, from six to twelve roundish, perforated *glands*, girding the gibbous *receptacle*.

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

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

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

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

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

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

57. NA'GACE'SARA:

SYN. Chámpéya, Césara; Cánchana, or any other name of *gold*,

VULG. Nagasar,

LINN. *Iron* MESUA.

To the botanical descriptions of this delight-

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

58. S'ALMALI:

SYN. *Pich'bilá, Púranì, Móchá, St'biráyush.*

VULG. *Semel.*

LIN. Seven-leaved BOMBAX.

59. S'ANA':

SYN. *S'anápushpicá, Gbant'árawá.*

VULG. *San*, pronounced *Sun*.

LINN. Rushy *Crotalaria*.

CAL. *Perianth* one-leaved, villous, permanent; short below, gibbous on both sides, with

minute linear tracts. *Upper* teeth, two, lanced, pressing the banner; *lower* tooth, boat-form, concave, two-gashed in the middle, cohering above and below; sheathing the keel, rather shorter than it; pointed.

COR. Boat-form.

Banner, broad, large, acute, rather hearted, with two dark callosities at the base, and with compressed sides, mostly involving the other parts: a dark line from base to point.

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

Keel flattened at the point, nearly closed all round to include the fructification, very gibbous below to receive the germ.

STAM. *Filaments* ten, coalesced, cleft behind, two-parted below; alternately short with linear furrowed erect, and long with roundish, *anthers*.

PIST. *Germ* rather awled, flat, villous, at a right angle with the ascending, cylindrick, downy *Style*. *Stigma* pubescent, concave, open, somewhat lipped.

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

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

Flowers deep yellow. *Leaves* alternate, lanced,

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

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

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

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

60. JAYANTI':

SYN. *Jayá*, *Tercári*, *Nádéyi*, *Vaijayanticá*.

VULG. *Jainti*, *Jábi*; some say, *Araní*.

RHEEDE. *Kedangu*.

LINN. *ÆSCHYNOMENE* *Sesban*.

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

COR. Boat-form.

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

Keel compressed, enclosing the fructification, inflected nearly in a right angle, gashed below and above the flexure; each division hatchet-form; beautifully striated.

STAM. *Filaments* simple and nine-cleft, inflected like the keel; the *simple* one curved at the base. *Antbers* oblong, roundish.

P1ST. *Germ* compressed, linear, erect as high as the flexure of the filaments with visible

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

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

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

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

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

61. PALA'SA:

SYN. *Cinsuca*, *Parna*, *Vátapót'ha*.

VULG. *Palás*, *Plás*, *Dhác*.

KOEN. *Butea frondosa*.

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

COR. Boat-form.

Awning reflected, hearted, downy beneath; sometimes, pointed.

Wings lanced, ascending, narrower than the keel.

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

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

PIST. *Germ* pedicelled, oblongish, downy.

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

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

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

Flowers raceme-fascicled, large, red, or *French* scarlet, silvered with down.

Leaves threed, petioled; *leaflets* entire, stipuled, large, rhomboidal; the *lateral* ones unequally divided; the *terminal* one, larger, equally bisected; brightly verdant. A *perfect* description of the *arboreſcent* and the *twining* PALA'SA has been exhibited in the laſt volume, with a full account of its beautiful red *gum*; but the ſame plant is here ſhortly deſcribed from the life, becauſe few trees are conſidered by the *Hindus* as more venerable and holy. The *Paláſa* is named with honour in the *Védas*, in the laws of MENU, and in *Sanſcrit* poems, both ſacred and popular; it gave its name to the memorable *plain* called *Pláſſey* by the vulgar, but properly *Paláſi*; and, on every account, it muſt be hoped, that this noble plant will retain its ancient and claſſical appellation. A grove of *Paláſas* was formerly the principal ornament of *Críſhna-nagar*, where we ſtill ſee the trunk of an aged tree near ſix feet in circumference. This genus, as far as we can judge from written deſcriptions, ſeems allied to the *Niſſolia*.

62. CARANJACA:

SYN. *Cbirabilva*, *Nacſamála*, *Caraja*.

VULG. *Caranja*.

RHEEDE: *Caranſchi*, 6 H. M. tab. 3.

CAL. *Perianth* one-leaved, cup-form, obscurely five-toothed, or scalloped, beaked.

COR. Boat-form.

Awning broad, end-nicked, striated, rather spirally inflected, with two callosities at its base.

Wings oblong, of the same length with the awning.

Keel rather shorter, gibbous below, two-parted.

STAM. *Filaments* nine in one body, gaping at the base, and discovering a tenth close to the style. *Antbers* egged, erect.

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

PER. *Legume* mostly one-seeded, thick, rounded above, flattish, beaked below.

SEED oblong-roundish, rather kidney-form.

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

Leaves feathered with an odd one, mostly two-paired; *leaflets* egg-oblong, pointed, keeled, short-petioled; brownish on one side, pale on the other. *Common petiol* gibbous at its base. The *seed* yields an oil supposed to be a cure for the most inveterate scabies.

63. ARJUNA:

SYN. *Nadisarja, Virataru, Indradru, Cacubha,*

VULG. *Jaral.*

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

LINN. *Beautiful MUNCHHAUSIA?*

KOEN. *Queen's-flower LAGERSTROEMIA?*

CAL. *Perianth* one-leaved, six-cleft, top-shaped, furrowed, with protuberant ridges, downy, permanent; *divisions*, coloured, with points reflected.

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

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

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

PER. *Capsule* egged, six-celled, six-valved.

SEEDS numerous.

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

64. VANDA':

SYN. *Vřičšádani*, *Vřičšarubá*, *řivanticá*.

VULG. *Bândà, Persârà, Perafârà.*

These names, like the *Linnæan*, are applicable to all *parasite* plants.

LINN. Retuse-leaved EPIDENDRUM?

CAL. *Spathes*, minute, straggling.

COR. *Petals* five, diverging, oval-oblong, obtuse, wavy; the two lowest larger; the three highest, equal, bent towards the nectary.

Nectary central, rigid: *Mouth* gaping oblique: *Upper lip* shorter, three-parted, with a polished honey-cup; *under lip*, concave in the middle, keeled above, with two smaller cavities below; two processes at the *base*, incurved, hollow, oval-pointed, converging, honey-bearing.

STAM. *Filaments* very short. *Anthers* round, flattish, margined, covered with a lid, easily deciduous from the *upper* lip of the nectary.

PIST. *Germ* beneath, long, ribbed, contorted with curves of opposite flexure. *Style* very short, adhering to the *upper* lip. *Stigma* simple.

PER. *Capsule* oblong-conick, wreathed, six-keeled, each with two smaller keels, three-celled, crowned with the dry corol.

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

Scapes incurved, solitary, from the cavity of the leaf, at most seven-flowered: pedicels alter-

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

65. A'MALACI':

SYN. *Tishyap'balá*, *Amrítá*, *Vayasi'ba*.

VULG.

LINN. *PHYLLANTHUS Emblicá*

66. GAJAPIPPALI':

SYN. *Carippali*, *Capiballi*, *Colaballí*, *Sréyasi*, *Vasira*. Some add, *Chavicá* or *Chavya*, but that is named, in the *Amaracósh*, as a distinct plant, vulgarly *Chava* or *Chayi*.VULG. *Pippal-j'hanca*, *Maidab*.*Male Flowers.*CAL. *Common Perianth* four-leaved; *leaflets*, roundish, concave; the two exterior, opposite, smaller; containing from eight to fourteen florets. *Partial calyx*, none.COR. None. *Nectary*, many yellow glands on the pedicel of the filaments.STAM. *Filaments* from eight to eighteen in each floret, connected by a short villous pedicel, threadform, very hairy. *Antbers* large, netted, irregular, inflated, containing the pollen.PIST. Rudiments of a *germ* and *style*, withering.*Female Flowers.*CAL. *Common Perianth* as in the male, but smaller; containing from ten to twelve florets. *Partial calyx*, none; unless you assume the corol.

COR. Many-petaled, belled. *Petals* erect lance-linear, fleshy, covered within, and externally with white hairs. *Nectary*, yellow glands sprinkling the receptacle.

PIST. *Germ* oval. *Style* cylindrick, curved at the base. *Stigma* headed.

PER. *Berry* globular, one-seeded.

SEED, spherical, smooth.

Flowers umbelled, yellow from their anthers. *Leaves* mostly oblong-lanced, but remarkably varying in shape, alternate. Both flowers and fruit have an agreeable scent of lemon-peel; and the berries, as a native gardener informs me, are used as a spice or condiment: it was from him that I learned the *Sanscrit* name of the plant; but as *balli* means a *creeper*, and as the *Pippal-jbanca* is a tree perfectly able to stand without support, I suspect in some degree the accuracy of his information; though I cannot account for his using a *Sanscrit* word without being led to it, unless he had acquired at least traditional knowledge. It might be referred, from the imperfect mixed flower, to the twenty-third class.

67. SA'CO'TA'CA:

SYN.

VULG. *Sy'ura*, or *Syaura*,

KOEN. *Roughleaved Trophis?*

MALE.

CAL. *Common* imbricated; *leaflets* six or eight, egged, acute, small, expanding, withering, containing generally from five to seven flowerets. *Partial* four-parted; *divisions* egged, expanded, villous.

COR. None, unless you assume the calyx.

STAM. *Filaments* mostly four, (in some, three; in one, five) awled, fleshy, rather compressed, spreading over the divisions of the calyx, and adhering to them at the point. *Anthers* double, folded.

The *buds* elastick, springing open on a touch.

FEMALE.

CAL. Four-parted; *divisions* egged, concave, pointed, permanent, propped by two small *bracts*; unless you call them the calyx.

COR. None; unless you give the *calyx* that name.

PIST. *Germ* roundish. *Style* very short, cylindrical. *Stigma* long, two-parted, permanent.

PER. *Berry* one-seeded, navelled, smooth, somewhat flattened.

SEED globular, arilled.

LEAVES various, some inverse-egged, some oblong, some oval, pointed, irregularly notched, alternate (some opposite), crowded, crisp, very rough veined, and paler beneath, smoother

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

68. VIRANA:

SYN. *Viratara*.

VULG. *Béná, Gándár, Cata*.

RETZ. *Muricated* ANDROPOGON.

ROXB. *Aromatick* ANDROPOGON.

The root of this useful plant, which CA'LIDA'S calls *us'ira*, has nine other names thus arranged in a *Sanscrit* verse:

*Abbaya, Nalada, Sévya, Amrínála, Jalás'aya,
Lámajjaca, Laghulaya, Avadába, Ishtacápar'ba.*

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

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

69. SAMI`:

SYN. *Saču-p'halá, S'ivá.*

VULG. *Sáën, Bábul.*

LINN. *Farnesian MIMOSA.*

Tborns double, white, black-pointed, stipular.

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

Spikes globular, with short peduncles; *yellow*, perfuming the woods and roads with a rich aromatick odour. A minute *gland* on the petiols below the leaflets. *Wood*, extremely hard, used by the *Brábmens* to kindle their sacred fire, by rubbing two pieces of it together, when it is of a proper age and sufficiently dried. *Gum* semi-pellucid. *Legumes*

rather spindle-shaped, but irregular, curved, acutely pointed, or daggered, with twelve or fourteen seeds rather prominent, gummy within. *Seeds* roundish, compressed. The gum of this valuable plant is more transparent than that of the *Nilotick* or *Arabian* species; which the *Arabs* call *Um-mu'lgbilán*, or Mother of Serpents, and the *Persians*, by an easy corruption, *Mughbilán*.

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

LAJJA'RU (properly *Lajjálu*) signifies *bashful*, or *sensitive*, and appears to be the word engraved on a plate in the *Malabar Garden*; though VAN RHEEDE pronounces it LAURI: there can be no doubt, that it is the *swimming MIMOSA*, with *sensitive* leaves, root enclosed in a spongy cylinder, and flowerets with only ten filaments. LINNÆUS, by a mere slip, has referred to this plant as his *Dwarf ÆSCHYNOMENE*; which we frequently meet with in *India*.—See 9 H. M. tab. 20. The epithet *Lajjálu*, is given by the *Pandits* to the *Modest MIMOSA*.

70. CHANDRACA:

SYN. *Chandrapushpa*.

VULG. *Cb'bòta Cbánd*, or *Moonlet*.

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

LINN. *Serpent* OPHIOXYLUM.

CAL. *Perianth*, five-parted, small, coloured, erect, permanent: *divisions*, egged, acutish.

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

PIST. *Germ* above, roundish. *Style* thread-

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

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

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

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

pents, its *nine* synonyma have been strung together in the following distich :

Náculí, Surasá, Rásná, Sugandhá, Gandbanáculí,

Náculéshá, Bhujangáshí, Ch'batricá, Suvabá, nava.

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

71. PIPPALA:

SYN. *Bódbi-druma*, *Cbala-dala'*, *Cunjarás'anas*,
Anwat'tha.

VULG. *Pippal*.

LINN. *Holy FICUS*: but the three following are also thought *boly*. *Fruit* small, round, axillary, sessile, mostly twin. *Leaves* hearted, scalloped, 'glossy, daggered; *petiols* very long; whence it is called *cbalacála*, or the tree *with tremulous leaves*.

72. UDUMBARA:

SYN. *Jantu-p'hala*, *Yajnyánga*, *Hémadugdhaca*.

VULG. *Dumbar*.

LINN. *Racemed FICUS*.

Fruit peduncled, top-shape, navelled, racemed.

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

73. PLACSHA:

SYN. *Jati*, *Parcati*.

VULG. *Pácari*, *Pácar*.

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

Fruit sessile, small, mostly twin, crowded, whitish.

Leaves oblong, hearted, pointed, with very long slender petiols.

74. VATA:

SYN. *Nyagródba*, *Babupát*.

VULG. *Ber*.

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

Fruit roundish, blood-red, navelled, mostly twin, sessile. *Calyx* three-leaved, imbricated.

Leaves some hearted, mostly egged, obtuse, broadish, most entire, *petiols* thick, short; branches radicating.

The *Sanscrit* name is given also to the *very large FICUS Indica*, with radicating branches, and to some other varieties of that species. VAN RHEEDE has by mistake transferred the name *Afwatt'ba* to the *Plac'ba*, which is never so called.

75. CARACA:

SYN. *Bhauma*, *Cb'hatráca*.

VULG.

LINN. FUNGUS *Agarick*.

This and the *Pballus* are the only fungi, which I have yet seen in *India*: the ancient *Hindus* held the fungus in such detestation, that YAMA, a legislator, supposed now to be the

judge of departed spirits, declares “ those, who
 “ eat mushrooms, whether springing from the
 “ ground or growing on a tree, fully equal in
 “ guilt to the slayers of *Bráhmens*, and the most
 “ despicable of all deadly finners.”

76. TA'LA:

SYN. *Trīnarájan*.

VULG. *Tál, Palmeira*.

LINN. *BORASSUS*.

This magnificent palm is justly entitled the king of its order, which the *Hindus* call *trīna druma*, or grass trees. VAN RHEEDE mentions the bluish gelatinous, pellucid substance of the young *seeds*, which, in the hot season, is cooling, and rather agreeable to the taste; but the liquor extracted from the tree, is the most seducing and pernicious of intoxicating vegetable juices: when just drawn, it is as pleasant as *Pouhon* water fresh from the spring, and almost equal to the best mild *Champaigne*. From this liquor, according to RHEEDE, sugar is extracted; and it would be happy for these provinces, if it were always applied to so innocent a purpose.

77. NA'RICE'LA:

SYN. *Lángalin*.

VULG. *Nárgil, Nárijil*.

LINN. *Nut-bearing Cocos*.

Of a palm so well known to *Europeans*, little more needs be mentioned than the true *Asiatick*

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

78. GUVACA:

SYN. *Ghóntá*, *Púga*, *Cramuca*, *Capura*.

VULG. *Supyári*.

LINN. ARECA *Catechu*.

The trivial name of this beautiful palm having been occasioned by a gross error, it must necessarily be changed; and *Guváca* should be substituted in its place. The inspissated juice of the MIMOSA *C'badira* being vulgarly known by the name of *Cat'b*, that vulgar name has been changed by *Europeans* into *Catechu*; and because it is chewed with thin slices of the *Udvéga*, or *Areca-nut*, a species of this palm has been distinguished by the same ridiculous corruption,

کتاب
شکرستان
در نحوي زبان پارسي
تصنيف
يونس اوکسفردي

A

GRAMMAR

OF THE

PERSIAN LANGUAGE.

چو عندليب فصاحت فرود اې حافظ
تو قدر او بسخن گفتن دري بشکن

M 2

THE

PREFACE.

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

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

causes which have concurred to obstruct the progress of Eastern literature.

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

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

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

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

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

There is nothing which has tended more to bring polite letters into discredit, than the total insensibility of commentators and criticks to the beauties of the authors whom they profess to illustrate: few of them seem to have received the smallest pleasure from the most elegant compositions, unless they found some mistake of a transcriber to be corrected, or some established reading to be changed, some obscure expression to be explained, or some clear passage to be made obscure by their notes.

It is a circumstance equally unfortunate, that men of the most refined taste and the brightest parts are apt to look upon a close application to the study of languages as inconsistent with their spirit and genius: so that the state of letters seems to be divided into two classes, men of learning who have no taste, and men of taste who have no learning.

M. de Voltaire, who excels all writers of his age and country in the elegance of his style, and the wonderful variety of his talents, acknowledges the beauty of the Persian images and sentiments, and has versified a very fine passage from Sadi, whom he compares to Petrarch: if that extraordinary man had added a knowledge of the Asiatick languages to his other acquisitions, we should by this time have seen the poems and histories of Persia in an

European dress, and any other recommendation of them would have been unnecessary.

But there is yet another cause which has operated more strongly than any before mentioned towards preventing the rise of oriental literature; I mean the small encouragement which the princes and nobles of Europe have given to men of letters. It is an indisputable truth, that learning will always flourish most where the amplest rewards are proposed to the industry of the learned; and that the most shining periods in the annals of literature are the reigns of wise and liberal princes, who know that fine writers are the oracles of the world, from whose testimony every king, statesman, and hero must expect the censure or approbation of posterity. In the old states of Greece the highest honours were given to poets, philosophers, and orators; and a single city (as an eminent writer * observes) in the memory of one man, produced more numerous and splendid monuments of human genius than most other nations have afforded in a course of ages.

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

* Ascham.

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

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

and should be left to those who toil in a lower sphere of life : but they do not reflect on the many advantages which the study of polite letters would give, peculiarly to persons of eminent rank and high employments; who, instead of relieving their fatigues by a series of unmanly pleasures, or useless diversions, might spend their leisure in improving their knowledge, and in conversing with the great statesmen, orators, and philosophers of antiquity.

If learning in general has met with so little encouragement, still less can be expected for that branch of it, which lies so far removed from the common path, and which the greater part of mankind have hitherto considered as incapable of yielding either entertainment or instruction : if pains and want be the lot of a scholar, the life of an orientalist must certainly be attended with peculiar hardships. Gentius, who published a beautiful Persian work called *The Bed of Roses*, with an useful but inelegant translation, lived obscurely in Holland, and died in misery. Hyde, who might have contributed greatly towards the progress of eastern learning, formed a number of expensive projects with that view, but had not the support and assistance which they deserved and required. The labours of Meninski immortalized and ruined him : his dictionary of the Asiatick languages

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

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

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

since amused themselves with the literature of the East, and have spent their leisure in reading the poems and histories of Persia; but they found a reason in every page to regret their ignorance of the Arabick language, without which their knowledge must be very circumscribed and imperfect. The languages of Asia will now, perhaps, be studied with uncommon ardour; they are known to be useful, and will soon be found instructive and entertaining; the valuable manuscripts that enrich our publick libraries will be in a few years elegantly printed; the manners and sentiments of the eastern nations will be perfectly known; and the limits of our knowledge will be no less extended than the bounds of our empire.

It was with a view to facilitate the progress of this branch of literature, that I reduced to order the following instructions for the Persian language, which I had collected several years ago; but I would not present my grammar to the publick till I had considerably enlarged and improved it: I have, therefore, endeavoured to lay down the clearest and most accurate rules, which I have illustrated by select examples from the most elegant writers; I have carefully compared my work with every composition of the same nature that has fallen into my hands; and though on so general a subject I must have

made several observations which are common to all, yet I flatter myself that my own remarks, the disposition of the whole book, and the passages quoted in it, will sufficiently distinguish it as an original production. Though I am not conscious that there are any essential mistakes or omissions in it, yet I am sensible that it falls very short of perfection, which seems to withdraw itself from the pursuit of mortals, in proportion to their endeavours of attaining it; like the talisman in the Arabian tales, which a bird carried from tree to tree as often as its pursuer approached it. But it has been my chief care to avoid all the harsh and affected terms of art which render most didactic works so tedious and unpleasant, and which only perplex the learner, without giving him any real knowledge: I have even refrained from making any enquiries into general grammar, or from entering into those subjects which have already been so elegantly discussed by the most judicious philosopher*, the most learned divine †, and the most laborious scholar of the present age ‡.

It was my first design to prefix to the grammar a history of the Persian language from the

* See Hermes.

† A short Introduction to English Grammar.

‡ The grammar prefixed to the Dictionary of the English Language.

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

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

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

† Dr. HUNT.

which so eminently distinguish him; and many excellent men that are the principal ornaments of that university have conferred the highest favours on me, of which I shall ever retain a grateful sense: but I take a singular pleasure in confessing that I am indebted to a foreign nobleman* for the little knowledge which I have happened to acquire of the Persian language; and that my zeal for the poetry and philology of the Asiatics was owing to his conversation, and to the agreeable correspondence with which he still honours me.

Before I conclude this Preface it will be proper to add a few remarks upon the method of learning the Persian language, and upon the advantages which the learner may expect from it. When the student can read the characters with fluency, and has learned the true pronunciation of every letter from the mouth of a native, let him peruse the grammar with attention, and commit to memory the regular inflexions of the nouns and verbs: he needs not burden his mind with those that deviate from the common form, as they will be insensibly learned in a short course of reading. By this time he will find a dictionary necessary, and I hope he will believe me, when I assert from a long experience, that,

* BARON REVISKI.

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

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

translate it into his native language with the utmost exactness; let him then lay aside the original, and after a proper interval let him turn the same chapter back into Persian by the assistance of the grammar and dictionary; let him afterwards compare his second translation with the original, and correct its faults according to that model. This is the exercise so often recommended by the old rhetoricians, by which a student will gradually acquire the style and manner of any author, whom he desires to imitate, and by which almost any language may be learned in six months with ease and pleasure. When he can express his sentiments in Persian with tolerable facility, I would advise him to read some elegant history or poem with an intelligent native, who will explain to him in common words the refined expressions that occur in reading, and will point out the beauties of learned allusions and local images. The most excellent book in the language is, in my opinion, the collection of tales and fables called *Anvab Sobehi* by Aussen Vaéz, surnamed Cashefi, who took the celebrated work of Bidpai or Pilpay for his text, and has comprised all the wisdom of the eastern nations in fourteen beautiful chapters. At some leisure hour he may desire his Munshi or writer to transcribe a section from the Gulistan, or a fable of Cashefi, in the com-

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

In short, I am persuaded, that whoever will study the Persian language according to my plan, will in less than a year be able to translate and to answer any letter from an Indian prince, and to converse with the natives of India, not only with fluency, but with elegance. But if he desires to distinguish himself as an eminent translator, and to understand not only the general purport of a composition, but even the graces and ornaments of it, he must necessarily learn the Arabick tongue, which is blended

with the Persian in so singular a manner, that one period often contains both languages, wholly distinct from each other in expression and idiom, but perfectly united in sense and construction. This must appear strange to an European reader; but he may form some idea of this uncommon mixture, when he is told that the two Asiatick languages are not always mixed like the words of Roman and Saxon origin in this period, “The true law is right reason, conformable to the nature of things; which calls us to duty by commanding, deters us from sin by forbidding* ;” but as we may suppose the Latin and English to be connected in the following sentence, “*The true lex is recta ratio, conformabile naturæ, which by commanding vocet ad officium, by forbidding à fraude deterreat.*”

A knowledge of these two languages will be attended with a variety of advantages to those who acquire it: the Hebrew, Chaldaick, Syriack, and Ethiopæan tongues are dialects of the Arabick, and bear as near a resemblance to it as the Ionick to the Attick Greek; the jargon of Indostan, very improperly called the language of the Moors, contains so great a number of Persian words, that I was able with very little

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

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

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

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

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

جو اقبال بی بدستی مال کلام
 ز باغ نوا نصیب از لاله کلام
 نسیم در کمال کمال کلام
 جو ارمغان صوفی کمال کلام
 کفایت آفرین کمال کلام
 آینه آینه آینه کمال کلام
 کرم جوئی کمال کلام
 بلا کوه کمال کلام
 لعل خورشید کمال کلام
 خیال آینه کمال کلام
 ز کرم خورشید کمال کلام
 در بیدار کمال کلام
 نسیم زلف کمال کلام
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 نسیم زلف کمال کلام

کتاب
شکرستان
در نحوی زبان پارسی

A

GRAMMAR

OF THE

PERSIAN LANGUAGE.

OF LETTERS.

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

There are thirty-two Persian letters.

| | IV. | III, | II. | I, | |
|-------|------------|--------------|-----------------------|--------------|----|
| | FINALS. | | INITIALS and MEDIALS. | | |
| | Connected. | Unconnected. | Connected. | Unconnected. | |
| Alif. | | | | | A. |
| Ba. | | | | | B. |
| Pa. | | | | | P. |
| Ta. | | | | | T. |

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

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

The second and fourth columns of these letters from the right hand are used only when they are connected with a preceding letter; as محمد Mohammed. Every letter should be connected with that which follows it, except these seven; ا alif, د dal, ذ zal, ر ra, ز za, ژ zha, and و vau, which are never joined to the following letter, as will appear from the words برگ berk *a leaf*; داوری daveri *a dominion*.

Though the perfect pronunciation of these letters can be learned only from the mouth of a Persian or an Indian, yet it will be proper to add a few observations upon the most remarkable of them.

OF CONSONANTS.

It will be needless to say much of the three first consonants ت پ پ since their sound is exactly the same as our *b*, *p*, and *t*, in the words *bar*, *peer*, and *too*, which would be written in Persian پیر بار and تو.

ث

This letter, which the Arabs pronounce like a *th*, has in Persian the same sound with a س or *s*, as ابو لیث Abu Leis, a proper name. It might, therefore, have been rejected from the Persian alphabet without any inconvenience;

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

چ and ج

The first of these letters answers to our soft *g* in *gem*, which a Persian would write چ or to our *j* in *jar* جار: the second of them ج sounds exactly like our *cb* in the words *cherry*, *cheek*; as چرکس Chirkés *Circassia*.

ح

ح is a very strong aspirate, and may be expressed in our characters by a double *b*, as حال hhál *a condition*.

خ

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

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

د

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

ذ

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

ر

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

ز

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

ژ

This letter has the found of our *f* in the words *pleasure, treasure*; and corresponds precisely with the soft *g* of the French in *gens*, or their *j* in *jour*. It may be expressed in our characters by *zb*, as ژاله *zháleh dew*; for it has the same relation to *z* which *fb* has to *s*.

ش and س

ش and س are our *s* and *sb*, as سلیم شاه *Selim sháh king Selim*.

ظ ط ض ص

These four letters are pronounced by the Arabs in a manner peculiar to themselves; but in Persian they are confounded with other letters. ص differs little from س as صدر *Saddar the name of a Persian book*; and ط has nearly the same found with ت as عطر *otr essence*; a word often used in English, since our connection with India, to denote the precious perfume called *otter of roses*. The word is Arabick, as the letters ع and ط sufficiently prove. ض and ظ differ very little from ز; but they are pronounced more forcibly, and may be expressed by *zz*, as نظامی *Nezzámi the name of a poet*; خضر *Khezzár the name of a prophet in the eastern romances*.

ع and غ

These two letters are extremely harsh in the pronunciation of the Arabs. The sound of ع, says Meninski, *est vox vituli matrem vocantis*; but in Persian it is a sort of vowel, and answers generally to our broad *a*, as عرب Arab *the Arabians*; عين *áin a fountain*. Sometimes it has a sound like our *o*, as in the word before-mentioned, عطر *otr perfume*. As to غ it is commonly pronounced in Persia like our hard *gh* in the word *ghost*, as غلام *gholám a boy, a servant*.

ف

ف has the sound of *f* in *fall*, as فال *an omen*.

ك and ق

ق is another harsh Arabick letter, but in Persian it is often confounded with ك, which has the sound of our *k*, as كرمán *Kermán the province of Carmania*; كاف *Kaf a fabulous mountain in the Oriental tales*.

ك

When ك has three points above it, the Persians give it the sound of *g* in the word *gay*, as گلستان *gulistán a bed of roses*; but these points are very seldom written in the Persian manuscripts; so that the distinction between ك *k*

and گ *g* can be learned only by use: thus they often write كلاب *rose-water*, and pronounce it gulab.

ن م ل

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

ز

ز is a slight aspiration, and is often redundant, as بهار *behár the spring*, which is pronounced almost like *beár*; هرات *Herat a city in the province of Corasan*, which the Greeks call *Aria*: ز therefore is the *b* of the French in *bonnête*, whence came our *bonest* without an aspiration. At the end of a word it frequently sounds like a vowel, as كه *ke*, which has the same sense and pronunciation as the Italian *che* which.

OF VOWELS.

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

أَشْكُرُ أَنْ تُرْكِي شِيرَازِي بَدَسْتِ أَرْدِ دِيلِ مَارَا
بِحَالِ هِنْدُوبِشِ بِخَشْمِ سَمَرَقَنْدِ وَ بُخَارَا

Egher ân turki Shirâzi bedest âred dili mára
Bekháli hinduîsh bakshem Samarcand u Bok-
hárâra.

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

Medda above an l gives it a very broad sound, as اُن aun: Hamza supplies the place of ي in words that end in ى; it therefore sometimes represents the article, as نَامَةٌ nameï *a book*, or denotes the former of two substantives, as مَشْكٌ نَامَةٌ náfeï mushk *a bag of musk*; or, lastly, it marks the second person singular in the compound preterite of a verb, as دَادَ دَادُؤُؤُ dádéï, which would regularly be دَادَؤُؤُ أَي dádéh i *thou hast*

given. Teshdid shews a consonant to be doubled, as طرّ turreh *a lock of hair*.

The omission of the short vowels will at first perplex the student; since many words that are compounded of the same consonants, have different senses according to the difference of the vowels omitted: but until he has learned the exact pronunciation of every word from a native, he may give every short vowel a kind of obscure sound very common in English, as in the words *sun, bird, mother*, which a Mahometan would write without any vowel, *sn, brd, mtbr*; thus the Persian word بد bd may be pronounced like our *bud*.

Vau و and Ya ی are often used as consonants, like our *v* and *y*; thus, وان Van *a town in Armenia*; جوان juvan *juvenis, giovane, young*; یمن Yemen, that province of Arabia which we call *the happy*; خدایار Khodayár, a proper name signifying *the friend of God*. و before l often loses its sound, as خوان khán *a table*.

I would not advise the learner to study the parts of speech until he can read the Persian characters with tolerable fluency; which he will soon be able to do, if he will spend a few hours in writing a page or two of Persian in English letters, and restoring them after a short interval to their proper characters by the help of the al-

phabet. I shall close this section with a piece of Persian poetry written both in the Asiatick and European characters: it is an ode by the poet Hafiz, the first couplet of which has been already quoted; and a translation of it shall be inserted in its proper place.

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

Bedéh sákée meï bákée ke der jennet nek-
 háhi yaft,
 Kunári âbi rucnabád va gulghshéti musellára.

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

Fugán keïn lulián shokhi shiringári shehrâ-
 shob
 Chunán berdendi fabr az dil ke turkan khani
 yagmára.

ز عشق ناتهام ما جبال یار مستغنیست
 بآب و رنگ و خال و خطّ چه حاجت روی
 زیبارا

Ze ešhki nátemámi má jemáli yári muftag-
ništ

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

حدیث از مطرب و می گوو راز دهر کمتر

جو

که کس نکشود و نکشاید بحکمت این

معمارا

Hadís az mutreb u meí gú va rázi dehri
kemter jú

Ke kes nekshud u nekshaiéd behikmet ein
moammára.

من از آن حسن روزافزون که یوسف

داشت دانستم

که عشق از پرده عصمت برون ارد زلیخارا

Men az ân husni ruzafzún ke yusuf dashti
danestem

Ke ešhk ez perdeí ismet berún ared zuleik-
hára.

نصیحت گوش کن جانا که از جان دوستتر

دارند

جوانان سعادت‌تهد پند پیر دانارا

Nasíhet góshi kun iána ke az jân dostiter da-
rend

Juvánáni saádetmendi pendi péeri danára

بدم گفتمی و خرسندم عفاک الله نکو
گفتمی

جواب تلخ میزید لب لعل شکرخوارا

Bedem gufti va khursendem afák alla neku
gufti

Juvabi telkhi mizeibed lebi lâli shekerkhára.

غزل گفتمی و در سفتی بیا و خوش
بخوان حافظ

که بر نظم تو افشاند فلک عقد ثریارا

Gazel gufti va durr sufti beá va khosh buk-
hán Hafiz

Ke ber názmî to affháned felek ikdi furiára.

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

نخچیر nakhára, تصحيح tas-héeh. The letters that precede م *m* are also sometimes raised.

The Arabick characters, like those of the Europeans, are written in a variety of different hands; but the most common of them are the نسخي Niskhi, the تعليق Tâlik, or *hanging*, and the شکسته Shekesteh, or *broken*. Our books are printed in the Niskhi hand, and all Arabick manuscripts, as well as most Persian and Turkish histories, are written in it; but the Persians write their poetical works in the Tâlik, which answers to the most elegant of our Italick hands. As to the Shekesteh, it is very irregular and inelegant, and is chiefly used by the idle Indians, who will not take time to form their letters perfectly, or even to insert the diacritical points; but this hand, however difficult and barbarous, must be learned by all men of business in India, as the letters from the princes of the country are seldom written in any other manner. A specimen of these different forms of writing is engraved, and inserted at the end of this Grammar.

OF NOUNS; AND FIRST, OF GENDERS.

THE reader will soon perceive with pleasure a great resemblance between the Persian and

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

Sometimes, indeed, a word is made feminine, after the manner of the Arabians, by having ة added to it, as معشوق *mashuk* a friend, amicus, معشوقه *mashúka* a mistress, amica, as in this verse:

كل در برومي بر كف و معشوقه بكامست

Flowers are in my bosom, wine in my hand;
and my mistress yields to my desire.

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

OF CASES.

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

Nominative, پسر *pufer a child.*

Dative and Acc. پسر را *puferra to a child
or the child.*

When the accusative is used indefinitely, the syllable را is omitted, as گل چیدن *gul chiden to gather a flower, that is, any flower;* but when the noun is definite or limited, that syllable is added to it, as گل را چید *gulra chid he gathered the flower, that is, the particular flower.* There is no genitive case in Persian, but when two substantives of different meanings come together, a *kefra* or short *e* (ـ) is added in reading to the former of them, and the latter remains unaltered, مشکِ ختن *the musk of Tartary,* which must be read *mushke Khoten.* The same rule must be observed before a pronoun possessive; as پسر من *pufer men my child:* and before an adjective; as شمشیر تابناک *shemshire tabnak a bright scymitar.* If the first word ends in *l* or *و* the letter *ی* is affixed to

it; as پاشا pasha *a basha*, پاشاي موصول pashái Mousel *the basha of Mousel*. ميوها mivaha *fruits*, ميوهاي شيرين mivahái shireen *sweet fruits*: if nouns ending in ه come before other nouns or adjectives, the mark Hamza ء is added to them, as چشمه حيوان cheshméi heyván *the fountain of life*.

The other cases are expressed for the most part, as in our language, by particles placed before the nominative, as

Vocative, اي پسر ai puser *O child*.

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

The poets, indeed, often form a vocative case by adding ا to the nominative, as ساقيا sakia *O cup-bearer*, شاه شاه shaha *O king*; thus Sadi uses بلبلا bulbula as the vocative of بلبل bulbul *a nightingale*.

بلبلا مزده بهار بيار
خبر بد بيوم باز بكذار

Bring, O nightingale, the tidings of spring;
leave all unpleasant news to the owl.

In some old compositions the particle مر mer is prefixed to the accusative case; as اورا ديدم mer ora deedem *I saw him*; but this is either

obsolete or inelegant, and is seldom used by the moderns.

The reader, who has been used to the inflexions of European languages, will, perhaps, be pleased to see an example of Persian nouns, as they answer to the cases in Latin :

گل *gul a rose, rosa.*

Singular.

Nom. گل *a rose, rosa.*

Gen. گل *of a rose, rosæ.*

Dat. گلرا *to a rose, rosæ.*

Acc. گلرا *the rose, rosam.*

Voc. ای گل

Poet. گلا *O rose, ô rosa.*

Abl. از گل *from a rose, rosâ.*

Plural.

گلها *roses, rosæ.*

گلها *of roses, rosarum.*

گلها را *to roses, rosis.*

گلها را *the roses, rosas.*

ای گلها *O roses, ô rosæ.*

از گلها *from roses, rosis.*

ببیل *bulbul a nightingale.*

Singular.

Nom. and Gen. ببیل *a nightingale.*

Dat. and Acc. بلبلا *to a nightingale.*

Voc. بلبل اي (Poet بلبلا) *O nightingale.*

Abl. از بلبل *from a nightingale.*

Plural.

Nom. and Gen. بلبلان *nightingales.*

Dat. and Acc. بلبلانرا *to nightingales.*

Voc. اي بلبلان *O nightingales.*

Abl. از بلبلان *from nightingales.*

ساتي بيار باده كه آمد زمان گل
تا بشكنيم توبه دگر در ميان گل
حافظ وصال گل طلبي همچو بلبلان
جان كن فديايي خاك ره باغبان گل

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

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

tal style; and will be more easily retained in the memory than rules delivered in mere prose.

OF THE ARTICLE.

Our article *a* is supplied in Persian by adding the letter **ي** to a noun, which restrains it to the singular number; as **كلي** *guli a single rose*;

رقتم بباغ صبحدمي تا چينم كلي
آمد بکوش ناگهم آواز بلبلي

One morning I went into the garden to gather a rose, when on a sudden the voice of a nightingale struck my ear.

Without this termination **كل** *gul* would signify *roses* or *flowers* collectively, as

مي خواه و كل فشان كن

Call for wine, and scatter flowers around.

When a noun ends in **ي** the idea of unity is expressed by the mark Hamza, as **چشمه** *cheshmei a single fountain*.

OF NUMBERS.

From the two examples in a preceding section it appears that the Persian plural is formed by

adding ان or ها to the singular: but these terminations are not, as in many languages, wholly arbitrary; on the contrary they are regulated with the utmost precision. The names of animals form their plural in ان, as

شُرک gurk *a wolf.*

پلنک pelenk *a tyger.*

شُرکان gurkan *wolves.*

پلنکان pelenkan *tygers.*

but words which signify things without life make their plurals by the addition of the syllable ها, as

بال bal *a wing.*

ساحل fahil *a shore.*

بالها balha *wings.*

ساحلها fahilha *shores.*

Both these plurals occur in the following elegant distich.

شب تاریک و بیم موج و شر دابی چنین
هایل

کجا دانند حال ما سبکباران ساحلها

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

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

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

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

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

Singular.

نوازش *nüwazish a favour.*

قلعة *kalat a castle.*

Plural.

نوازشات *nüwazishat favours.*

قلعجات *kalajat castles.*

But these must be considered as barbarous, and are a proof that the late dreadful commotions which have ruined the empire of the Persians, have begun to destroy even the beautiful simplicity of their language.

It must not be omitted, that the Arabick substantives frequently have two sorts of plurals, one formed according to the analogy of the Persian nouns, and another after the irregular manner of the Arabians; as عيب *aib* *a vice*, عيبها *aibha* and عوايب *avaïb* *vices*; قلعه *kalah* *a castle*, قلعهها *kalaha* and قلاع *kalaa* *castles*; نايب *nayib* *a viceroy*, plur. نواب *naváb*, which our countrymen have mistaken for the singular number, and say very improperly *a nabob*. This is one argument out of a great number to prove the impossibility of learning the Persian language accurately without a moderate knowledge of the Arabick; and if the learner will follow my advice, he will peruse with attention the Arabick grammar of Erpenius* before he attempts to translate a Persian manuscript.

* There are two fine editions of this grammar, the first published by the very learned Golius, and the second by the late Albert Schultens; both these Orientalists have added a number of Arabick odes and elegies, which they have explained in excellent notes: but these editions are scarce, and Meninski has inserted in his grammar the substance of Erpenius, with many new remarks.

OF ADJECTIVES.

The Persian adjectives admit of no variation, but in the degrees of comparison. The positive is made comparative by adding to it *تر*, and superlative by adding *ترین*, as

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

Our *than* after a comparative is expressed by the preposition *از* *az*, as

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

The brightness of thy face is more splendid than the cheek of day; the blackness of thy locks is darker than the hue of night.

ماه نیکوست و لی روی تو زیباتر از وست
 سرود لجوست ولی قد تو دلجوتر از وست

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

An adjective is sometimes used substantively, and forms its plural like a noun, as حکیمان

hhakiman *the wife*; if it be a compounded adjective, the syllables ان and را denoting the plural number and the oblique case, are placed at the end of it, as صاحبديل *an honest man*; oblique صاحبديلا *fahibdila*; plural صاحبديلان *fahibdilan*, oblique صاحبديلانرا *fahibdilanra*; as

فرو مانند پري رويان زآن عارض
خجل كشتند سمن بويان زآن كاگل

The damsels with faces like angels are dejected at the sight of that cheek; the nymphs with the fragrance of jessamine are filled with envy when they view those curls.

OF PRONOUNS.

The personal pronouns are these which follow;

من *men I.*
Sing. من *men I.*
Plur. ما *ma we.*
Obl. مرا *merá me.*
مارا *mára us.*

تو *to Thou.*
Sing. تو *to thou.*
Plur. شما *shumá you or ye.*

Obl. ترا *tura thee.*

شماراً *shumará you.*

او *He.*

Sing. او *he, she, or it.*

Plur. ایشان *ishán they.*

Obl. اورا *óra him, her, or it.*

ایشانرا *ishánra them.*

The poets often use شان for ایشان, as

همی رفتم و کوفتم مغز شان
تهی کردم از پیکر نغز شان

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

After a preposition او is often changed into
وي or و or اوي *oë*, as

چون شاه جهاندار بنمود روی
زمینرا ببوسید و شد پیش اوی

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

Sometimes after the preposition ب *in*, the
letter د is inserted to prevent the hiatus, as
بدو *bedo* for باو *beü in it*; the same may be

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

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

Sing. دل من dili men *my heart.*

دل تو dili to *thy heart.*

دل او or وی dili o *his or her heart.*

Plur. دلهاي ما dilhai ma *our hearts.*

دلهاي شما dilhai shuma *your hearts.*

Poet. تان

دلهاي ايشان dilhai ishân *their hearts.*

Poet. شان

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

ش ت م; as

دل م dilem *my heart.*

دل ت dilet *thy heart.*

دل ش dilesh *bis or her heart.*

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

Omne crede diem *tibid* illuxisse supremum.

جامهٔ ام jámeī am *my robe.*

جامهٔ ات jámeī at *tby robe.*

جامهٔ اش jámeī ash *bis or ber robe.*

مویم mûim *my hair.*

مویت mûit *tby hair.*

مویش mûish *bis or ber hair.*

In poetry, and sometimes in prose, the oblique cases of the personal pronouns are also expressed by *ت م* and *ش*, as

خوشا شیراز و وضع بی مثالش
خداوندا نگهدار از زوالش

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

These oblique cases are joined to any word in the sentence which the poet finds convenient; thus in the couplet just quoted the pronoun *ش* *it* is added to *زوال*; so in the following distich, *ت* the dative of *تو* *thou*, is placed after the conjunction *گر* *if*.

بہی سجادہ رنگین کن شکر پیر
مغان شوید

کہ سالک بیخبر نبود ز راه و رسم منزلها

Tinge the sacred carpet with wine, if the master

of the feast orders *thee*; for he that travels is not ignorant of the ways and manners of banquet-houses.

Our reciprocal pronouns *own* and *self* are expressed in Persian by the following words, which are applicable to all persons and sexes; as

Nom. خود or خودش
خویش or خویشتن
or خوي

Obl. خود را
خویشتن را

thus we may use

خود من *myself*.

خود تو *thyself*.

خود او *his* or *herself*;

خود ما *ourselves*.

خود شما *yourselves*.

خود ایشان *themselves**.

* I here use *his self* and *their selves* instead of the corrupted words *himself* and *themselves*; in which usage I am justified by the authority of Sidney, and of other writers in the reign of Elizabeth: *self* seems to have been originally a noun, and was, perhaps, a synonymous word for *soul*; according to Locke's definition of it, " *Self* is that conscious thinking thing, which is sensible or conscious " of pleasure and pain, capable of happiness and misery:" if this

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

Singular.

خود آمدم *ipse veni.*

خود آمدي *ipse venisti.*

خود آمدند *ipse venit.*

Plural.

خود آمديم *ipsi venimus.*

خود آمديد *ipsi venistis.*

خود آمدند *ipsi venerunt.*

The word خود seems to be redundant in the following beautiful lines of Sadi,

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

Doſt thou know what the early nightingale ſaid to me? “What ſort of man art thou, that “canſt be ignorant of love?”

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

obſervation be juſt, the Arabs have exactly the ſame idiom, for their *نفسه في نهر* *soûl*, answers preciſely to our *self*, as *صبى زمي* “a boy threw *his self* into a river.”

the person and number of the principal verb in the sentence; as in this couplet of Hafiz,

محرم راز دل شيداي خود
کس نهي بينم زخاص و عامرا

I see no man, either among the nobles or the populace, to whom I can trust the secret of my afflicted heart.

The demonstrative pronouns are the following:

این *this*.

Sing. این *this*.

Plur. اينان *these*.

or اينها

Oblique cases, اينرا

اينانرا

or اينهارا

آن *that*.

Sing. آن *that*.

Plur. آنان *those*.

or آنها

Oblique cases, آنرا

آنانرا

or آنهارا

When اين *een* is prefixed to a noun, so as to

form one word, it is frequently changed into ام
im, as امشب imsheb *to-night*;

تعالی اللہ چه دولت دارم امشب
که آمد ناکهان دلدارم امشب

Heaven! how great is my happiness this night!
for this night my beloved is come unexpect-
edly!

and امروز imrûz *to-day*;

روز عیش و طرب و عید صیامست امروز
کام دل حاصل و ایام بکامست امروز

“ This day is a day of mirth, and joy, and the
“ feast of spring ; this day my heart obtains
“ its desires, and fortune is favourable.”

The words آن and از آن prefixed to pronouns
personal, change them into *possessives*, and are
read with a short vowel, *ani to* or *ex ani to*, i. e.
thine, as

ماه کنعان من مسند مصر آن تو شد

O my moon of Canaan (O Joseph) the throne
of Egypt is *thine*.

The relatives and interrogatives are supplied
by the invariable pronouns که ke and چه che,
of which the former usually relates to persons,

and the latter to things: in the oblique cases of these pronouns the final *ه* is absorbed before the syllable *را*, as

Nom. *که* *who*.

چه *which*.

Obl. *کرا* *whom*.

چرا *which*.

کي and *چي* are interrogatives, and are very often joined to the verb *است*, as *کیست* *who is it?* *چیست* *what is it?*

یا رب آن شاهوش ماه رخ زهره جبین
در یکنای که و کوهر یکدانه
کیست

O heaven! whose precious pearl, and whose inestimable jewel is that royal maid, with a cheek like the moon, and a forehead like Venus?

کدام *kudám* is also an interrogative pronoun, as

مپخواره و سر کشته و رندیم و نظر باز
وانکس که چنین نیست در این شهر
کدامست

We are fond of wine, wanton, dissolute, and

with rolling eyes; but *who* is there in this city that has not the same vices?

Our *soever* is expressed in Persian by هر or هران prefixed to the relatives, as

هرکده and هرنگه *whosoever*.

هر آنچه and هرچه *whatsoever*.

OF VERBS.

The Persians have active and neuter verbs like other nations; but many of their verbs have both an active and neuter sense, which can be determined only by the construction. These verbs have properly but one conjugation, and but three changes of tense; the imperative, the aorist, and the preterite; all the other tenses being formed by the help of the particles می and هستی, or of the auxiliary verbs هستند or بودن *to be*, and خواستن *to be willing*. The passive voice is formed by adding the tenses of the verb substantive شدن to the participle preterite of the active; خوانده شد *it was read*. The inflexions of these auxiliaries must be here exhibited, and must be learned by heart, as they will be very useful in forming the compound tenses of the active verbs.

بودن *to be*.

The present tense of this verb is irregular, but very easy, and must be carefully remembered, as it is the model for the variations of persons in all tenses.

Indicative Mood, Present Tense.

Sing. ام *I am.*
اي *thou art.*
است *he is.*

Plur. ايم *we are.*
ايد *ye are.*
اند *they are.*

This tense joined to nouns, pronouns, or adjectives often coalesces with them, and loses the initial *l* elif; as with pronouns,

Sing. منم *ego sum.*
تويي *tu es.*
اوست *ille est.*

Plur. مايم *nos sumus.*
شمايد *vos estis.*
ايشاندي *illi sunt.*

With adjectives,

شادم *I am glad.*
شادي *thou art glad.*
شادست *he is glad.*

شادیم *we are glad.*

شایدید *you are glad.*

شادند *they are glad.*

The negatives are formed by prefixing نه or ن, as نه ام *I am not*, &c. but نه است is commonly written نیست *there is not*, as

راهیست راه عشق که هیچش کناره
نیست

آنجا جز آنکه جان بسپارند چاره نیست

“The path of love is a path to which there is
“no end, in which there is no remedy for
“lovers, but to give up their souls.” *Hafiz.*

Second Present from the defective هستن *to be.*

Sing. هستم *I am.*

هستی *thou art.*

هست *he is.*

Plur. هستیم *we are.*

هستید *you are.*

هستند *they are.*

Preterite.

Sing. بودم *I was.*

بودی *thou wast.*

بود *he was.*

Plur. بوديم *we were.*

بوديد *you were.*

بودند *they were.*

Preterite Imperfect.

&c. مي بود مي بودي مي بودم

Compound Preterite.

Sing. بوده ام *I have been.*

بوده اي or بوده^ء *thou hast been.*

بوده است *he has been.*

Plur. بوده ايم *we have been.*

بوده ايد *you have been.*

بوده اند *they have been.*

Preterpluperfect.

Sing. بوده شدم *I had been.*

بوده شدي *thou hadst been.*

بوده شد *he had been.*

Plur. بوده شديم *we had been.*

بوده شديد *you had been.*

بوده شدند *they had been.*

Future.

Sing. خواهم بود *I will be.*

خواهي بود *thou wilt be.*

خواهد بود *he will be.*

Plur. خواهيم بود *we will be.*

خواهيد بود *you will be.*

خواهند بود *they will be.*

Imperative.

Sing. باش or بو *be thou.*

باشد or باد *let him be.*

Plur. باشيم *let us be.*

باشيد *be ye.*

باشند *let them be.*

Subjunctive or Aorist.

Sing. باشم or بوم *I be.*

باشي or بوي *thou beest.*

باشد or بود *he be.*

Plur. باشيم or بويم *we be.*

باشيد or بويد *you be.*

باشند or بوند *they be.*

Potential.

Sing. بودمي *I would be.*

بودي *thou wouldst be.*

بودي *he would be.*

Plur. بوديهي *we would be.*

بوديدي *you would be.*

بودندي *they would be.*

Future Subjunctive.

Sing. باشم بود *I shall have been.*

باشي بوده *thou shalt have been.*

باشد بوده *he shall have been.*

Plur. باشيم بوده *we shall have been.*

باشيد بوده *you shall have been.*

باشند بوده *they shall have been.*

Infinitive.

Present, بودن by contraction بود *to be.*

Preterite, شدن بوده *to have been.*

Participles.

باشا *being.* بوده *been.*

شدن *to be,*

used in forming the Passive Voice.

Indicative Present.

Sing. مي شوم *I am.*

مي شوي *thou art.*

مي شود *he is.*

Plur. مي شويم *we are.*

مي شويد *you are.*

مي شوند *they are.*

Preterite.

Sing. شدم *I was.*

شدي *thou wast.*

شد *he was.*

Plur. شديم *we were.*

شديد *you were.*

شدند *they were.*

Preterite Imperfect.

&c. می شد می شدی می شدم

Compound Preterite.

Sing. شده ام *I have been.*

شده ای or شده ^ء *thou hast been.*

شده است *he has been.*

Plur. شده ایم *we have been.*

شده اید *you have been.*

شده اند *they have been.*

Preterpluperfect.

Sing. شده بودم *I had been.*

شده بودی *thou hadst been.*

شده بود *he had been.*

Plur. شده بودیم *we had been.*

شده بودید *you had been.*

شده بودند *they had been.*

Future.

Sing. خواهم شد *I will be.*

خواهی شد *thou wilt be.*

خواهد شد *he will be.*

Plur. خواهیم شد *we will be.*

خواهید شد *you will be.*

خواهند شد *they will be.*

Imperative.

Sing. شو *be thou.*

شود *let him be.*

Plur. شويم *let us be.*
 شويد *be ye.*
 شوند *let them be.*

Subjunctive, or Aorist.

Sing. شوم *I be.*
 شوي *thou beest.*
 شه *he be.*
 Plur. شويم *we be.*
 شويد *you be.*
 شوند *they be.*

Infinitive.

شدن *to be.* شده بودن *to have been.*

Participles.

شوا *being.* شده *having been.*
 خواستن or خواهيدن *to be willing.*

Aorist,

used in forming the Compound Future of verbs.

Sing. خواهم *I will.*
 خواهي *thou wilt.*
 خواهد *he will.*
 Plur. خواهيم *we will.*
 خواهيد *you will.*
 خواهند *they will.*

The other tenses are formed like those of the regular verbs.

OF TENSES.

It will here be useful to exhibit an analysis of all the tenses of a Persian verb, and to show in what manner they are deduced from the infinitive, which is properly considered by the oriental grammarians as the spring and fountain of all the moods and tenses, and which, therefore, is called in Arabick مصدر *máfdar* or *the source*.

All regular infinitives end in *یدن*, as *رسیدن* *to arrive*, *نالیدن* *to grieve*, *ترسیدن* *to fear*.

The third person of the preterite is formed by rejecting *ن* from the infinitive, *رسید* *he arrived*, *نالید* *he grieved*, *ترسید* *he feared*.

گفتم مشر صبا زچمن رسید
یا کاروان مشک ز راه ختن رسید

I said, is the zephyr breathing from the garden? or is a caravan of musk coming from Khoten?

The letter *ب* prefixed to this tense is often redundant, as, *ببرد و برفت جامه را* *he took the mantle, and departed*.

From the preterite is formed the imperfect tense by prefixing the particles *می* or *همی*, as *میرسید* or *ه میرسید* *he was arriving*.

In the third persons the imperfect tense is

sometimes expressed by adding *ي* to the preterite, as *نالیدني* *he was grieving*, *نالیدندي* *they were grieving*; this form is very common in prose, as

بطرب و نشاط مشغول بودندي و نغمه ترانه
از زبان چنگ و چغانه اشتماع نهودندي

“ They were immersed in pleasure and delight,
“ and were constantly listening to the melody of the lute, and of the cymbal.”

The same letter *ي* added to the first and third persons of the past tense forms the potential mood, as *نالیدمي* *I might, could, should, or would grieve*, *نالیدیهي* *we might, &c. grieve*; so Ferdufi in a love-song,

شبی در برت شر بر آسودمي

سر فخر بر آسمان سودمي

“ If I could sleep one night on thy bosom, I
“ should seem to touch the sky with my exalted head.”

and Hafiz,

آن طره که هر جعدش صد نافه چین
ارزد

خوش بودي اکر بودي بويش از خو
شخوي

“ Those locks, each curl of which is worth a
 “ hundred musk-bags of China, would be
 “ sweet indeed if their scent proceeded from
 “ sweetness of temper.”

The participle preterite is formed from the infinitive by changing ن into ه, as رسیدہ *ar-rived*, پاشیدہ *sprinkled*; from which participle and the auxiliary verbs بودن and شدن are made several compound tenses, and the passive voice; as پاشیدہ ام *I have sprinkled*, بودم پاشیدہ *I had sprinkled*, باشم پاشیدہ *I shall have sprinkled*, شدم پاشیدہ *I was sprinkled*.

هم جان بدان دو نرکس جادو سپرده ایم
 هم دل بدان دو سنبل هندو نهاده ایم

We have given up all our souls to those two enchanting narcissus's (eyes), we have placed all our hearts on those two black hyacinths (locks of hair).

The Persians are very fond of the participle preterite; and it is very often used by their elegant writers to connect the members of a sentence, and to suspend the sense till the close of a long period: in poetry it sometimes is used like the third person preterite of a verb, as in this fine couplet:

فروغ جام و قدح نور ماه پوشیده
 عذار مغیچکان راه آفتاب زده

“ The brightness of the cup and the goblet ob-
 scures the light of the moon; the cheeks
 of the young cup-bearers steal the splen-
 dour of the sun.”

In the ode from which this couplet is taken every distich ends with the word زده for زد *he struck*.

In composition the infinitive is contracted by rejecting ن, as شد خواهم *I will be*; so Hafiz,

نفس باد صبا مشک فشان خواهد شد
 عالم پیر دگر باره جوان خواهد شد

The breath of the western gale will soon shed musk around; the old world will again be young.

This short infinitive is likewise used after impersonal verbs, as کرد توان *it is possible to do*; کرد باید *it is necessary to do*; thus Hafiz, the Anacreon of Persia,

بسعی خود نتوان برد کوهر مقصود
 خیال تست که این کار بیحواله برآید

“ It is impossible to attain the jewel of thy

“ wishes by thy own endeavours; it is a vain
 “ imagination to think that it will come to
 “ thee without assistance.”

and the poet quoted in the history of Cazvini,

روزگار نامه ضر دار شهاست
 بر آنجا ضر دار نیکو باید کماشت

“ The life of man is a journal, in which he
 “ must write only good actions.”

The imperative is regularly formed by throwing away the termination *یدن* from the infinitive, as *رس* *arrive thou*, from *رسیدن* *to arrive*: the letter *ر* is often prefixed to the imperative, as *بگو* *say thou*; *بترس* *fear thou*; so Ferdusi in his noble satire against a king who had slighted him;—

ایا شاه محمود کشورکشای
 زمین تر نترسی بترس از خدای
 خیزیدی چرا خاطر تیز من
 نترسیدی از تیغ خون ریز من

O king Mahmud, thou conqueror of regions, if
 thou fearest not me, at least *fear* God! why
 hast thou inflamed my wrathful temper? dost
 thou not dread my blood-dropping sword?

It must be here observed, that the negatives *نه* and *ز* are changed in the imperative into *مه* and *مه*, as *مپرس* *do not ask*;

درد عشقي کشیده ام که مپرس
 زهر هجري چشیده ام که مپرس

“ I have felt the pain of love; *ask not* of whom :
 “ I have tasted the poison of absence; *ask*
 “ *not* from whom.”

Before verbs beginning with *ا* elif the letters *ز* *ب* and *پ* are changed into *ني*, *مي* and *بي*, as before *آر* are used *بيار* *bring thou*, *ميار* *do not bring*;

ساقيا ساغر شراب بيار
 يكدو ساغر شراب ناب بيار

“ Boy, *bring* a cup of wine; *bring* a few more cups of pure wine.”

كو شمع مياريد در اين جمع كه امشب
 در مجلس ما ماه رخ دوست تهاست
 در مجلس ما عطر ميامينز كه جانرا
 هر دم ز سر زلف تو خوش بوي مشامست

“ Say, *bring no* tapers into our assembly, for
 “ this night the moon of my beloved's cheek

“ is at its full in our banquet; *sprinkle no*
 “ perfume in our apartment, for to our minds
 “ the fragrance that constantly proceeds from
 “ thy locks is sufficiently pleasing.”

The contracted participle used in compound epithets is exactly the same with the imperative, as *انگيز* *excite thou*, *ميرت انگيز* *mirth-exciting*; *افروز* *inflame thou*, *شكيتي افروز* *world-inflaming*, *Getiafrofe*, the name of a fairy in the Persian tales translated by Colonel Dow.

The participles of the present tense are formed by adding *ان*, *ا* or *نده* to the imperative, as *رسان* *رسا* and *رسنده* *arriving*; which last participle is often used for a noun of action, as *بازنده* *a player*.

From the imperative also is formed the conjunctive tense or aorist by adding to it the usual personal termination, as from *آي* *come thou*, *آيم* *I may or will come*.

چو آفتاب مي از مشرق پياله بر آيد
 زباغ عارض ساقی هزار لاله بر آيد

“ When the sun of the wine shall rise from the
 “ east of the cup, a thousand tulips will
 “ spring from the garden of the cup-bearer’s
 “ cheek.”

By this affected, yet lively allegory, the poet

only means that "the cup-bearer will blush
" when he shall present the wine to the guests."

For the most part this form of the Persian verb, which the grammarians properly call the aorist, or indefinite tense, answers to the potential mood of other languages, and is governed by conjunctions as in Latin and English: this will be seen more clearly in the following example taken from the life of Nader Shah;

بر دانایان رموز آگاهی و دقیقه یابان
حکمت‌های آلهی واضح است که در هر عهد
و اوان که اوضاع جهان مختلف و پریشان
و چرخ ستمگر بکام ستمکیشان گردد
خداوند یگانه که مدبر این کارخانه و مقلب
اوضاع زمانه است از فیض بی منت‌های خود
سعادت‌مند را موید و در عرصه کیتی مبسوط
الید کند که به‌راهم مراحل و رافت بالتیام
جراحات قلوب ستمدیدگان پردازد و
مذاق تنهای تلخ‌کامان زهر حوادث را
بشهد عدالت شیرین سازد

" It is evident to the discerning and intelligent
" part of mankind, that, whenever the affairs
" of the world are thrown into confusion, and
" fortune favours the desires of the unjust,

“ the great Disposer of events, in the effu-
 “ sion of his endless mercy, selects some for-
 “ tunate hero, whom he supports with his
 “ eternal favour: and whom he commands
 “ to heal with the balm of benevolence the
 “ wounds of the afflicted, and to sweeten
 “ the bitter draught of their misfortunes
 “ with the honey of justice.”

in which period the words کردد *kerded*,
 کند *kuned*, پردازد *perdázed*, and سازد
sázed, are the aorists of کردیدن *kerdíden*,
 کردن *kerden*, پرداختن *perdákten*, and
 ساختن *fakhten*, governed by the conjunction
 که *that*.

The present tense is formed by prefixing می
 or همی to the aorist, as میدانم *I know*,
 میدانی *thou knowest*, میداند *he knoweth*:

ای باد صبا بگذر آنجا که تو میدانی
 و احوال دلم به شو پیدا که تو میدانی

O gentle gale, pass by the place which *thou*
knowest, and disclose the secrets of my heart
 which *thou knowest*.

زین خوش رقم که بر گل رخسار
 میکشی
 خط بر صحیفه گل گلزار میکشی

With that sweet hue which *thou bearest* on the rose of thy cheek, *thou drawest* a line over the face of the garden-rose.

The particles *مي* and *ههي* are sometimes joined to the verb, and sometimes separated from it, according to the pleasure of the writer, as

بعيش كوش كه تا چشم ميزني برهم
خزان هميرسد و نوبهار مي گذرد

Pursue thy pleasures eagerly, for while thou canst close thine eye, the autumn is *approaching*, and the fresh season is *passing* away.

The letter *ب* prefixed to the aorist restrains it to the future tense, as *برسم* *I will arrive*; thus Nakshebi in his work called *طوطي نامه* or *The Tales of a Parrot*, Night 35,

نخشبي جدّ و جهد بايد كرد
چونكه مردم بيار خود برسند
هر كه در كارها كند جهدي
عاقبت بر مراد خود برسند

O Nakshebi, a man who desires to enjoy his beloved must be active and diligent: whoever labours diligently in his affairs, *will* at last *attain* the object of his wishes.

After having given this analysis of the Persian verb, it will be necessary to add a table of the moods and tenses as they answer to those of European languages.

Verb Active, پرسیدن *persiden to ask.*

Indicative Mood, Present Tense.

Sing. می پرسم *I ask.*

تو پرسی *thou askest.*

او پرسد *he asks.*

Plur. می پرسیم *we ask.*

شما پرسید *you ask.*

آنها پرسند *they ask.*

Simple Preterite.

Sing. پرسیدم *I asked.*

پرسیدی *thou askedst.*

پرسید *he asked.*

Plur. پرسیدیم *we asked.*

پرسیدید *you asked.*

پرسیدند *they asked.*

Compound Preterite.

Sing. پرسیده ام *I have asked.*

پرسیده ای *thou hast asked.*

or پرسیده

پرسیده است *he has asked.*

or پرسید است

- Plur. پرسیده ایم *we have asked.*
 پرسیده اید *you have asked.*
 پرسیده اند *they have asked.*

Preterite Imperfect.

- Sing. می پرسیدم *I was asking.*
 می پرسیدی *thou wast asking.*
 می پرسید *he was asking.*
- Plur. می پرسیدیم *we were asking.*
 می پرسیدید *you were asking.*
 می پرسیدند *they were asking.*

Preterpluperfect.

- Sing. پرسیده بودم *I had asked.*
 پرسیده بودی *thou hadst asked.*
 پرسیده بود *he had asked.*
- Plur. پرسیده بودیم *we had asked.*
 پرسیده بودید *you had asked.*
 پرسیده بودند *they had asked.*

First Future.

- Sing. بپرسم *I shall ask.*
 بپرسی *thou shalt ask.*
 بپرسد *he shall ask.*
- Plur. بپرسیم *we shall ask.*
 بپرسید *you shall ask.*
 بپرسند *they shall ask.*

Second Future.

- Sing. خواهم پرسید *I will ask.*
 خواهی پرسید *thou wilt ask.*
 خواهد پرسید *he will ask.*
- Plur. خواهیم پرسید *we will ask.*
 خواهید پرسید *you will ask.*
 خواهند پرسید *they will ask.*

Imperative.

- Sing. پرس or بپرس *ask thou.*
 پرسد *let him ask.*
- Plur. برسیم *let us ask.*
 پرسید *ask you.*
 پرسند *let them ask.*

Conjunctive, or Aorist.

- Sing. پرسم *I may ask.*
 پرسی *thou mayst ask.*
 پرسد *he may ask.*
- Plur. برسیم *we may ask.*
 پرسید *you may ask.*
 پرسند *they may ask.*

Potential.

- Sing. پرسیدمی *I might, &c. ask.*
 پرسیدی *thou mightst ask.*
 پرسیدی *he might ask.*

- Plur. پرسیدیهی *we might, &c. ask.*
 پرسیدی *you might ask.*
 پرسیدندی *they might ask.*

Compound Future.

- Sing. پرسیده باشم *I shall have asked.*
 پرسیده باشی *thou shalt have asked.*
 پرسیده باشد *he shall have asked.*
- Plur. پرسیده باشیم *we shall have asked.*
 پرسیده باشید *you shall have asked.*
 پرسیده باشند *they shall have asked.*

Infinitive.

- Present, پرسیدن *to ask, contracted پرسید*
 Preterite, پرسیده بودن *to have asked.*

Participle.

- Present, پرسنده and پرسان *asking.*
 Preterite, پرسیده *asked or having asked.*

Passive Voice.

Indicative Present.

- Sing. پرسیده می شوم *I am asked.*
 پرسیده می شوی *thou art asked.*
 پرسیده می شود *he is asked.*
- Plur. پرسیده می شویم *we are asked.*
 پرسیده می شوید *you are asked.*
 پرسیده می شوند *they are asked.*

Preterite.

Sing. پرسیده شدم *I was asked.*
 پرسیده شدی *thou wast asked.*
 پرسیده شد *he was asked.*

Plur. پرسیده شدیم *we were asked.*
 پرسیده شدید *you were asked.*
 پرسیده شدند *they were asked.*

Preterpluperfect.

Sing. پرسیده شده بودم *I had been asked.*
 پرسیده شده بودی *thou hadst been asked.*
 پرسیده شده بود *he had been asked.*

Plur. پرسیده شده بودیم *we had been asked.*
 پرسیده شده بودید *you had been asked.*
 پرسیده شده بودند *they had been asked.*

Aorist.

Sing. پرسیده شوم *I may be asked.*
 پرسیده شوی *thou mayst be asked.*
 پرسیده شود *he may be asked.*

Plur. پرسیده شویم *we may be asked.*
 پرسیده شوید *you may be asked.*
 پرسیده شوند *they may be asked.*

Second Future.

Sing. پرسیده خواهم شد *I shall be asked.*
 پرسیده خواهی شد *thou shalt be asked.*
 پرسیده خواهد شد *he shall be asked.*

Plur. پرسیده خواهیم شد *we shall be asked.*
 پرسیده خواهید شد *you shall be asked.*
 پرسیده خواهند شد *they shall be asked.*

Infinitive.

Present, پرسیده شدن *to be asked.*
 Preterite, پرسیده شده بودن *to have been asked.*

Negative verbs are formed by prefixing نه or
 ن to the affirmative in all the tenses, as

Sing. نمی دانم *I do not know, nescio.*
 نمی دانی *thou dost not know, nescis.*
 نمی داند *he does not know, nescit.*

Plur. نمی دانیم *we do not know, nescimus.*
 نمی دانید *you do not know, nescitis.*
 نمی دانند *they do not know, nesciunt.*

ندانم از چه سبب رنگ آشنای نیست
 سہی قدان سیہ چشم ماہ سیہارا

*I know not why the damsels, tall as cypresses,
 with black eyes, bright as the moon, have
 not the colour of love. Hafiz.*

OF IRREGULAR VERBS.

In the ancient language of Persia there were
 very few or no irregularities: the imperative,
 which is often irregular in the modern Persian,

was anciently formed from the infinitive by rejecting the termination **یدن** eeden; for originally all infinitives ended in **دن** den, till the Arabs introduced their harsh consonants before that syllable, which obliged the Persians, who always affected a sweetness of pronounciation, to change the old termination of some verbs into **تن** ten, and by degrees the original infinitives grew quite obsolete: yet they still retain the ancient imperatives and the aorists which are formed from them. This little irregularity is the only anomalous part of the Persian language, which, nevertheless, far surpasses in simplicity all other languages, ancient or modern, of which I have any knowledge. This remark on the formation of the Persian imperatives from an obsolete verb, may be useful to those who are curious in ancient dialects; as it will enable them to trace out a considerable part of the old Persian language or Pehlevian **پهلوی**, which has the same relation to the modern **دري** or Persick, as the Icelandick has to the Danish, and the Saxon to the English; and which was, perhaps, spoken in the age of Xenophon. This is the language in which the works of Zeratust or Zoroaster are preserved, and into which the fables of Bidpai or Pilpai were first translated from the Indian: but as we rejected the Saxon alphabet to admit the Ro-

man; so the Persians, when they embraced the religion of Mahomet, adopted the characters in which the Alcoran was written, and incorporated into their language a multitude of Arabick words and phrases.

The Persian verbs that form their imperatives, and consequently their aorists, from obsolete infinitives, may be distributed into the following classes: the old infinitives may be found by adding *یدن* eeden to the imperatives, and the aorists by adding to them the personal terminations.

I.

Irregulars that form their imperatives by rejecting *دن* or *تن*

| Infin. | Imper. | Aorist. |
|---|--------|---------|
| <i>آختن</i> to draw a sabre | آخ | آخم |
| <i>اژدن</i> to sow together | اژ | اژم |
| <i>آزاردن</i> to rebuke | آزار | آزارم |
| <i>اغوشتن</i> to embrace | اغوش | اغوشم |
| <i>اغیشتن</i> to cut | اغیش | اغیشم |
| <i>افشاردن</i> to speak idly | افشار | افشارم |
| <i>افشاندن</i> to sprinkle | افشان | افشانم |
| <i>افشردن</i> to press | افشر | افشرم |
| <i>افکندن</i> } to throw or <i>افکندن</i> } down. | افکن | افکنم |

| Infin. | Imper. | Aorist. |
|----------------------------------|--------------|----------------|
| آکندن <i>to fill</i> | آکن | آکنم |
| آوردن <i>to bring</i> | آر and آور | آرم & آورم |
| توتیدن <i>to tinge, to weave</i> | باف | بافم |
| بردن <i>to bear</i> | بر | برم |
| پروردن <i>to educate</i> | پرور | پرورم |
| پژمردن <i>to wither</i> | پژمر | پژمرم |
| بودن <i>to be</i> | بو | بوم |
| خواندن <i>to read</i> | خوان | خوانم |
| خوردن <i>to eat</i> | خور | خورم |
| راندن <i>to drive</i> | ران | رانم |
| ریستن <i>to buz</i> | ریس | ریسم |
| سپردن <i>to resign</i> | سپر | سپرم |
| | and سپار | and سپارم |
| ستردن <i>to shave</i> | ستر | سترم |
| شانندن <i>to comb</i> | شان | شانم |
| شکافتن <i>to cleave</i> | شکاف | شکافم |
| شکردن <i>to hunt.</i> | شکر | شکرم |
| شمردن <i>to number</i> | شمار | شمارم |
| شنودن <i>to hear</i> | شنو | شنوم |
| غنودن <i>to slumber</i> | غنو | غنوم |
| فسردن <i>to freeze</i> | فسر | فسرم |
| فشردن } for } <i>to press</i> | فشار and فشر | فشرم and فشارم |

| Infin. | | Imper. | Aorist. |
|---------------------|---------------|--------|---------|
| فکندن for افکندن | } to throw | فکن | فکنم |
| کزاردن | to perform | کزار | کزارم |
| کستردن | to strow | کستر | کسترم |
| کشتن | to kill | کش | کشم |
| کشفتن | to scatter | کشوف | کشوفم |
| لانیدن | to move | لان | لانم |
| ماندن | to remain | مان | مانم |
| نشانیدن | to fix | نشان | نشانم |
| هیشتن and هشتن | } to lay down | هیش | هیشم |

II.

Irregulars that change و into ای

| | | | |
|--------------------|---------------|---------------|-----------------|
| آزمودن | to try | آزمای | آزمایم |
| آسودن | to rest | آسای | آسایم |
| افزودن or فزودن | } to increase | افزای or فزای | افزایم or فزایم |
| آلودن | to defile | آلای | آلایم |

The participle of this verb, used in compound adjectives, is آلود, as خواب آلود, *sleepy, drowned in sleep.*

| | | | |
|--------|------------|-------|--------|
| اندودن | to besmear | اندای | اندایم |
| پالودن | to strain | پالای | پالایم |

| Infin. | Imper. | Aorist. |
|--|--------|---------|
| پیمودن <i>to measure</i> | پیمای | پیمایم |
| زودون <i>to polish</i> | زدای | زدایم |
| ستودن <i>to praise</i> | ستای | ستایم |
| سودن <i>to stroke</i> | سای | سایم |
| فرمودن <i>to command</i> | فرمای | فرمایم |
| نمودن <i>to show</i> | نمای | نمایم |
| کشودن and کشادن } <i>to open</i> | کشای | کشایم |

III.

Irregulars that change ف into ب or و

| | | |
|---|-------|--------|
| آشوقتن or آشفتن } <i>to disturb</i> | آشوب | آشوبم |
| تافتن <i>to inflame</i> | تاب | تابم |
| دریافتن <i>to understand</i> | دریاب | دریابم |
| سفتن <i>to bore</i> | سنب | سنبم |

This imperative is very anomalous.

| | | |
|--------------------------|------|-------|
| شناختن <i>to hasten</i> | شتاب | شتابم |
| شکفتن <i>to blossom</i> | شکيب | شکيبم |
| فریفتن <i>to deceive</i> | فريب | فريم |
| کوفتن <i>to smite</i> | کوب | کوبم |
| نهفتن <i>to lie hid</i> | نهبن | |

I have never met with this strange imperative.

| | | |
|----------------------|-----|------|
| یافتن <i>to find</i> | یاب | یابم |
|----------------------|-----|------|

| Infjn. | Imper. | Aorist. |
|----------------------|---------|---------|
| رفتن <i>to go</i> | رو | رؤم |
| کافتن <i>to dig</i> | كاو | كاوم |
| گفتن <i>to say</i> | گو | گویم |
| | and گوي | |
| شنفتن <i>to hear</i> | شنو | شنوم |

IV.

Irregulars that change خ into ز, س or ش

| | | |
|------------------------------|-------|--------|
| افراختن <i>to exalt</i> | افراز | افرازم |
| افروختن <i>to inflame</i> | افروز | افروزم |
| آموختن <i>to learn</i> | آموز | آموزم |
| آمیختن <i>to mix</i> | آمیز | آمیزم |
| انداختن <i>to throw</i> | انداز | اندازم |
| اندوختن <i>to gain</i> | اندوز | اندوزم |
| انگیختن <i>to excite</i> | انگیز | انگیزم |
| آویختن <i>to hang</i> | آویز | آویزم |
| باختن <i>to play</i> | باز | بازم |
| پرداختن <i>to finish</i> | پرداز | پردازم |
| پرهیختن <i>to beware</i> | پرهیز | پرهیزم |
| پختن <i>to boil</i> | پز | پزم |
| بیختن <i>to sift</i> | بیز | بیزم |
| پیختن <i>to take captive</i> | پیز | پیزم |
| تاختن <i>to twist</i> | تاز | تازم |

| Infin. | Imper. | Aorist. |
|-----------------------------|--------|---------|
| توختن <i>to collect</i> | توز | توزم |
| ریختن <i>to pour</i> | ریز | ریزم |
| ساختن <i>to prepare</i> | ساز | سازم |
| سپوختن <i>to prick</i> | سپوز | سپوزم |
| سوختن <i>to burn</i> | سوز | سوزم |
| گداختن <i>to melt</i> | گداز | گدازم |
| گریختن <i>to flee</i> | گریز | گریزم |
| نواختن <i>to soothe</i> | نواز | نوازم |
| شناختن <i>to understand</i> | شناس | شناسم |
| فروختن <i>to sell</i> | فروش | فروشم |

V.

Irregulars that change ش into ر

| | | |
|---|-------|--------|
| انباشتن <i>to fill</i> | انبار | انبارم |
| انکاشتن <i>to think</i> | انکار | انکارم |
| اوباشتن <i>to swallow</i> | اوبار | اوبارم |
| برداشتن <i>to raise</i> | بردار | بردارم |
| پنداشتن <i>to suppose</i> | پندار | پندارم |
| داشتن <i>to have</i> | دار | دارم |
| گذاشتن | گذر | گذرم |
| گذشتن ^{or} } <i>to leave, pass</i> | گذار | گذارم |
| گماشتن <i>to loose, dismiss</i> | گمار | گمارم |

VI.

Irregulars that reject س

| Infin. | Imper. | Aorist. |
|-------------------------------|--------|---------|
| اجستن <i>to plant</i> | اج | اجم |
| آراستن <i>to adorn</i> | آرای | آرایم |
| بایستن <i>to be necessary</i> | بای | بایم |
| پایستن <i>to accept</i> | پای | پایم |
| پیراستن <i>to deck</i> | پیرای | پیرایم |
| جستن <i>to seek</i> | جوی | جویم |
| دانستن <i>to know</i> | دان | دانم |
| رستن <i>to grow</i> | روی | رویم |
| زستن <i>to live</i> | زی | زیم |
| شستن <i>to wash</i> | شوی | شویم |
| گریستن <i>to weep</i> | گری | گریم |
| مانستن <i>to resemble</i> | مان | مانم |
| نظرستن <i>to view</i> | نظر | نظرم |

VII.

Irregulars in ین

| | | |
|-------------------------|-------|--------|
| آفریدن <i>to create</i> | آفرین | آفرینم |
| چیدن <i>to gather</i> | چین | چینم |
| دیدن <i>to see</i> | بین | بینم |
| گزیدن <i>to choose</i> | گزین | گزینم |

VIII.

Irregulars in **یر** that reject **ف**

| Infin. | Imper. | Aorist. |
|--------------------------|--------|---------|
| پذیرفتن <i>to accept</i> | پذیر | پذیرم |
| گرفتن <i>to take</i> | گیر | گیرم |

IX.

Irregulars that change **س** into **ه**

| | | |
|-----------------------------|------|-------|
| جستن <i>to leap</i> | جه | جهم |
| رستن <i>to be delivered</i> | ره | رهم |
| خواستن <i>to be willing</i> | خواه | خواهم |
| کاستن <i>to lessen</i> | کاه | کاهم |

X.

Irregulars that change **س** into **ن** or **ند**

| | | |
|------------------------------------|--------|---------|
| برنشستن <i>to ascend</i> | برنشین | برنشینم |
| بستن <i>to bind</i> | بند | بندم |
| پیوستن <i>to join</i> | پیوند | پیوندم |
| شکستن <i>to break</i> | شکن | شکنم |
| نشاستن <i>to cause to sit down</i> | نشان | نشانم |
| نشستن <i>to sit down</i> | نشین | نشینم |

XI.

Irregulars that add **ی**

| | | |
|------------------------|-----|------|
| زادن <i>to be born</i> | زای | زایم |
|------------------------|-----|------|

| Infin. | Imper. | Aorist. |
|-----------------------|--------|---------|
| کادن <i>to carefs</i> | کای | کایم |
| کشادن <i>to open</i> | کشای | کشایم |

XII.

| Irregulars that reject ادن | | |
|----------------------------|------|-------|
| افتادن <i>to fall</i> | افت | افتم |
| ایستادن <i>to stand</i> | ایست | ایستم |
| فرستادن <i>to send</i> | فرست | فرستم |
| تهادن <i>to place</i> | نه | نهم |

XIII.

Irregulars not reducible to any class.

| | | |
|--|------|-------|
| آمان <i>to prepare</i> | آماز | آمازم |
| آمدن <i>to come</i> | آمی | آیم |
| بودن <i>to be</i> | باش | باشم |
| خاستن <i>to rise</i> | خیز | خیزم |
| دادن <i>to give</i> | ده | دهم |
| زدن <i>to strike</i> | زن | زنم |
| ستادن and ستاشتن } <i>to take</i> | ستان | ستانم |
| سرشتن <i>to mix</i> | سریش | سریشم |
| کردن <i>to do</i> | کن | کنم |
| کشستن and کسیختن } <i>to break</i> | کسیل | کسیلم |

| Infin. | Imper. | Aorist. |
|---|--------|---------|
| کندن <i>to rot</i> | کند | کندم |
| مردن <i>to die</i> | میر | میرم |
| نیشتن and نوشتن } <i>to write</i> | نویس | نویسم |

Example of an irregular verb.

یافت *yâften to find. Contracted infinitive* یافتن

Present Tense.

| | |
|-------|------------------------------|
| Sing. | می یابم <i>I find.</i> |
| | می یابی <i>thou findest.</i> |
| | می یابد <i>he finds.</i> |
| Plur. | می یابیم <i>we find.</i> |
| | می یابید <i>you find.</i> |
| | می یابند <i>they find.</i> |

Preterite.

| | |
|-------|-----------------------------|
| Sing. | یافتم <i>I found.</i> |
| | یافتی <i>thou foundest.</i> |
| | یافت <i>he found.</i> |
| Plur. | یافتیم <i>we found.</i> |
| | یافتید <i>you found.</i> |
| | یافتند <i>they found.</i> |

Future, or Aorist.

| | |
|-------|----------------------------------|
| Sing. | یابم <i>I shall or may find.</i> |
|-------|----------------------------------|

يا بى *thou shalt or mayst find.*

يا بد *be shall or may find.*

Plur. يا بيم *we shall or may find.*

يا بيد *you shall or may find.*

يا بند *they shall or may find.*

Imperative.

يا ب or يا ب *find thou.* يا بيد *find you.*

Participles.

Present, يا با or يا ب *finding.*

Preterite, يا فته *having found.*

آن به که ز صبر رخ نتابم
باشد که مراد دل بپابم

It is better for me not to turn my face from patience; it may happen that I may find what my heart desires.

The contracted participles, as it has been before observed, are of great use in the composition of words; as *عشرت انگیز* *mirth-exciting*, from *عشرت* which in Arabick signifies *mirth*, and the participle of *انگیختن* *to excite*: but of these elegant compounds I shall speak at large in the next section.

OF THE COMPOSITION

AND

DERIVATION OF WORDS.

ONE of the chief beauties of the Persian language is the frequent use of compound adjectives; in the variety and elegance of which it surpasses not only the German and English, but even the Greek. These compounds may be multiplied without end according to the pleasure and taste of the writer; they are formed either by a noun and the contracted participle, as *دل فریب* or *دل فریب* *heart-alluring*, or by prefixing an adjective to a noun, as *خوشبوی* *sweet-smelling*; or, lastly, by placing one substantive before another, as *گل‌عذار* *rose-cheeked*.

Since one of the nouns in a compound word is often borrowed from the Arabick, a man who wishes to read the Persian books with satisfaction, ought to have a competent knowledge of both languages. I shall subjoin a list of the most elegant compounds that I can recollect; but I must express most of them in English by circumlocutions; for though we have some compound epithets which give a grace to our poetry,

yet in general the genius of our language seems averse to them. Thus آهو چشم from آهو *a fawn*, and چشم *an eye*, a Persian epithet, which answers to the Greek ἐλακωπῖς, seems very harsh in English, if we translate it *fawn-eyed*; Lady Wortley Montague's translation * *stag-eyed* is not much better, and conveys a different idea from what the eastern poets mean to express by this epithet.

Adjectives compounded of nouns and participles.

گل افشان gul effhân *shedding flowers*.

در افشان durr effhân *sprinkling pearls*.

گوهر افشان goher effhân *scattering gems*.

تبیغ افشان teeg effhân *brandishing a scymitar*.

خون افشان khôn effhân *dropping blood*.

دل آزار dil azâr *afflicting the heart*.

جان آزار jân azâr *wounding the soul*.

تاب افکن tâb efkén *darting flames*.

بیخ افکن beekh efkén *tearing up roots*.

سنگ افکن seng efkén *casting stones*.

کوه افکن côh efkén *throwing down mountains*.

مرد افکن merd efkén *overthrowing heroes*.

عنبر آشکین amber âghéen *full of ambergris*.

* See her Letters from Constantinople.

سرور آشکین *surûr aghéen full of pleasures.*

میراد آور *murâd avér fulfilling our desires.*

دل اور *dil avér stealing hearts.*

جهان آرا } *adorning the world.*
& عالم آرا } *adorning the world.*

مجلس آرا *mejlis arâ gracing the banquet.*

دل آرا *dil arâ rejoicing the heart.*

دل آرام *dil arâm giving rest to the heart.*

نبرد آزما *neberd azmâ experienced in battle.*

روح آسا *rûh asâ appeasing the spirit.*

جان آسا *jân asâ giving rest to the soul.*

خون آلود *khon alûd sprinkled with blood.*

غبار آلود *gubar alûd covered with dust.*

خطا آلود *khatâ alûd stained with crimes.*

روح افزا *ruh efzâ refreshing the spirit.*

بهجت افزا *bihjet efzâ increasing cheerfulness.*

شهر آشوب *shehr ashôb disturbing the city;*

elegantly applied to beauty, to which likewise the poets give the following epithet,

روز افزون *rûz efzûn increasing daily.*

سر افراز *ser efrâz raising his head.*

گردن افراز *gerden efrâz exalting his neck.*

عالم افروز } *enlightening the world.*
or جهان افروز }

افروز گیتی giti efrûz *inflaming the universe.*

افروز معركة mârikeh efrûz *kindling the fight.*

افروز بوستان boštân efrûz *inflaming the garden:*

a beautiful epithet for the anemone.

آموز دانش dâniš amûz *skilled in science.*

آموز کار kar amûz *expert in affairs.*

آمیزه مزده amêz muzhdeh *mixed with joyful tidings.*

This participle آمیز is used in a great variety of compounds.

آمیز راحت râhet amêz *giving rest.*

آمیز ستم sitem amêz *full of threats.*

آمیز شهد shehd amêz *mixed with honey.*

آمیز رنگ reng amêz *mixed with colours,*
that is, deceitful.

آمیز پرتو pertu endâz *darting rays.*

آمیز دهشت dehšhet endâz *striking with fear.*

آمیز آتش atesh endâz *casting out fire.*

آمیز تیر teer endâz *shooting arrows.*

آمیز ظلمت zulmet endûz *gathering darkness,*
an epithet of the night.

آمیز عبرت ibret endûz *attracting wonder.*

آمیز التفات iltifât engeéz *exciting respect.*

آمیز خلوص khulûs engeéz *promoting sincerity.*

انگیز fitne engeéz *raising a tumult.*

خجالت انگیز khejlet engeéz *causing blushes to rise.*

انگیزان khfekán engeéz *making the heart beat.*

ارشاد انگیز irshád engeéz *producing safety.*

مردم اوبار merdum ôbár *devouring men.*

جان آفرین jân afereén *that created the soul.*

دل بر dil ber *a ravisher of hearts.*

سایه پرور sáyeh pervér *bred in the shade,*

an epithet for an ignorant young man who has not seen the world.

علم پرور ulema pervér *cherishing learned men.*

تن پرور ten pervér *nourishing the body.*

عشق باز ishik báz *sporting with love.*

پوزش پذیر puzish pezeér *accepting an excuse.*

ترانه پرداز turáneh perdáz *composing tunes, a musician.*

سخن پرداز fekhun perdáz *composing sentences, an orator.*

نقل بند nekil bend *compiling narratives, an historian.*

عدو بند adu bend *that enslaves his enemies.*

فتنه بیژ fitne beéz *spreading sedition.*

عطر بیز atar beéz *shedding perfume.*

نادره پیرا nádereh peerâ *collecting memorable events.*

آسمان پیوند asomân peyvend *reaching the sky.*

آلیم عالمتاب alem tâb *inflaming the world, an epithet of the sun.*

دو لتجویی deuletjúi *wishing prosperity.*

گل چین gul cheep *gathering roses.*

شکوفه چین shukûfeh cheen *cropping flowers.*

سخن چین sekhun cheen *collecting words, an informer.*

سحر خیز feher kheez *rising in the morning.*

خوشخوان khoosh khân *sweetly singing.*

جهاندار jéhandâr *possessing the world.*

نکته دان nukteh dân *skilful in subtleties.*

خرده بین khurdeh been *seeing minute objects.*

سخن ران sekhun rân *lengthening his discourse.*

کامران kamrân *gaining his desires.*

خون ریز khûn reez *shedding blood.*

شکر ریز sheker reez *dropping sugar.*

شهر ریز goher reez *scattering jewels.*

اشک ریز ashk reez *shedding tears.*

غھمزدا ghemzedâ *dispersing care.*

زدا zulmet zedâ *dispelling darkness.*

رھزن rahzén *infesting the way, a robber.*

سحر ساز fihr sâz *preparing enchantments.*

دلستان dilfitân *ravishing hearts.*

دلسوز dilsûz *inflaming the heart.*

جان شكار jan shikâr *a hunter of souls.*

عمر شكاف umr shikâf *destroying life.*

صف شکن sef shikén *breaking the ranks.*

انجم شمار enjûm shumâr *equal to the stars in number.*

كار شناس kar shinâs *skilful in business.*

شكر فروش sheker furûsh *selling sugar.*

خود فروش khôd furûsh *boasting of himself.*

ناظر فریب nazér fereéb *deceiving the beholder.*

جگر گداز jiger gudâz *melting the heart.*

صمّا گداز summa gudâz *dispelling a calamity.*

ضیا کستر zeyâ kuster *spreading light.*

عالمگیر alem geer *subduing the world.*

دلکشا dilkushâ *rejoicing the heart.*

کشور کشا kishver kushâ *conquering provinces.*

اورنگ نشین aurung nisheen *sitting on a throne.*

ویرانه نشین *virañéh nishēen inhabiting a desert.*

رهنما *rehnumâ showing the way.*

غریب نواز *ghereeb nuvâz kind to strangers.*

بربط نواز *berbut nuvâz tuning a harp.*

کامیاب *kâm yâb that finds what he desires.*

II.

Words compounded of adjectives and nouns.

خوب روی *khob rûyi with a beautiful face.*

پاکیزه خوی *pakeezeh khúi having pure intentions.*

خوشخوی *khosh khúi of a sweet disposition.*

پاکدامن *pakdâmen with unblemished virtue.*

خوب آواز *khob avâz with a pleasing voice.*

خوب رایحه *khob rayhe with a pleasant scent.*

خوش الحان *khosh elhân with sweet notes;*

an epithet of the nightingale, as in this elegant distich,

رونق عهد شبابست دگر بستانرا
میرسد مزده گل بلبل خوش الحانرا

The brightness of youth again returns to the bowers; the rose sends joyful tidings to the nightingale with sweet notes.

رفتار خوش *khosh refât walking gracefully.*

شیرینکار *shireenkâr with gentle manners.*

دهن شیرین *shireen dihen with a sweet mouth.*

چشم سیاه *fiah cheshm black-eyed.*

The compounds of this form are very numerous, and may be invented at pleasure.

III.

Adjectives compounded of two nouns.

Each of these epithets is a short simile.

پری روی *peri ruyi* } *with the face of an*
 پری پیکر *peri peyker* } *angel.*

پری رخسار *peri rukhsâr with the cheeks of*
an angel.

جمشید کلام *Gemshid kulâh with the diadem*
of Gemshia.

دارا حشمت *Dara hishmet with the troops of*
Darius.

سپین ساق *fimeen sâk with legs like silver.*

شکر لب *sheker leb with lips of sugar.*

طوطی گفتار *tuti guftâr talking like a parrot.*

غنچه لب *guncheh leb with lips like rose-buds.*

سمن بوی *femen bûyi with the scent of jessamine.*

سمن بر *femen ber with a bosom like jessamine.*

گلرخ gulrokh *with cheeks like roses.*

گلروي gulruyi *with a rosy face.*

مشکبوي mushk buyi *with the scent of musk.*

ياقوت لب yakût leb *with lips like rubies.*

شیر دل sheer dil *with the heart of a lion.*

When we consider the vast number of epithets that may be compounded after these three forms, and that those epithets are often used for substantives without a noun being expressed, we must allow that the Persian language is the richest in the world. These compounds are thought so beautiful by the Persian poets, that they sometimes fill a distich with them, as

ماه روي مشکبوي دلکشي
جان فراي دلفريبي مهوشي

A damsel with a face like the moon, scented like musk, a ravisher of hearts, delighting the soul, seducing the senses, beautiful as the full moon.

The particle هم hem *together*, prefixed to nouns, forms another elegant class of compounds implying *society* and *intimacy*, as

هماشيان hemâshiyân *of the same nest.*

هماهنگ hemâheng *of the same inclination.*

همبزم hembezm *of the same banquet.*

همپستر *hempister lying on the same pillow.*

همخوابه *hemkhâbeh sleeping together.*

همدم *hemdem breathing together, that is, very intimately connected.*

The particles *نا not*, *کم little*, and *بی without*, are placed before nouns to denote privation, as *نا امید ná umeéd hopeless*, *نا شناس ná shinâs ignorant*, *نا شکفته ná shukûfteh a rose not yet blown*; *کم بها kembeha of little value*, *کم عقل kem akil with little sense*; *بی باک bee bâk fearless*, *بی امان bee amân mercilefs*: this particle is often joined to Arabick verbals, as *بی بی bee tímmul inconsiderate*, *بی ترتیب bee terteeb irregular.*

Example.

بعد ازین نام ترا در هر کجا خواهم نوشت
بی حقیقت بی مروت بی وفا خواهم
نوشت

Henceforth, wherever I write thy name, I will write *false, unkind, and faithless.*

Names of agents are generally participles active in *نده*, as *سازنده sazéndeh a composer*; or they are formed by adding *گر ger*, *گار gâr*, or *بان bân*, to a substantive, as *زرگر a goldsmith*, *قلنگار a writer*, *باغبان a gardener.*

Nouns of action are often the same with the third person preterite of a verb, as *و خرید و فروخت* *buying and selling*, *آمد و شد* *coming and going*.

Adjectives implying possession or plenty are formed by adding to nouns the terminations *سار sár*, *وار var* or *ور ver*, as *شرمسار bashful*, *غمگین sorrowful*, *دانشمند learned*, *زهرناك venomous*, *امیدوار hopeful*, *جانور having life*.

The Arabick words *ذو zu*, *صاحب sahyb*, and *اهل ehl* prefixed to nouns form likewise adjectives of possession, as *ذو جلال majestic*, dignitate præditus, *صاحب جمال beautiful*, venustate præditus, *اهل حكمت wise*, sapientiâ præditus. We may here observe, that the Indians use a great variety of phrases purely Arabick, some as proper names and titles of chiefs and princes, and others as epithets or constant adjuncts to substantives; such are the names *شجاع الدوله Shujaheddoula*, *نجم الدوله Nejm meddoula*, *شمس الدوله Shemsfeddoula*, *سراج الدوله Serájeddoula*, which signify in Arabick *the force, the star, the sun, and the lamp of the state*; such also is the title which they gave Lord Clive, *زبدة الملك Zubdatulmulk the flower of the kingdom*; in the same manner they

feldom mention the province of *بنگاله* Bengála without adding, by way of epithet, *جنت البلاد* jennetulbelád *the paradise of regions*, an Arabick title given to that province by *آورنگ زيب* Aurengzeeb.

Some adjectives are formed from nouns by adding *ين* as *آتشين* fiery; *زرين* golden, *زمردين* made of emeralds.

The termination *انه* added to substantives forms adverbs that imply a kind of similitude, as *دانا يانه* prudently, like a prudent man, *مردانه* courageously, like a man of courage.

Adjectives of similitude are formed by adding *آسا* asa, *سا* sa, or *وش* vesh, to substantives, as *آسا* *مشك* amber asa like ambergris, *آسا* *سحر* like musk, *جنت آسا* like paradise; *سا* *سحر* like magick; *وش* *غنچه* like a rose-bud, *وش* *قمر* or *مهورش* like the moon.

Some adjectives and adverbs are formed by nouns doubled with the letter *ل* elif between them, as *لبالب* up to the brim, *سراسر* from the beginning to the end, *رنگارنگ* or *گونگون* many-coloured.

Example.

روضه ماء نهرها سلسال
دوچه سجع طيرها موزون

آن پر از لاله‌های رنگارنگ
و این پر از میوه‌های گوناگون

A garden, in which were the clearest rivulets, an orchard in which the notes of the birds were melodious; the one was full of *many-coloured* tulips, the other full of fruits *with various hues*.

The two first lines of this tetrastich are in pure Arabick.

The termination فام *fām*, as well as گون *goon*, denotes colour, as گلغام or گلگون *rose-coloured*, زمرد فام *emerald-coloured*.

From the compounds above mentioned, or any other adjectives, compounded or simple, may be formed abstract substantives by adding ي, as

شرمسار *bashful*,

دانشمند *learned*,

سیاه *black*,

شرمساری *bashfulness*.

دانشمندی *learning*.

سیاهی *blackness*.

If the adjective end in ه the abstract is made by changing ه into کی, as بیکانه *new*, بیکانگی *novelty*.

Other abstracts are made either by adding ار

to the third person of the past tense, as دیدار *fight*, گفتار *speech*, رفتار *motion*; or by adding ش to the contracted participle, as اسایش *rest*, ستایش *praise*, آزمایش *temptation*.

The letter | elif added to some adjectives makes them abstract nouns, as گرم *warm*, گرمی *warmth*.

Nouns denoting the place of any thing are formed by the terminations استان *istân*, دان *dân*, زار *zâr*, گاه *gah*, or جا *jâ*, as

نگارستان *negaristân* * *a gallery of pictures.*

بهارستان *behâristân* *the mansion of the spring.*

گلستان *gulistân* *a bower of roses.*

شکردان *shekerdân* } *a chest of sugar.*
 or شکرستان *shekeristân* }

سنبلستان *sumbulistân* *a garden of hyacinths.*

شیرستان *sheeristân* *the country of lions.*

* The five first of these names are the titles of as many excellent books: the Beharistân and Gulistân are poetical compositions by Jâmi and Sâdi; the Negaristân is a very entertaining miscellany in prose and verse; and the Shekerdân is a miscellaneous work in Arabick upon the history of Egypt: as to the Sumbulistân, I have seen it quoted, but recollect neither the subject, nor the name of its author. The Greeks sometimes gave these flowery titles to their books; thus Pamphilus published a treatise on different subjects, which he called *Λειμῶν* *چمنزار* *a meadow*; and Apostolius compiled an *Ἰωνία* *بنفشه زار* *a garden of violets*, or a collection of proverbs and sentences.

- چنیستان *ginnistân fairy-land.*
گلزار *gulzâr a bed of roses.*
لاله‌زار *lalehzâr a border of tulips.*
عبادتگاه *ibâdetgâh a place of worship.*
خواب‌جا *khâb jâ the place of sleep, a bed.*

The learner must remember, that when these compounds are used as distinct substantives, the termination ان of the plural, and را of the oblique case, must be added to the end of them, as

- Sing. Nom. شیرین دهن } *a girl with sweet*
Obl. شیرین دهنرا } *lips.*
Plur. Nom. شیرین دهنان } *girls with sweet*
Obl. شیرین دهنانرا } *lips.*

The Persian verbs are compounded either with nouns and adjectives, or with prepositions and other particles. The verbs chiefly used in the first sort of composition are کردن *to do*, آوردن *to bring*, داشتن *to have*, ساختن *to make*, فرمودن *to order*, خوردن *to devour*, زدن *to strike*, بردن *to bear*, نمودن *to show*, گشتن *or گردیدن to become*, آمدن *to come*, دیدن *to see*, گرفتن *to take*, and یافتن *to find*. The most common of these is کردن which is joined in all its inflexions to a multitude of Arabick gerunds or verbal nouns, as well as to Persian adjectives and participles, as

اقرار کردن *ikrâr kerden to confess.*
 انتظار کردن *intizâr kerden to expect.*
 رجوع کردن *rujú kerden to return.*
 تمام کردن *temâm kerden to complete.*
 پر کردن *por kerden to fill.*
 ترك کردن *terk kerden to leave.*
 طلوع کردن *tulû kerden to rise (oriri).*

Thus Hafiz,

صبحست ساقيا قدحي پر شراب كن
 دور فلک درنك ندارد شتاب كن
 خورشيد مي زمشرف ساغر طلوع كرد
 فكر بر ك عيش ميطلبني ترك خواب كن

It is morning; boy, *fill* the cup with wine: the rolling heaven makes no delay, therefore *hasten*. The sun of the wine *rises* from the east of the cup: if thou seekest the delights of mirth, *leave* thy sleep.

هجوم آوردن *hujúm âverden to assault.*
 یاد آوردن *yâd âverden to remember.*
 عجب داشتن *ajeb dashten to wonder.*
 معذور داشتن *mâzúr dashten to excuse.*
 حسد بردن *hefed berden to envy.*
 اعتقاد بردن *itikâd berden to believe.*

- خوردن غم ghemm khorden *to grieve.*
 خوردن سوگند seugend khorden *to swear.*
 ساختن روشن rúshen fakhten *to enlighten.*
 ساختن تر ter fakhten *to moisten.*
 نمودن التفات iltifát numûden *to esteem.*
 مدهوش گشتن medhûsh geshten *to be as-*
tonished.
 گردیدن غمناک gemnák gerdíden *to be*
afflicted.
 پدید آمدن pedeed âmeden *to appear.*
 احسان دیدن ihfan deeden *to be benefited.*
 پرورش یافتن perverish yáften *to be educated.*
 قرار گرفتن kerár gríften *to be confirmed.*

The verbs **زدن** and **فرمودن** are very frequently used in composition, as **نعره زدن** *nâreh zeden to call aloud*, **فکر فرمودن** *fikr fermûden to consider*; thus **Gelâleddîn Rûzbehâr**,

تا بحمد تو نعره زد بلبل
 همه گوشم چون درخت گل

While the nightingale sings thy praises with a loud voice, I am all ear like the stalk of the rose-tree.

and Hafiz,

فکر معقول بفرما کل بیخار گجاست

Confider attentively; where is a rose without a thorn?

Some of the particles, with which verbs are compounded, are significant, and others redundant and ornamental, as

در آمدن *der âmeden to enter.*

در آوردن *der âverden to carry in.*

در خواستن *der khâften to require.*

در یافتن *der yâften to understand.*

بر آمدن *ber âmeden to ascend.*

بر گشتن *ber gefhten to return.*

بر آسودن *ber âsúden to rest.*

باز داشتن *baz dashten to with-bold.*

فرو آمدن *furúd âmeden to descend.*

واپس داشتن *vâpes dashten to detain.*

سر دادن *fer dáden to banish, to confine to a place.*

In the present tense of a compound verb the particle *می* is inserted between the two words of which it is composed, as *پر کردن to fill.*

Sing. *پر می کنم I fill.*

پر می کنی thou fillest.

پر می کند he fills.

Plur. پر مي کنيم *we fill.*
 پر مي کنيد *you fill.*
 پر مي کنند *they fill.*

Sometimes the two words of which a verb is compounded are placed at a great distance from each other, as

صبا بلطف بگو آن غزال رعنا را
 که سر بکوه و بیابان تو داده مارا

“ O western breeze, say thus to yon tender
 “ fawn, thou hast confined us to the hills and
 “ deserts.”

where سر داده the preterite of سر دادن *to confine, reléguer*, is separated by three words. The noun سر has a number of different senses, and is therefore the most difficult word in the Persian language; it signifies *the head, the top, the point, the principal thing, the air, desire, love, will, intention, &c.* and sometimes its meaning is so vague that it seems a mere expletive, though the Persians undoubtedly feel its force.

There are derivative verbs in Persian, as in Hebrew and Arabick, which may be called *causals*; they are formed from the transitive verbs by changing *یدن* into *انیدن*, and sometimes into *ایانیدن*, as

تابانیدن *to shine.* and تابانیدن
 تابانیدن *to cause to shine.*

رسیدن *to arrive.* رسانیدن *to cause to arrive, to bring.*

یارب آن آهوی مشکین بختن باز رسان
و آن سہی سرو خرامان بچمن باز رسان

O heaven! *bring* that musky fawn back to Khoten; bring back that tall waving cypress to its native garden.

OF PERSIAN NUMBERS.

THE numerals and invariable parts of speech belong more properly to a vocabulary than to a grammar; but for the use of such as will take the trouble to learn them by heart, I will here subjoin the most common of them:

| | | | |
|---|---|-------------|---------------|
| ۱ | ا | یک yek | <i>one.</i> |
| ۲ | ب | دو du | <i>two.</i> |
| ۳ | ج | سه feh | <i>three.</i> |
| ۴ | د | چهار chehar | <i>four.</i> |
| ۵ | ه | پنج penge | <i>five.</i> |
| ۶ | و | شش shehsh | <i>six.</i> |
| ۷ | ز | هفت heft | <i>seven.</i> |
| ۸ | ح | هشت hesht | <i>eight.</i> |
| ۹ | ط | نہ nuh | <i>nine.</i> |

| | | | | |
|-----|----|---------|-----------|-----------------------|
| ۱۰ | ی | ده | deh | <i>ten.</i> |
| ۱۱ | یا | یازده | yázdeh | <i>eleven.</i> |
| ۱۲ | یب | دوازده | duázdeh | <i>twelve.</i> |
| ۱۳ | یج | سیزده | fizdeh | <i>thirteen.</i> |
| ۱۴ | ید | چهارده | chehardeh | <i>fourteen.</i> |
| ۱۵ | یه | پانزده | panzedeh | <i>fifteen.</i> |
| ۱۶ | یو | شانزده | shanzedeh | <i>sixteen.</i> |
| ۱۷ | یز | هفده | hefdeh | <i>seventeen.</i> |
| ۱۸ | یج | هشده | hefhdeh | <i>eighteen.</i> |
| ۱۹ | یط | نوزده | nuzdeh | <i>nineteen.</i> |
| ۲۰ | ک | بیست | becst | <i>twenty.</i> |
| ۲۱ | کا | بیست یک | beestyekt | <i>twenty-one.</i> |
| ۳۰ | ل | سی | fee | <i>thirty.</i> |
| ۴۰ | م | چهل | chehel | <i>forty.</i> |
| ۵۰ | ن | پنجاه | penjâh | <i>fifty.</i> |
| ۶۰ | س | ششت | sheft | <i>sixty.</i> |
| ۷۰ | ع | هفتاد | heftâd | <i>seventy.</i> |
| ۸۰ | ف | هشتاد | heftâtâd | <i>eighty.</i> |
| ۹۰ | ص | نود | navéd | <i>ninety.</i> |
| ۱۰۰ | ق | صد | fad | <i>a hundred.</i> |
| ۲۰۰ | ر | دو صد | dûfad | <i>two hundred.</i> |
| ۳۰۰ | ش | سی صد | seefad | <i>three hundred.</i> |
| ۴۰۰ | ت | چهار صد | cheharfad | <i>four hundred.</i> |
| ۵۰۰ | ت | پان صد | panfad | <i>five hundred.</i> |
| ۶۰۰ | خ | شش صد | sheshfad | <i>six hundred.</i> |
| ۷۰۰ | ذ | هفت صد | heftfad | <i>seven hundred.</i> |

| | | | |
|--------|-------------|-----------|----------------------------|
| ۸۰۰ | هشتصد ض | heshtfad | <i>eight hundred.</i> |
| ۹۰۰ | نهصد ظ | nuhfad | <i>nine hundred.</i> |
| ۱۰۰۰ | هزار غ | hezar | <i>a thousand.</i> |
| ۱۰۰۰۰ | ده هزار بیغ | deh hezar | <i>ten thousand.</i> |
| ۱۰۰۰۰۰ | صد هزار قغ | fad hezar | <i>a hundred thousand.</i> |
| | or لك | lac | |

ORDINALS.

| | | |
|-------|----------|----------------|
| نخست | nukhuft | <i>first.</i> |
| دوم | duum | <i>second.</i> |
| سیوم | fium | <i>third.</i> |
| چهارم | chehárum | <i>fourth.</i> |
| پنجم | penjum | <i>fifth.</i> |

All the other ordinals are formed in the same manner, by adding م to the cardinal numbers.

ADVERBS.

| | | | | | |
|-------|--------|--------------|------|-------|----------------|
| بسیار | besíar | <i>much.</i> | اندك | endek | <i>little.</i> |
| اینجا | eenjá | <i>here.</i> | آنجا | ânjá | <i>there.</i> |

جان نیز اگر فرستم آنجا
آن تحفه مختصر چه باشد

If I could send my soul to that place, how trifling a present would it be !

از اینجا ez eenjá *hence.*

اينسو eensú *hitber*.

كجا kujá *where* or *whither*.

هر كجا كه her kujá ke *wheresoever*.

بيرون beerún *without*.

از آنجا ez ánjá *thence*.

آنسو ánsú *thither*.

از كجا ez kujá *whence*.

درون derún
or اندرون enderún } *within*.

نوازنده بلبل بباغ اندرون

كرازنده آهو براغ اندرون

The nightingales were warbling in the garden,
and the fawns were sporting on the hills.

فرو forú } *below*. بالا bálá *above*.
or فرود forúd }

ان بلا نبود كه از بالا بود

That evil which comes from *above* is not evil.

بامداد bamdád }
سحرگاه sehérgah } *in the morning*.
or سحر feher }

شامگاه shamgáh *in the evening*.

دي dee *yesterday*.

پيش peish *before*.

اكنون eknún *now*.

چون chûn *when*.

فردا ferdá *to-morrow*.

پس pes *after*.

آنگاه angâh *then*.

هماندم hemándem *directly*.

هرگز herkez *ever*.

هنوز henúz *yet*.

تا tá *until*.

باري báree *once*.

هم hem *also*.

هرگز نه herkezhneh *never*.

بعد از آن bád ez an *afterward*.

همیشه hemeifheh *always*.

دیگر بار deigerbah *again*.

نیز neez *even*.

The following six adverbs are nearly synonymous, and signify *as, like, in the same manner as*;

همچو hemchú,

چنین cheneén,

چنانچه chenáncheh,

همچون hemchún,

همچنین hemcheneén,

چنانکه chenánkeh.

کو cú *where?*

چند chend *how many?*

از بهر چه ez behri che *on what account?*

چون chún *how?*

اینک eenek *behold!*

مگر megher *perhaps.*

هم hem }
and بهم behem } *together.*

چرا cherá *wherefore?*

چگونه chegúneh *how or what.*

کاش cásh *would!*

مبادا mebáda *lest by chance.*

تنها تنها *alone.*

CONJUNCTIONS,

و u-or va *and.*

یا ya *or.*

هم hem, or نیز neez *also.*

اگر egher, or اگر gher *if.*

اگرچه eghercheh, گرچه ghercheh *though.*

اما emma, لیکن leiken, بل bel, بلکه belkeh *but.*

هرچند herchend, هرچندکه herchendkeh *although.*

بنابرین benabereén *therefore.*

که keh *since.*

مگر megher *unless.*

پس pes *then, moreover,*

زیرا zéra *because*.
جز júz *except*.

PREPOSITIONS.

از ez or ز *from, by, of*.

پس pes *after*.

به beñ, or ب be, joined to the noun, *in, to*.

با ba *with*.

پهلوي pehlevi *near*.

برای berái, بجهت bejehet *for*.

از جهت ez jehet, بهر ez behr *on account of*.

میان meían *between*.

فرد forúd *beneath*.

زیر zeber *above*.

بر aber, or بر *upon*.

پیش peiñh *before*.

بی bé *without*.

در der *in*.

سوی súi *toward*.

زیر zeér *under*.

نزد nazd *near*.

INTERJECTIONS.

ایا eia, ایها ayoha *oh!*

دریغ or دریغا dereega *alas!*

آه ah *ah!*

Thus in the tale of the merchant and the parrot
by Gelaledin Rûmi,

اي دريغا و اي دريغا واي دريغ
كانچنان ماهي نهان شد زير ميغ

Alas! alas! that so bright a moon should be
hidden by the clouds!

fugán and افسوس efsús are likewise
interjections that express grief: thus in a te-
traftich by the sultan Togrul Ben Erslan,

ديروز چنان وصال جان فروي
و امروز چنين فراق عالم سوزي
افسوس كه بر دفتر عمرم ايام
آترا روزي نويسد اينرا روزي

Yesterday the presence of my beloved delighted
my soul; and to-day her absence fills me
with bitterness; alas! that the hand of for-
tune should write joy and grief alternately in
the book of my life!

This great hero and poet was the last king of
the Seljukian race: he was extremely fond of
Ferdufi's poetry, and in the battle in which he
lost his life, he was heard to repeat aloud the
following verses from the Shahnáma:

چو برخاست از لشكر كش كرد
رخ نامداران ما كشت زرد

من این کرز یکنخم برداشتم
 سپهرا هم انجای بگذاشتم
 خروشی برآورد اسبم چو پیل
 * زمین شد پریشان چو دریای نیل

When the dust arose from the approaching
 army, the cheeks of our heroes turned pale ;
 but I raised my battle-ax, and with a single
 stroke opened a passage for my troops : my
 steed raged like a furious elephant, and the
 plain was agitated like the waves of the Nile.

* These lines are quoted by d'Herbelot, p. 1029, but they are
 written differently in my manuscript of Ferdusi, which I have here
 followed.

OF THE PERSIAN SYNTAX.

THE construction of the Persian tongue is very easy, and may be reduced to a few rules, most of which it has in common with other languages. The nominative is usually placed before the verb, with which it agrees in number and person, as in this pious sentence of a Persian philosopher,

از بهر چه آمده اشکر آمده که علم اولین
 و آخرین بیاموزی این راه روا نیست این
 همه خالف داند و اگر آمده که او را جویی
 آنجا که اول قیام بر گرفتگی او خود آنجا
 بود *

Wherefore *art thou come*? if *thou art come* to learn the science of ancient and modern times, thou hast not taken the right path: doth not the *Creator* of all things *know* all things? and if *thou art come* to seek him, know that where *thou first wast fixed*, there *he was present*.

yet it is remarkable, that many Arabick plurals are considered in Persian as nouns of the singu-

* See the *Bibliothèque Orientale*, p. 950.

lar number, and agree as such with verbs and adjectives, as

از آمدن بهار از رفتن دي
اوراق حيات ما ميگردد طبي

By the approach of spring, and the return of December, the leaves of our life are continually folded.

where اوراق the plural of ورق *a leaf*, governs ميگردد in the singular.

There is another strange irregularity in the Persian syntax; the cardinal numbers are usually joined to nouns and verbs in the singular, as هزار يك روز *a thousand and one days*.

نسيم زلفت اشكر بگذرد بتربت حافظ
زخاک شالبدش صد هزار لاله بر آيد

If the gale shall waft the fragrance of thy locks over the tomb of Hafiz, *a hundred thousand flowers will spring* from the earth that hides his corse.

These idioms, however, are by no means natural to the Persian, but seem borrowed from the Arabs, who say الف ليلة و ليلة *a thousand and one nights*. In Arabick too a noun of the plural number, if it signify a thing without life, requires a verb in the singular, and that of the

feminine gender, for the Arabick verbs have distinct genders like nouns, as

خَرَّتْ الْاِنْهَارُ وَالْاَغْصَانُ مَالَتْ لِلْسَّجُونِ

The rivers murmured, and the branches were bent to adore their Maker.

فَاضَتْ اَقْدَاھِمُ كَاھْدَاتِي

Their cups overflowed with wine, and my eyes with tears.

Most active verbs require the oblique case in را after them, as

اَشْرَآنَ تَرْكُ شِيرَازِي بَدَسْتِ اَرْدِ دَلِ مَارَا
بِخَالِ هِنْدُویشِ بِنَشْمِ سَمَرْقَنْدِ وَ بِنَخَارَارَا

If that fair damsel of Shiraz would accept my heart, I would give for the black mole on her cheek the cities of Samarcand and Bokhára.

It has before been observed (see page 201) that the را is omitted if the noun be indefinite or general, *جام پر کن fill a cup*; but that it is inserted, if the thing be particular and limited, *جام را پر کرد he filled the cup*; examples of this occur in almost every page.

All nouns or verbs by which any profit or acquisition is implied govern the oblique case, as

بَلِي هَر جَا كِه شَوْد مِهْر اَشْكَارَا
سَهَارَا چَر نِهَان بُوْدن چِه يَارَا

Yes! whenever the sun appears, what advantage can there be to * Soha, but his being hidden?

The following remark relates to the position rather than to the syntax: in a period of two or more members, each of which might end with an auxiliary verb, the first of them commonly contains the verb, which is understood in the rest, as

مضرت تعجیل بسیارست و منفعت صبر
و سکون بیشمار

The disadvantages of haste are many, and the advantages of patience and deliberation (are) innumerable.

The adjective is placed after its substantive, and the governing noun is prefixed to that which it governs, as *روي خوب* a beautiful face, *بوي گل* the scent of a rose; but if this order be inverted a compound adjective is formed, as *روي خوب* fair-faced, *گلروي* rose-scented.

Conjunctions which express conjecture, condition, will, motive, &c. require the conjunctive, or potential mood, as

* Soha is the Arabick name for a very small and obscure star in the constellation of the Great Bear.

گر بدانستی که فرقت تو
 اینچنین صعب باشد و دلسوز
 از تو دوری نجستی یکدم
 وز تو غایب نبودمی یکروز

If I had known that thy absence would have been so sorrowful and afflicting, I would not have departed from thee a single day; I would not have left thee a single moment.

Prepositions and interjections are fixed to nouns in the nominative case, as

شنوده‌ام که دو کبوتر با یکدیگر در
 آشیانهٔ همساز و در کاشانهٔ همراز نه از غبار
 اغیار بر خاطر ایشان کردی و نه از محنت
 روزگار در دل ایشان دردی

I have heard that two doves lived together *in* one nest, and whispered their secrets *in* one chamber; the dust of jealousy had never fulfilled their minds, and the anguish of misfortune had never pierced their hearts.

پرده داری میکند در قصر قیصر عنکبوت
 بومی نوبت * میزند بر کنبد افراسیاب

* نوبت is an Arabick word signifying a turn, a change, a watch, excubiae: hence نوبت زدن in Persian, and نوبت

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

These are the principal rules that I have collected for the Persian language ; but rules alone will avail but little, unless the learner will exemplify them in his own researches: the only office of a grammarian is to open the mine of literature, but they who wish to possess the gems must endeavour to find them by their own labours.

چالپق in Turkish, signify to *relieve the gildards by the sounds of drums and trumpets*. This office is given by the poet to the owl, as that of پردہ دار or chamberlain is elegantly assigned to the spider. Some copies have نوحه instead of نوبت which reading would make very good sense, but destroys the beauty of the allusion.

A PERSIAN FABLE.

باغبان و بلبل

The GARDENER and the NIGHTINGALE.

اورده اند که دهقانی باغی داشت خوش
 و خرم و بوستانی تازه تر از گلستان ارم
 هوای آن نسیم بهار را اعتدال بخشیدی و
 شهامهٔ ریحان روح فزایش دماغ جانرا معطر
 ساختی

نظم

گلستانی چو گلزار جوانی
 گلشن سیراب آب زندگانی
 بوی عندلیبش عشرت انگیز
 نسیم عطرسایش راحت آمیز

و بر یک گوشهٔ چمنش کلبنی بود تازه تر
 از نهال کاهرانی و سرافرازتر از شاخ شجره
 شادمانی هر صباح بر روی کلبن گل
 رنگین چون عذار دلفریبان نازک خوی
 و رخسار سمنبران یاسمین بوی بشکفتی و
 باغبان با آن گل رعنا عشق بازی آغاز
 نهوده شکفتی

A literal translation of the foregoing Fable.

THE GARDENER AND THE NIGHT-
INGALE.

It is related that a husbandman had a sweet and pleasant orchard, and a garden more fresh than the bower of Irem. The air of it gave mildness to the gales of the spring, and the scent of its herbs that refreshed the spirits, conveyed perfume to the very soul.

VERSES.

A bower like the garden of youth, a bed of roses bathed in the waters of life, the notes of its nightingales raising delight ; its fragrant gale shedding perfume.

And in one corner of his garden there was a rose bush fresher than the shrub of desire, and more lofty than the branch of the tree of mirth. Every morning on the top of the rose bush the rose blossomed, coloured like the cheek of heart-alluring damsels with gentle minds, and the face of lily-bosomed maids scented like jessamine. The gardener began to show an extreme fondness for these excellent roses, and said,

بیت

گل بزیر لب نهیدانم چه میثوید که باز
 بلبلان بی نوارا در فغات می آورد
 باغبان روزی بر عادت معهود بتهاشای
 گل آمد بلبلی دید نالان که روی در
 صحیفه گل می مالید و شیرازه جلد
 زرنکار اورا بهنقار تیز از یکدیگر می
 کسینخت

بیت

بلبل که بگل درنکرد مست شود
 سر رشته اختیارش از دست شود

باغبان پریشانی اوراق گل مشاهده نمود
 گریبان شکیبای بدست اضطراب چاک زده
 و دامن دلش بخار جگردوز بیقراری
 دراویخت روز دیگر همان حال وجود گرفت
 و شعله فراق گل

مصراع

داغ دگرش بر سر آن داغ نهاد

روز سیوم بحرکت منقار بلبل

A DISTICH.

I know not what the rose says under his lips,
that he brings back the helpless nightingales
with their mournful notes.

One day the gardener according to his established custom went to view the roses; he saw a plaintive nightingale, who was rubbing his head on the leaves of the roses, and was tearing asunder with his sharp bill that volume adorned with gold.

A DISTICH.

The nightingale, if he see the rose, becomes intoxicated; he lets go from his hand the reins of prudence.

The gardener viewing the scattered condition of the rose-leaves, tore with the hand of confusion the collar of patience, and rent the mantle of his heart with the piercing thorn of uneasiness. The next day he found the same action repeated, and the flames of wrath occasioned by the loss of his roses

AN HEMISTICH.

added another scar to the scar which he had before.

The third day, by the motion of the nightingale's bill,

ع

گل بتاراج رفت و خار بهاند

خارخاري از آن بلبل در سينه دهقان
 پديد آمده دام فريبي در راه وي نهاد و
 بدانه حيل اورا صيد کرده در زندان قفس
 محبوس ساخت بلبل بيدل طوطي وار زبان
 بکشاد و گفت اي عزيز مرا بچه موجب
 حبس کرده از چه سبب بعقوبت من ماييل
 شده اتر صورت بجهت استماع نغمات من
 کرده خود اشيانه من در بوستان تست دم
 سحر طربخانه من اطراف گلستان تست و
 اشر معني ديشکر بخيال گذرانیده مرا از
 ما في الضهير خود خبر ده دهقان گفت
 هيچ ميداني که بروزگار من چه کرده و مرا
 بهفارت يار نازنين چند بار از رده سزاي آن
 عمل بطريق مکافات همين تواند بود که تو
 از دارو ديار مانده و از تفرج و تهاشا مهجور
 شده در گوشه زندان مي زاري و من هم
 درد هجران کشيده و درد فراق جانان
 چشیده در کلبه احزان مي نالم

AN HEMISTICH.

the roses were plundered, and the thorns only remained.

Then the resentment caused by the nightingale broke out in the breast of the gardener, he set a deceitful springe in his way, and having caught him with the bait of treachery, he confined him in the prison of a cage. The disheartened nightingale opened his mouth, like a parrot, and said, Oh, Sir, for what cause hast thou imprisoned me? for what reason hast thou resolved to distress me? if thou formest the desire of hearing my songs, my own nest is in thy garden, where in the morning thy bower shall be the house of my musick; but if thou hast another idea, inform me of what thou hast in thy mind (an Arabick phrase).

The gardener said, Dost thou not know how thou hast spoiled my fortune, and how often thou hast distressed me with the loss of my favorite rose? it is right that thy action should be requited, and that thou being separated from thy friends and family, and secluded from all joy and diversions, shouldst mourn in the corner of a prison; whilst I, afflicted with the anguish of separation from my darling flowers, weep in the cottage of care.

بیت

بنال بلبل اشگر با منت سر یاریست
 که ما دو عاشق زاریم و کار ما زاریست
 بلبل گفت ازین مقام درگذرو بر اندیش
 که من بدین مقدار جریمه که کلی را پریشان
 کرده‌ام محبوس کشته‌ام تو که دلی را
 پریشان می سازی حال تو چون خواهد بود

نظم

کنند کرده ز روی قیاس
 هست به نیکی و بدی حق شناس
 هر که نکوی کند آتش رسید
 و هر که بدی کرد زیانش رسید

این سخن بر دل دهقان کارکر آمده
 بلبل را آزاد کرد بلبل زبانی بازادی کشاد
 و بگفت چون با من نکوی کردی بحکم
 هل جز الاحسان الا الاحسان مکافات آن
 باید کرد بدان که در زیر درخت که
 ایستاده آفتابه است پر از زربردار و در حواجیج
 خود صرف کن دهقان آن محل را بشاوید
 و سخن بلبل درسک یافت گفت ای بلبل

A DISTICH OF HAFIZ.

Mourn, O nightingale ! if with me thou regrettest the loss of thy friend, for we are two mournful lovers, and our employment is weeping.

The nightingale said, Depart from that resolution, and consider, that if I am imprisoned for such an offence as tearing a rose, what will be thy punishment if thou tearest a heart asunder?

VERSES.

He that formed the sky by exact measure,
 knows the right rewards for good and evil ;
 whoever does well, good will come to him ;
 and if he does ill, evil will attend him.

This discourse taking effect upon the heart of the gardener, he set the nightingale at liberty. The bird tuned his voice in his free state, and said, Since thou hast done me this service according to the sentence (in the Alcoran), Is there any recompense for benefits, but benefits? it is necessary to reward thee for it. Know, that under the tree where thou standest there is a coffer full of gold ; take it, and spend it to supply thy wants.

The gardener searched the place, and found the words of the nightingale to be true ; he then

عجب که آفتابۀ زرا در زیر زمین می بینی
 و دام در زیر خاک ندیدی بلبل گفت تو
 آنرا ندانسته که

إذا نزل القدر بطل الحذر

ع

با قضا کارزار نتوان کرد

چون قضای آلهی نزول یابد دیدۀ بصیرت را
 نه روشنی ماند و نه تدبیر و خرد نفع
 رساند

said, O nightingale ! what a wonder it is, that thou couldst see the coffer of gold beneath the earth, and not discover the springe upon the ground !

The nightingale said, Dost thou not know that (an Arabick sentence) when fate descends, caution is vain ?

AN HEMISTICH.

It is impossible to contend with fate.

When the decrees of heaven are fulfilled, no light remains to the eye of understanding, and neither prudence nor wisdom bring any advantage.

عروض

OF VERSIFICATION.

THE modern Persians borrowed their poetical measures from the Arabs: they are too various and complicated to be fully explained in this grammar; but when the learner can read the Persian poetry with tolerable ease, he may receive further information from a treatise written professedly upon versification by وحیدی Vahîdi, who was himself no contemptible poet.

There are nineteen sorts of metre which are used by the Persians, but the most common of them are بحر رجز or the iambick measure, بحر رمل or the trochaick measure, and بحر هزج a metre that consists chiefly of those compounded feet which the ancients called *Ἐπιπυτος*, and which are composed of iambick feet and spondees alternately, as *ămātōrēs pŭëllārŭm*. In lyric poetry these verses are generally of twelve or sixteen syllables, as

بیوی نانه کاخر صبا زان طره بکشاید
 زجعد زلف مشکینش چه تاب افتاد در
 دلها

Běbūi nā | fěi kākĥēr | sěbā zān tūr | rě
 būcĥāyēd
 - Zī jādi zūl | fī mūshkīnēsh | chĭ tāb ūftād |
 ū dēr dīlhā.

When the zephyr disperfes the fragrance of
 those musky locks, what ardent desire in-
 flames the hearts of thy admirers !

They fometimes confift of fourteen ſyllables in
 this form,

---|----|---|----

as

تا غنچه خندانٔ دولت بکه خواهد داد
 ای شاخ گل رعنا از بهر که میرویی

Tā ghūnchě | ěkhēndānēt | dēvlēt bě | kě
 khāhēd dād

Aī shākhĭ | gūlī rānā | ēz bēhrĭ | kě mīrūyī

Ah ! to whom will the smiling roſe bud of thy
 lips give delight? O ſweet branch of a tender
 plant! for whoſe uſe doſt thou grow?

or in this,

---|----|---|----

as

خوشم همه بر قول نی و نغمت چنکست
 چشم همه بر لعل تو و گردش جامست

Gōshēm hě | mě bēr kŭlĭ | něy ū nāgmă | tĭ
 chēnguēft
 Chēshmēm hě | mě bēr lālĭ | tō ū ghērdě |
 shĭ jāmēft

My ear is continually intent upon the melody of
 the pipe, and the soft notes of the lute : my
 eye is continually fixed upon thy rubied lip,
 and the circling cup.

This kind of measure is not unlike that which
 Sappho uses in those elegant lines quoted by
 Hephestion,

Γλυκεια ματερ, οὔτοι δυναμαι κρεκειν τον ισιον
 Ποθω δαμεισα παιδος βραδιναν δι' Αφροδιταν.

which he scans thus,

Γλυκεια μα | τερ, οὔτοι δυ | ναμαι κρεκειν | τον ισιον
 Ποθω δαμει | σα παιδος βρα | διναν δι' Α | φροδιταν.

Other lyric verses contain thirteen syllables in
 this form,

˘-˘- | -˘-˘ | ˘-˘-˘ | -˘-˘

as

صبا به تهنيت پير ميغروش آمد
 كه موسم طرب و هيش و ناز و نوش آمد

Sēbā bě tēh | neitī peēr | ĭ meifōrōsh | āmēd
 Kě mūsīmī | tārbū eīsh | ŭ nāzŭ nōsh | āmēd

The zephyr comes to congratulate the old
 keeper of the banquet-house, that the season

of mirth, joy, wantonness, and wine is coming.

or,

---|---|---|---

as

صبا بلطف بشکو آن غزال رعنا را
که سر بکوه و بیابان تو داده مارا

Sēbā bēlūtf | bōgōū ān | gāzālī rā | nārā
Kē sēr bēcōūh | vā byābān | tō dādeī | mārā

This couplet has been translated in another part of the grammar. See p. 274.

The Persians sometimes use a measure consisting of trochees and spondees alternately, like these verses of Catullus and Aristophanes,

Cras amet qui nunquam amavit, quique amavit
cras amet.

Ὅστις ἤμων τας Ἀθηνῶν ἐκκεκωφηκας βων.

thus Hafiz,

ابر اذاري بر آمد باد نوروزي وزيد
Aber âzari ber âmed badi neurûzi vazeed

The vernal clouds appear, the gales of the
pleasant season breathe.

But the most common Persian verse contains eleven syllables, as

چونکه گل رفت و گلستان درگذشت
 نشنوي زان پس ز بلبل سرگذشت

Chúnkeh gul reft va gulistán derguzeshť
 Neshenvi zan pes zebulbul ferguzeshť

When the roses wither, and the bower loses its
 sweetness, you have no longer the tale of the
 nightingale.

In this last measure are written all the great
 Persian poems, whether upon heroick or moral
 subjects, as the works of Ferdúsi, and of Jámi,
 the Bostan of Sadi, and the Mesnavi of the ex-
 cellent Geláleddin. This sort of verse answers
 to our common heroick rhyme, which was
 brought to so high a degree of perfection by
 Pope, and which the English poets will do well
 to retain, instead of adopting the less harmonious
 measures of other nations.

I have dwelt the longer upon the different
 sorts of verse used in Persia, because there are
 few books or even common letters written in
 the Persian language, which are not interspersed
 with fragments of poetry; and because all the
 Persian verses must be read according to the
 pauses of scansion: thus the following elegant
 couplet quoted by Menínki,

تبا در چین هر تاري بود زلف ترا صد
 چین

که سازی بر شکل سواری زسنبل پوده چین
بر چین

must be pronounced,

Tebader ché | ne her tareé | buved zulfeeé |
tera fad cheén

Ke fazee bér | guleé fureé | zefumbul pú |
de cheen ber cheén

with a strong accent upon every fourth syllable; and it may here be observed, that the Persians, like the French, usually accent the last syllables of their words.

As to their prosody, nothing can be more easy and simple; their vowels | elif, و vau, and ی ya are long by nature; the points, which they commonly suppress, are naturally short; and every short syllable that ends with a consonant is long by position; as شیراز Shīrāz, سنبل sūmbūl, دهان dēhān, سمن sēmēn: but the Persians, like other poets, have many licences; they often add a short vowel which does not properly belong to the word, as in the first ode of Hafiz,

ولي افتاد مشکها vĕ.ī āftādū mūshkīlhā,
and کجا دانند حال ما cūjā dānēndī hālī mā.

They also shorten some long syllables at pleasure by omitting the vowels | elif, و vau, and ی

ya; thus بیرون beērūn, which is a spondee, becomes an iambick foot when it is written برون bērūn: in the same manner دگر is used for دیشگر and بدن for بودن. The omission of ا elif is more common; so ره is put for راه, and فشان for افشان, as in this beautiful couplet,

می خواه و کلفشان کن از دهر چه
 میجویی
 این گفت سحرکه گل بلبل تو چه
 مگوی

“ Call for wine, and scatter flowers around ;
 “ what favour canst thou expect from for-
 “ tune ? ” so spake the rose this morning ; O
 nightingale ! what sayest thou to her maxim ?

In which lines کلفشان is used for افشان *shedding flowers*, and سحرکه for سحرگاه *the morning*.

I shall close this section with some examples of Persian verses from the *مصراع* or *hemistich*, to the *غزل* or *ode*, which differs from the *تسبیه* or *elegy* in nothing but the number of the distichs, of which the ode seldom contains fewer than five, and the elegy seldom fewer than twenty. I shall not set down these examples

at random, but shall select such as are remarkable for beauty of sentiment or delicacy of expression.

مصراع AN HEMISTICH.

گل نچیند کسی که کارد خار

He that plants thorns will not gather roses.

بیت A DISTICH.

کاروان رفت و تو در خواب و بیابان

در پیش

کجا روی ره ز که پرسى چکنى

چون باشى

The caravan is departed, and thou sleepest; the desert lies before thee; whither wilt thou go? of whom wilt thou ask the way? what wilt thou do? how wilt thou exist?

رباعي A TETRASTICH.

هنكام سپیده دم خروس سحري

داني زچه رو همي کند نوحه كرى

يعني که نهودند در اينه صبح

کز عمر شبى گذشت و تو بيخبرى

At the time that the dawn appears, dost thou know for what reason the bird of the morning complains? He says, that it is shown in the mirror of the day, that a whole night of thy life is passed, while thou art lost in indolence.

Another.

خواهي كه نباشي بغم ورنج قرين
 بشنو سخن پاكتر از درّ تهين
 از دشمن آزرده تغافل منهاي
 و ز صاحب كبر و كينه ايمن منشين

Dost thou desire to be free from sorrow and pain? hear a maxim more valuable than a precious gem: Despise not thine enemy, though he be distressed; and trust not thy friend, if he be proud and malevolent.

In all the Persian elegies and odes the two first hemistichs have the same rhyme, which is continued through the whole poem at the end of every distich. A short piece of poetry, in which the two first lines do not rhyme together, is called *قطعه* a *fragment*; as this elegant fable of Sadi on the advantages of good company:

شكلي خوشبوي در حمام روزي
 رسيد از دست محبوبي بدستم

بدو گفتم که مشکي يا عنبري
 که از بوي دلاويز تو مستم
 بشکفتا من گل ناچيز بودم
 وليکن مدتي با گل نشستم
 کمال همنشين در من اثر کرد
 و کر نه من همان خاکم که هستم

One day, as I was in the bath, a friend of mine put into my hand a piece of scented clay*. I took it, and said to it, "Art thou musk or ambergris? for I am charmed with thy delightful scent." It answered, "I was a despicable piece of clay; but I was some time in the company of the rose; the sweet quality of my companion was communicated to me; otherwise I should have been only a piece of earth, as I appear to be."

When both lines of each couplet rhyme together through a whole composition, it is called *مثنوي* as in the following examples :

چنين است آيين کردندۀ دهر
 نه لطفش بود پايدار و نه تهر

* *گل خوشبوي* ghili khošbūi, a kind of unctuous clay, which the Persians perfume with essence of roses, and use in the baths instead of soap.

نه پرورد کس را که آخر نکشت
که در مهر نرم است و در کین درشت

Such is the nature of inconstant fortune, neither her mildness nor her violence are of long duration: she exalts no one whom she does not at last oppress; for she is light in her affection, but most harsh in her hatred.

فریدون فرخ فرشته نبود
زمشک و زعنبر سرشته نبود
بداد و دهش یافت آن نیکویی
تو داد و دهش کن فریدون تویی

The happy * Feridún was not an angel; he was not formed of musk or ambergris. He gained his reputation by justice and liberality: be thou just and liberal, and thou wilt be a Feridún.

جواني پاکباز و پاکرو بود
که با پاکیزه روی در شکر بود

* An ancient king of Persia, highly celebrated for his eminent virtues. The learned and excellent d'Herbelot has made a mistake in his translation of these lines (see the article Farrakh in his *Bibliothèque Orientale*) for not recollecting the sense of فرخ ^{FRĀKH} HAPPY, he made a proper name of it, and tells us that Farrakh was a man whom the Persians consider as a perfect model of justice and magnanimity.

چنین خواندم که در دریای اعظم
 بگردابی درافتادند باهم
 چو ملاح آمدش تا دست گیرد
 مبادا کاندرا آن سختی بپیرد
 ههی گفت از میان موج تشویر
 مرا بگذار و دست یار من گیر
 درین گفتن جهان بروی دراشت
 شنیدندش که جان می داد و می گفت
 حدیث عشق از آن بطل منیوش
 که در سختی کند یار فراموش

There was an affectionate and amiable youth, who was betrothed to a beautiful girl. I have read, that as they were sailing in the great sea, they fell together into a whirlpool. When a mariner went to the young man that he might catch his hand, and save him from perishing in that unhappy juncture; he called aloud, and pointed to his mistress from the midst of the waves; "Leave me, and take the hand of my beloved." The whole world admired him for that speech; and when he was expiring he was heard to say; "Learn not the tale of love from that wretch who forgets his beloved in the hour of danger."

These examples will, I hope, be sufficient to undeceive those who think that the Asiatick poetry consists merely in lofty figures and flowery descriptions. There is scarce a lesson of morality or a tender sentiment in any European language, to which a parallel may not be brought from the poets of Asia. The verses of eleven syllables, which are used in the great Persian poems, always rhyme together in couplets. It is unnecessary in this section to give an example of the Persian قصیده or *elegy*, as it differs only in its length from the غزل or *ode*, except that the Cassideh often turns upon lofty subjects, and the Gazal comprises for the most part the praises of love and merriment, like the lighter odes of Horace and Anacreon. The most elegant composers of these odes are جامی Jâmi and حافظ Hafiz, each of whom has left an ample collection of his lyric poems. I may confidently affirm that few odes of the Greeks or Romans upon similar subjects are more finely polished than the songs of these Persian poets: they want only a reader that can see them in their original dress, and feel their beauties without the disadvantage of a translation. I shall transcribe the first ode of Hafiz that offers itself, out of near three hundred that I have paraphrased: when the learner is able to understand

the images and allusions in the Persian poems, he will see a reason in every line why they cannot be translated literally into any European language.

گل بی رخ یار خوش نباشد
 بی باده بهار خوش نباشد
 طرف چمن و طواف بستان
 بی صوت هزار خوش نباشد
 رقصیدن سرو و حالت گل
 بی لاله عذار خوش نباشد
 با یار شکر لب گلاندام
 بی بوس و کنار خوش نباشد
 باغ گل و مَلّ خوشست اما
 بی صحبت یار خوش نباشد
 هر نقش که دست عقل بندی
 بی نقش و نکار خوش نباشد
 جان نقد محقرست حافظ
 از بهر نثار خوش نباشد

The rose is not sweet without the cheek of my beloved; the spring is not sweet without wine.

The borders of the bower, and the walks of the

garden, are not pleasant without the notes of the nightingale.

The motion of the dancing cypress and of the waving flowers is not agreeable without a mistress whose cheeks are like tulips.

The presence of a damsel with sweet lips and a rosy complexion is not delightful without kisses and dalliance.

The rose-garden and the wine are sweet, but they are not really charming without the company of my beloved.

All the pictures that the hand of art can devise are not agreeable without the brighter hues of a beautiful girl.

Thy life, O Hafiz, is a trifling piece of money, it is not valuable enough to be thrown away at our feast.

The last distich alludes to the Asiatick custom of throwing money among the guests at a bridal feast, or upon any other extraordinary occasion: the Persians call this money نثار nisár, and him who collects it نثارچين nisár cheen.

I shall conclude this grammar with a translation of the ode quoted in the section upon the Persian letters; see p. 196.

If that lovely maid of Shiraz would accept my heart, I would give for the mole on her cheek the cities of Samarcand and Bokhara.

Boy, bring me the wine that remains, for thou wilt not find in paradise the sweet banks of our Rocnabad, or the rosy bowers of our Mofellâ.

Alas! these wanton nymphs, these fair deceivers, whose beauty raises a tumult in our city, rob my heart of rest and patience, like the Turks that are seizing their plunder.

Yet the charms of our darlings have no need of our imperfect love; what occasion has a face naturally lovely for perfumes, paint, and artificial ornaments?

Talk to me of the fingers, and of wine, and seek not to disclose the secrets of futurity; for no one, however wise, ever has discovered, or ever will discover them.

I can easily conceive how the enchanting beauties of Joseph affected Zoleikha so deeply, that her love tore the veil of her chastity.

Attend, O my soul! to prudent counsels; for youths of a good disposition love the advice of the aged better than their own souls.

Thou hast spoken ill of me; yet I am not offended; may Heaven forgive thee! thou hast spoken well: but do bitter words become a lip like a ruby, which ought to shed nothing but sweetness?

O Hafiz! when thou composest verses, thou seemest to make a string of pearls: come, sing them sweetly: for Heaven seems to have shed on thy poetry the clearness and beauty of the Pleiads.

The wildness and simplicity of this Persian song pleased me so much, that I have attempted to translate it in verse: the reader will excuse the singularity of the measure which I have used, if he considers the difficulty of bringing so many eastern proper names into our stanzas.

I have endeavoured, as far as I was able, to give my translation the easy turn of the original; and I have, as nearly as possible, imitated the cadence and accent of the Persian measure; from which every reader, who understands music, will perceive that the Asiatick numbers are capable of as regular a melody as any air in *Metafasio*.

A PERSIAN SONG.

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 Bokhára's vaunted gold,
 Than all the gems of Samarcand.

Boy, let yon * liquid ruby flow,
 And bid thy pensive heart be glad,
 Whate'er the frowning zealots say:
 Tell them their Eden cannot show
 A stream so clear as Rocnabad,
 A bow'r so sweet as Mofelláy.

Oh! when these fair, perfidious maids,
 Whose eyes our secret haunts infest,
 Their dear destructive charms display,
 Each glance my tender breast invades,
 And robs my wounded soul of rest,
 As Tartars seize their destin'd prey.

In vain with love our bosoms glow;
 Can all our tears, can all our sighs
 New lustre to those charms impart?
 Can cheeks where living roses blow,
 Where nature spreads her richest dyes,
 Require the borrow'd glóss of art?

Speak not of fate—ah! change the theme,
 And talk of odours, talk of wine,

* *لعل مذاب* a melted ruby is a common periphrasis for wine in the Persian poetry. See Hafiz, ode 22.

Talk of the flow'rs that round us bloom :
 'Tis all a cloud, 'tis all a dream ;
 To love and joy thy thoughts confine,
 Nor hope to pierce the sacred gloom.

Beauty has such resistless pow'r,
 That ev'n the chaste Egyptian dame*
 Sigh'd for the blooming Hebrew boy:
 For her how fatal was the hour,
 When to the banks of Nilus came
 † A youth so lovely and so coy!

But ah ! sweet maid, my counsel hear ;
 (Youth should attend, when those advise
 Whom long experience renders sage).
 While musick charms the ravish'd ear,
 While sparkling cups delight our eyes,
 Be gay ; and scorn the frowns of age.

What cruel answer have I heard !
 And yet, by heav'n, I love thee still :
 Can aught be cruel from thy lip ?
 Yet say, how fell that bitter word
 From lips which streams of sweetness fill,
 Which nought but drops of honey sip ?

Go boldly forth, my simple lay,
 Whose accents flow with artless ease,

* Zuleikha, Potiphar's wife.

† Joseph, called by Persians and Arabians Jusuf.

Like orient pearls at random strung;
Thy notes are sweet, the damsels say,
But, oh, far sweeter, if they please
The nymph for whom these notes are sung!

END OF THE GRAMMAR.

A CATALOGUE

OF

THE MOST VALUABLE BOOKS

IN

THE PERSIAN LANGUAGE.

Oxf. The Publick Libraries at Oxford.

Par. The Royal Library at Paris.

Lond. The British Museum at London.

Priv. The Collections of private Men.

HISTORY.

کتاب روضة الصفا تصنیف امیر خواند شاه

The garden of purity, by Mirkhond.—A general history of Persia in several large volumes.

Oxf. Priv.

اکبر نامه ابو فضل

The history of the life of Sultan Acber, by the learned and elegant Abu Fazl. *Oxf.*

کتاب آیین اکبری

A description of the Indian empire, written by the order of Sultan Acber by a society of skilful men.—A translation of this book would

be extremely useful to the European companies that trade in India, as it contains a full account of every province and city in the dominions of the Mogul, of his revenues and expences, both in peace and war, and of all the customs and ceremonies in his palace; together with a description of the natural productions of his empire. *Oxf.*

واقعات بابري

The actions of Sultan Baber; written either by himself, or under his inspection.—This book contains a minute account of that prince's wars, and a natural history of his dominions. *Oxf.*

تاریخ کشمیر

The history of Cashmir, by a native of that extraordinary country.—A very curious and entertaining work. *Oxf.*

تاریخ عالم ارای عباسی

The history of the lives of the Persian kings, from the head of the Sefi family to the death of Abbas the Cruel, improperly called the Great. *Oxf.*

تاریخ گزیده

The select chronicle.—This work is an excellent

history of Persia, and has been translated into Arabick and Turkish. *Oxf.*

خلاصة الاخبار

A short history of Persia, in one volume, by Khandemir, a learned and agreeable writer. *Oxf.*

لب التواريخ

The heart of histories.—A copious history of the Persian empire, written in the middle of the sixteenth century by Abdallatif, a native of Cazvin.

ظفر نامه

The book of victory.—A history of the life of Timur, commonly called Tamerlane, written in a most beautiful and elegant style.

تذكرة الشعراء تصنيف دولت شاه

An account of the lives of the Persian poets, by Devletshah of Samarcand. *Par.*

تاريخ جهانكشايا تاريخ نادري من كلام
ميرزا مهدي

The history of the life of Nader Shah, king of Persia, written by Mirza Mahadi, and translated into French by the author of this grammar.

POETRY.

شاه نامه فردوسي

Shah Námech. A collection of heroick poems on the ancient histories of Persia, by Ferdusi. See the Treatise on Oriental Poetry, in Vol. VIII. *Oxf. Priv.*

كليات خاتاني

The works of Khakáni, a sublime and spirited poet. *Oxf. Priv.*

ديوان حافظ

The odes of Hafiz: see the treatise above-mentioned. *Lond. Oxf. Par. Priv.*

كليات سعدي

The works of Sadi; containing گلستان or *the bed of roses*, بوستان or *the garden*, and ملبعات or *the rays of light*. The two first of these excellent books are very common; but I have not seen the last: they are all upon moral subjects, and are written with all the elegance of the Persian language. *Oxf.*

كليات احلي

The works of Ahli; containing,

سحر حلال *lawful magick*, a poem.

شبع و پروانه *the taper and the moth*, a poem.

کتاب تصاید *a book of elegies*.

کتاب غزلیات *a book of odes*.

کلیات جامی

The works of Jāmi; containing, among others,
سلسلة الذهب *the chain of gold*, a poem in
three books.

قصه سلیمان و ابسال *Selman and Absal*, a tale.

سکندر نامه *the life of Alexander*.

یوسف و زلیخا *the loves of Joseph and Zuleica*, a very beautiful poem.

لیلی و مجنون *the loves of Leila and Megenun*.

دیوان جامی *a collection of odes*.

بهارستان *the mansion of the spring*.

تحفة الاحرار *the gift of the noble*.

سجیة الابرار *the manners of the just*. Oxf.

دیوان خسرو

A book of elegant odes, by Mir Chofru. Oxf.

مثنوی

تصنیف جلال الدین رومی

A poetical work called *Mefnavi*, upon several subjects, of religion, history, morality, and politicks; composed by Geláleddin, surnamed Rúmi.—This poem is greatly admired in

Persia, and it really deserves admiration. *Oxf. Priv.*

ديوان انواري

The poems of Anvári, which are quoted by Sadi in his Gulistán, and are much esteemed in the East.

كليات نظامي

The works of Nezámí; containing six poems:

اسرار العاشقين *the secrets of lovers.*

هفت پيكر *the seven faces.*

خسرو و شيرين *the loves of Chosru and Sbirin.*

سكندر نامه *the life of Alexander.*

ليلى و مجنون *Leila and Megenun, a tale.*

مخزن الاسرار *the treasure of secrets. Lond.*

Priv.

پند نامه

Pendnáma, a book of moral sentences, not unlike those of Theogenis in Greek, by

فريد الدين عطار Ferideddin Attar, *Lond.*

Oxf.

كليات كاتبي

The works of Catebi, containing five poems:

مجمع البحرين *the junction of two seas.*

باب ۱۰ *the ten chapters.*

عشق و حسن *beauty and love.*

ناصر و منصور *the conqueror and triumpher.*

بهرام و گلندام *the loves of Baharam and Gulendam.*

There are many more histories and poems written in Persian ; but those above-mentioned are the most celebrated in Asia. The poets of the second class were رودکی Roudeki, who translated Pilpai's fables into verse; رشیدی Reshídi, who wrote an art of poetry called احمدي *the enchanted gardens*; احمدی Ahmedi, who composed an heroick poem on the actions of Tamerlane: not to mention a great number of elegiack and lyrick poets, who are very little known in Europe.

PHILOSOPHY.

انوار سهيلي كاشفي

The light of Soleil or Canopus.—A very elegant paraphrase of Pilpai's tales and fables, by Cashefi. *Oxf.*

عيار دانش

The touchstone of learning ; a more simple translation of Pilpai, by Abu Fazl. *Oxf.*

هزار یک روز

The Persian tales of a thousand and one days,
translated into French by Petit de la Croix.

نگارستان جوینی

Negaristân *the gallery of pictures*, by Jouîni.—
A miscellaneous work upon moral subjects,
in prose and verse. There is a beautiful copy
of this book in the Bodleian library at Ox-
ford. *Marsh* 397.

دانش نامه

A system of natural philosophy, by Isfahani.
Oxf.

جواهر نامه

The natural history of precious stones. *Oxf.*

There are many books in Persian upon Geo-
metry, Algebra, Astronomy, Mechanicks, Lo-
gick, Rhetorick, and Physick; all which de-
serve to be read and studied by the Europeans.
The Persians are very fond of elegant manu-
scripts; all their favourite works are generally
written upon fine silky paper, the ground of which
is often powdered with gold or silver dust: the
two first leaves are commonly illuminated, and
the whole book is sometimes perfumed with
essence of roses or sandal wood. The poem of

Joseph and Zuleica in the publick library at Oxford is, perhaps, the most beautiful manuscript in the world: the margins of every page are gilt and adorned with garlands of flowers; and the hand-writing is elegant to the highest degree: it is in the collection of the learned Greaves, N^o. 1. The Asiatics have many advantages in writing: their ink is extremely black, and never loses its colour; the Egyptian reeds with which they write, are formed to make the finest strokes and flourishes; and their letters run so easily into one another, that they can write faster than any other nation. It is not strange, therefore, that they prefer their manuscripts to our best printed books; and if they should ever adopt the art of printing, in order to promote the general circulation of learning, they will still do right to preserve their classical works in manuscript.

I shall conclude with a Persian ode in three Asiatick hands, and shall add a few remarks upon each of them.

I.

NISKHI.

This is the only form of writing that we can imitate exactly by our types; it is the hand of the Arabians, who invented the characters; and it must, therefore, be learned before we attempt

to read the other hands: it is frequently used by the Persians, and the history of Nader Shah was written in it.

II.

TALIK.

This beautiful hand may easily be read by Europeans, if they understand the Persian language; and if they do not, what will it avail them to read it? In this form of writing the strokes are extremely fine, and the initial letters ز ت ب are sometimes scarcely perceptible. The characters are the same with those used in printing, except that س and ش are often expressed by a long stroke of the reed, as in the third word of the second line, which answers to ساقی: there are also two examples of this in the third line. As the Persians always write their lines of an equal length, they are obliged to place their words in a very irregular manner; if the line be too short, they lengthen it by a fine stroke of the reed; if too long, they write the words one above another. In the Persian poems the transcribers place both members of a couplet on the same line, and not the first above the second, as we do: a Persian would write the following verses in this order,

| | |
|---------------------------|---------------------------|
| <i>With ravished ears</i> | <i>The monarch bears,</i> |
| <i>Assumes the god;</i> | <i>Affects to nod,</i> |

It must be confessed, that this irregularity in writing, joined to the confusion of the diacritical points, which are often placed at random, and sometimes omitted, makes it very difficult to read the Persian manuscripts, till the language becomes familiar to us; but this difficulty, like all others in the world, will be insensibly surmounted by the habit of industry and perseverance, without which no great design was ever accomplished.

III.

SHEKESTEH.

In this inelegant hand all order and analogy are neglected; the points which distinguish ف from ق, خ from ج, and ب from ت, ث and ن, &c. are for the most part omitted, and these seven letters, و ژ ز ر ذ د ا are connected with those that follow them in a most irregular manner. This is, certainly, a considerable difficulty, which must be surmounted before the learner can translate an Indian letter: but I am persuaded, that those who chiefly complain of it have another difficulty still greater, which is their imperfect knowledge of the language.

NISKIIL.

چو آفتاب می از مشرق پیاله بر آید
 زیباغ عارض ساتی هزار لاله بر آید
 نسیم در بر کل بشکند کلاله سنبل
 چو از میان چمن بوی آن کلاله بر آید
 شکایت شب هجران نه آن شکایتهاست
 که شهه زیبانش بصد رساله بر آید
 شکر جو نوح نبی صبر هست در غم
 طوفان

بلا بکردن و کام هزار ساله بر آید
 بسعی خود نتوان برد کوهی مقصود
 خیال تست که این کار بیحواله بر آید
 ز کرد خوان فلک شو طمع چه میداری
 که بیلالت صد غصه یکنواله بر آید
 نسیم زلفت اشک بشکزد بتربت حافظ
 ز خاک کالبدش صد هزار لاله بر آید

ADVERTISEMENT.

THE following Index will be found, it is hoped, of considerable use to learners, to those in particular who are unprovided with dictionaries; since it is not only intended as a literal alphabetical explanation and analysis of the extracts and authorities from the various writers interspersed through the Grammar, but as a vocabulary it may be employed to advantage, by imprinting on the memory a number of useful words.

It may not be improper, however, to inform those who have made but little progress in this language, that, in consulting any dictionary, there are a variety of inseparable particles prefixed and annexed to words, which must be analysed or separated before the meaning can be found: for example,

بکامست which literally signifies *to desire is*, must not be looked for under the letter ب but under ک, the ب prefixed being the inseparable preposition *for, to, in*, کام implying *desire*, &c. and ست (for است) the third person present of بودن *to be*.

It is unnecessary to multiply examples, but it

will save the learner much trouble if he keep in mind, that the principal of these prefixed particles are,

ال the Arabick particle *the*.

ب (or بي before words beginning with ا) the characteristick of the first future, and sometimes of the imperative.

به or ب the preposition *in, to, for, &c.*

ب prefixed sometimes by way of pleonasm, to which no translation can give any precise meaning.

با *with*.

بي *without*.

ز (for از) *from, with, by, &c.*

ك (for كه) *which, what*.

مي or هي characteristicks of the present tense.—These characteristicks of the present are frequently omitted by the Persian authors.

نه (or مي before words beginning with ا) the negative prefixed to imperatives.

نه or ز (or ني before words beginning with ا) the general negative prefixed to all other tenses*.

* Notwithstanding the above observations, which will save the learner some perplexity in consulting dictionaries, many of the compounded words, and such oblique tenses as differ most from their infinitives, are for his greater ease and satisfaction inserted in this Index.

The particles which are commonly annexed to words are as follow:

The possessive pronouns

ام م or يم *my, mine.*

ما *our.*

ات ت or يت *tby, thine.*

شها *your.*

و *his, her, its.*

ش or يش *their.*

ان the plural of nouns having reference to living creatures.

ها the plural of inanimate nouns.

ا or يا the poetick vocative.

را the termination of the oblique cases.

ست the third person present of بودن *to be.*

ي is sometimes equivalent to our *a* or *one*; and at other times after nouns ending with ا or ي it marks that the following noun is in the genitive case; and it is then equal to our *of*.

The Persian writers make frequent use of the contracted infinitive; when the learner therefore cannot find such words as پرسید or ترسید in the Index, let him look for پرسیدن پرسیدن &c.

* * * The A prefixed to some words in the Index shows that they are of Arabick original.

INDEX.

- آخ
 آب Water; fountain: lustre.
 ابر upon: a cloud.
 ابرار *pl. of* بر the just.
 آبرنگ colour, paint, *comp. of* آب water and
 رنگ colour.
 ابسال Abfal, *proper name*.
 ابوفضل Abufazel (father of virtue) *proper name*.
 ابوليث Abuleis (father of the lion) *proper name*.
 ات (*annexed to words*) thy.
 آتش fire. آتشين fiery.
 اثر a mark, impressiion.
 اجستن to plant.
 احداق *pl. of* حدقه the eyes.
 احرار *pl. of* حر the noble, free.
 احزين or احزان care, grief.
 احسان a present, favour, benefit.
 احمد Ahmed (most worthy of praise) *a proper name*.
 احوال *pl. of* حل affairs, conditions; secrets.
 اختن to draw a sword, knife, &c.

A اختیار choice, liberty; prudence.

A آخر end, finally; another.

A آخرین moderns; posterity.

A آدم Adam; a man: a messenger.

A اذآ when.

ازار the 9th Persian month; vernal.

آذر fire.

آذربيجان the province of Media.

آوردن bringing, bring thou, *from*

آراي or آرا adorning, *from*

آراستن to adorn.

آرام rest.

آرزو is worth, *from* آرزويدن

آرد may bring, *from* آوردن

A ارشاد safety, rectitude.

آرم Irem, *name of a fabulous garden in the East, supposed to have been built by a king named Sheddad.*

از from.

آزاد کرد he sets at liberty.

آزادي liberty.

آزار afflicting, *from*

آزاردن to rebuke, afflict, wound.

ازان from that.

از آنجا thence.

از اين from this.

از اينجا hence.

از بهر on account of.

از بهر چه wherefore? why?

از جهت on account of.

آزردن afflicted, *from* آزرده

از کجا whence.

آزمودن experienced, *from* آزما

آزمایش temptation, experience.

آزمودن to try, tempt.

از میان from amidst.

از یکدیگر from one another.

آزیدن to sew together.

آسا like, resembling: appeasing.

آسودن rested, *both from* آسایش

اسب a horse.

A استمع hearing, found.

آستماع نمودند they listened.

A اسرار *pl. of* سر secrets.

آسمان heaven.

آسودن to rest.

آش (*annexed to words*) their.

آشک a tear.

آشکار clear, evident.

آشنایی love, friendship, familiarity: knowledge.

آشوب disturbing, *from*

آشوبتن to disturb.

آشیانه a nest.

A اضطراب confusion, pain.

A اطراف *pl. of* طرف parts, tracts.

A اعتدال equality, temperance.

A اعتقاد belief, faith.

A اعظم great ; greater.

اغاز a beginning.

A اغصان *pl. of* غصن branches.

اغوشتن to embrace.

A اغيار *pl. of* غير rivals, jealousy.

اغیشتن to cut.

آفتاب the sun.

اقتابه *or* ابتابه a bottle; an ewer.

افتادن to fall.

افراز exalting, *from* افراختن

افراسياب Afrasiab, *proper name.*

افروختن to inflame.

افروز inflaming, *from the above.*

افزیدن to create.

افزین creating, *from the above.*

افزای *or* افزای increasing, *from*

افزودن to increase.

افزون increasing.

افسوس !

افشاردن to speak idly.

افشان sprinkling, shedding.

افشاندن to sprinkle, shed.

افشردن to press.

- افکن throwing, *from*
 افکندن to throw.
 A اقداح *pl. of* قدح cups,
 A اقداحهم their cups.
 A اقرار affirmation, confirmation.
 A اکبر Akber (greater) *proper name*.
 اگاه *or* اگاهه intelligent, vigilant; knowledge.
 اگرچه if. اگر though.
 آکن filling. آکندن to fill.
 اکنون now.
 آکین full.
 A ال *the article* the.
 A الا but, except.
 A التغات esteem, respect.
 A التيام gentleness, lenity.
 A الحان musical notes.
 A الضمير the mind.
 A الف a thousand.
 الود sprinkled, stained, *from*
 الودن to stain, sprinkle.
 A الهي O God, heaven; divine.
 A اليد *the Arab. article prefixed to* يد aid,
 strength, hand, &c.
 ام (*annexed to words*) my.
 امدان to prepare; to be ready.
 آماز preparing.

- A امان security, mercy ; sincerity.
آمد he came ; coming.
آمدن to approach : the approach.
آمد و شد coming and going.
امروز to-day.
امشب to-night.
آموختن to learn, teach,
آموز skilled, teaching.
آمیختن to mix.
امید hopeful. امیدوار hopeful.
امیر a prince, noble.
امیرخواند شاه Mirkhond shah, *proper name*.
آمیختن mixing, *from* آمیز
آن he: that: time: now.
آنان those.
انباشتن to fill.
انتظار desire, expectation,
آنجا there, in that place.
انجام and نجم stars.
انداختن to throw, dart.
انداز throwing, *from the above*.
اندرون within.
اندک little.
اندوختن to gain, gather.
اندودن to besmear.
اندوز gathering, gaining.
اندیش thought, consideration,

آنسو thither.

آنکه that which; he who.

آنگاه or آنکاه then, at that time.

انکاشتن to think.

انگیختن to excite, raise.

انگیزانگیز raising, exciting.

A انوار Anvar (splendor) *proper name*.

آنها those.

A انهار *pl. of* نهر rivers.

او or او او or او he, she, it: his, hers, its.

او خود himself, herself.

آواز a voice, sound: fame.

A آوان *pl. of* آن times.

آوار devouring, swallowing, *from*

آواشتن to devour.

آوردن bringing, *from*

آورا him, her, it; to him, &c.

A اوراق *pl. of* ورق leaves.

آوردن to bring.

اورنگ a throne: a manufacturing village.

A اوضاع *pl. of* وضع affairs, actions.

A اول first: the beginning.

A اولین forefathers, the ancients.

آویختن to hang.

A اهل skilful: endowed with, possessed of:
people.

اهل حکمت wife.

آهو a fawn.

آي coming; come thou, *from* آمدن

اي or ايا O! *sign of the voc. case.*

A ايام times, days, *pl. of* يوم

ايستادن to stand.

ايشان they: their. خود ايشان themselves.

ايشانرا them: to them.

اي عزيز O Sir!

A ايمن the right hand.

اين this. اينان these.

اينجا here.

اينچنين so, thus.

اينسو hither.

اينك behold.

اينه a mirror.

اينها these.

ايبين nature.

ب

با with; in: to, for.

با with, possessed of: since.

باب a gate; a chapter.

بابر Baber, *a proper name.*

باختن to play.

باد the wind, air; let it be.

باد صبا zephyr; a gentle gale; the east or morning wind.

باده wine.

بار a load, baggage.

پارسی Persian.

باری once.

باز playing, play thou, *fr.* بلختن

باز again, anew.

بازداشتن to with-hold.

بازنده a player ; playing.

باش being, be thou, *from* بودن

باشا a bashâw, governor.

باشد it may be ; it may happen, *from* بودن

پاشیدن to sprinkle, diffuse.

باغ a garden. باغبان a gardener.

بافتن to weave : to tinge.

A باقی the remainder ; permanent.

باک fear, care.

پاک pure, chaste, clean.

پاکباز affectionate.

پاکتر more pure.

پاکدامن innocent, unblemished.

پاکرو beautiful, amiable.

پاکیزه gentle, pure, lovely.

بال a wing : an arm.

بالا above, upwards.

پالودن to strain.

بامداد in the morning.

پانزده fifteen.

پانصد five hundred.

باهم together.

باید it is necessary, *from* بایستن

پایدار permanent, *from* پای a foot, and دار *the participle of* داشتن to have.

بایستن to be necessary.

پایستن to accept.

ببرد he took *or* bore up.

ترسیدن fear thou, *from* ترس

بوسید he kissed, *from* بوسیدن *The first ب appears to be redundant.*

بچه (*pl.* بچگان) an infant.

بجهت for.

A بحر metre : the sea.

A بحر رجز the Iambick measure.

A بحر رمل the Trochaick measure.

A بحر هزج a kind of verse, consisting of Iambicks and Spondees.

A بحرین *dual of* بحر the two seas.

بخارا Bokhara, *name of a place.*

بختن to boil.

بخشم I may or can give, *from*

بخشیدن to give.

بدم bad. بدم bad of me.

بدان to *or* for these.

پر

بدان know thou. بدانستی I might have

known, *from* دانستن

بده give thou, *from* دادن

پدید conspicuously, publicly.

پدید آمدن to become conspicuous.

پذیر accepting, *from*

پذیردن to accept.

پر full. بر the bosom : upon برت upon thy

bosom. بردن carrying, ravishing, *from* بر

براستون to rest.

براستونی I should rest.

بر آمدن to ascend.

برای for, because.

بر آمدن arises, comes, *from* بر آید

بربط a harp, lute.

پرتو a ray, splendor.

برخواستن to rise, arise.

پرداختن to finish, compose.

پرداز composing, completing.

پردازد he finishes, performs.

برداشتن to raise, exalt.

بردن to bear, carry, lead.

بردارند they carry off.

پرده a veil, tapestry.

پرده داری a chamberlain, porter.

پرس ask thou, asking.

برسد it arrives,

برسر above, on the top *or* head.

پرسیدن to ask.

پرسیده ایم we have asked,

برفت he went away.

برک a leaf; power; arms; ornament; a musical instrument.

پر کردن to fill.

برگشتن to return, recede.

برنشستن to ascend, mount.

پروانه a butterfly, moth.

پرور a protector, nourisher; educating; educate thou.

پروردن to educate, nourish.

پرورش education.

برون without, out of.

برهم together.

برهینختن to beware, abstain.

پرهیز abstinence, chastity.

پری an angel, fairy.

پریشان ruinous, disordered, scattered.

بزیر under, below.

پژمردن to wither, decay.

سپردن they will give up, *from* سپارند

بستان a garden : a breast.

بستن to bind, shut.

پسر a boy, child.

بسیار much, many.

بشکفتي it bloffomed.

بشکنیم let us break.

A بصیرت fight : prudence.

A بطل lazy ; a miscreant.

A بطل vain, fruitless.

بعد after. از آن afterwards.

فرمودن to command, &c. 2d person, imperative *from* بفرما

بکامست is to my desire.

کافتن he shall dig, *from* بکاويد

بگذار leave thou.

بگو fay thou, *from* گفتن

بگذردن it shall pass, *from* بگذرد

بل but.

A بلا misfortune ; without.

A بلاد a country, region.

بلبل a nightingale.

بلکه but.

پلنگ a tiger.

A بلي yes.

مردن it shall perish, *from* بهيرد

بنابرین therefore.

نالیدن mourn thou, *from* بنال

پنج five. پنجاه fifty.

پنجم the fifth.

بند binding, compiling; bind thou.

پند advice, counsel.

پنداشتن to suppose, think.

بندد can bind, *from* بستن

بنفشهزار a garden of violets.

بنهود showed, *from* نهودن: *The ب prefixed seems to be redundant.*

بودن to be.

بودندی they were, *from* بودن

پوده a little branch.

پوزش an excuse.

بوس a kiss.

بوستان a garden.

بوسیدن he kissed, *from* بوسیدن

پوشیدن to hide, cover, conceal.

بوم an owl. بوم to the owl.

بوی fragrance, smell.

بوی گل rose-scented.

به good: in, into.

بهار the spring.

بهارستان the mansion of the spring.

بهجت cheerfulness.

بهر because, for, on account of: all, every one: fortune; pre-excellence.

بهرام Baharam (the planet Mars) *proper name.*

پهلوي the breast, side: near: the ancient Persian language.

بهم together, one with another.

بي without.

بيا come thou, *from* آمدن

بيابان a desert: uncultivated.

بيابم I shall find.

بيار bring thou, *from* آوردن

A بياض white; brightness.

پيالہ a cup.

بيباک fearless.

بيامان faithless, merciless.

بياموزي thou shalt learn, *from* آموختن

A بيت a house; a distich.

بيتامل inconsiderate.

بيترتيب irregular.

بيحواله without assistance.

بيخ a root, origin.

بيخار without a thorn.

بيخبر ignorant.

بيختن to sift.

بيختن to take captive.

بيحقيقت false, faithless.

بيدا openly: a discovery.

- بیدل heartless, disconsolate.
 پیر old; an old man.
 پیرا adorning, collecting.
 پیراستن to deck.
 بیرون without, out of doors.
 بیختن shedding, sifting, *from* بیز
 بیست twenty.
 پیش before; the front.
 بیشمار innumerable.
 بیقرار inconstant; afflicted.
 بیکانه new. بیکانگی novelty.
 پیکر the face, form.
 پیل an elephant.
 بیم fear, danger.
 بیمثال unequalled.
 پیهون to measure.
 بین seeing.
 دیدن I may see, *both from* بینم
 بی انتها or بی انتها endless.
 بینوا helpless, unfortunate.
 پیوستن to join, touch.
 پیوند touching, joining, reaching.

ت

- ت or ات (*annexed to words*) thy.
 تا until, that, in order to.

تاب heat, flame; splendor; strength; desire; a fever; contorsion.

تابانیدن to cause to shine.

تابم I may turn, &c. *from*

تابیدن to turn, twist; to shine, make warm; to be able.

تابناک bright, shining.

تاختن to twist; hasten; wager.

تار obscurity; a hair; a thread; the summit.

تاراج spoil, prey, ruin.

تاری obscurity, darkness.

A تاریخ a history, chronicle.

تاریک dark. تاریکتر darker.

تازه fresh, new, young.

تازه‌تر more fresh, &c.

تافتن to inflame, burn.

A تامل consideration, speculation.

تبا let alone, leave, relinquish.

A تحفه a present; rare, elegant.

A تدبیر prudence, advice; government; regulation.

A تذکره a record, obligation.

تر moist, fresh.

ترا thee; to thee.

ترانه harmony, modulation.

A تربت a tomb.

A ترتيب order, regularity.

ترسي thou fearest, *from*

ترسیدن to fear.

ترسیدی thou mayest fear.

A تشویر pointing; shame, anguish.

A ترک a beautiful man or woman; a Turk;
leaving, relinquishing.

تصحیح correcting; arranging.

A تصنیف composition, invention.

A الله تعالی or تعالی omnipotent God.

A تعجیل haste.

A تعلیق hanging, dependent; the most elegant kind of Persian hand-writing.

A تغافل negligence: contempt.

A تفرج relaxation, walking; contemplation.

تلخ bitter; severely.

تلخکام bitter in the mouth.

تہاشا diversion; a spectacle, seeing.

A تمام full, perfect; completion, end: completely.

A تہنا a wish; supplication.

تن the body, person.

تنہا alone, only; solitary.

تو thou: thy. تو خود thyself.

A توارىخ (pl. of تاريخ) histories.

توان it is possible, from توانستن

A توبه repentance; conversion.

توختن to collect; to pay debts.

A تهنيت congratulation.

تهيج wretched, empty, naked, poor.

تير an arrow: the river Tigris.

تيز sharp; violent, passionate.

تيع a sword.

ث

A ثري moisture.

A ثريا the constellation Pleiades.

A ثمين precious: the eighth.

چ

جا a place.

جادو an inchanter; enchanting.

چاره a remedy.

چاك a fissure, a breach.

چاك زدن to tear.

جام a cup, glass; mirror.

جامه a mantle, robe; bed.

جامي a collection.

جان the soul; a beautiful woman.

جانان souls; friends; lovers.

دلخوارى delighting the soul.

جانوار having life, an animal.

A جبين the forehead.

A جد study, endeavour.

چرا which; wherefore, why?

A جراحت (*pl.* جراحات) a wound.

چرخ fortune; the world, globe.

چركس Circassia.

A جريمه a crime.

جزا *or* جز except, unless.

جستن to leap; to seek, examine.

چشم an eye.

چشمه a fountain.

چشيدن to taste, try.

چشيدم I have tasted.

A جعد a curling lock.

چغانه a kind of musical instrument, a lyre, a lute.

چگر the heart. چگري heart-piercing.

چكني what dost thou do? *comp. of چ (for چه)*

what, and the 2d person pres. of كردن

چگونه how? what?

A جلال الدين Gelaleddin (the glory of religion) *proper name.*

A جلد a volume: the skin.

A جمال beauty, elegance.

جہشید Gemshid, *proper name*.

A جمع collection, assembly, troops.

چمن a garden, meadow.

چہزار verdant plains, meadows.

چنان in like manner.

چنانچہ in the same way!

چنانکہ in this manner, thus.

A جنت *or* جہہ paradise.

چند how many?

چند بار how often?

چنستان fairy land.

چنک a harp, lute.

چو when (*or* چنین) like, as.

جو seek thou, *from* جستن

جواب an answer.

جوان young; a young man.

جوانی youth.

A جواهر (*pl. of* جوهر) jewels.

چون how? when.

چونکہ when that.

جوینی Jouini, *name of an author*.

جوئی thou mayest seek, *from* جستن

چہ what, which.

جہ leaping, *from* جستن

چہار four.

چہارده fourteen.

چہارصد four hundred,

چهارم the fourth.

جهان the world.

جهانگشا conqueror of the world.

جهاندار possessing the world.

A جهد diligence, folicitude.

چهل forty.

چی what? چیست what is it?

چیدن he gathers. *from* چید

چه میجوی what dost thou seek?

چه میگوی what dost thou say?

چین China : a ringlet.

چیدن I may gather, *from* چینم

ح

A حاجت necessity : poverty.

A حاصل arriving ; completion ; harvest, produce : profit.

A حافظ Hafiz (a man of great memory) *name of a poet.*

A حال a condition, state : a thing : time present.

A حالت motion, action ; state.

A حبس imprisonment.

A حدایق (*pl. of حدیقه*) gardens.

A حدیث news ; an accident.

A حذر caution.

A حرکت motion : a vowel.

- A حسد envy, malvolence.
 A حسن beauty, elegance.
 A حشيت followers, troops.
 A حَق true : truth, reason.
 A حقيقت sincerity ; truly.
 A حكم a decree ; wisdom.
 A حكمت science ; a mystery ; a miracle.
 A حكيم wise : a doctor, learned man, philosopher, physician.
 A حلال lawful.
 A حمام a bath.
 A حمد praise.
 A حوادث (*pl. of* حادث) accidents, news.
 A حواله assistance, support : a fortress ; eminence, mountain.
 A حوايج (*pl. of* حاجت) necessaries, necessities : things.
 A حيات life ; a portico, vestibule.
 A حيل (*pl. of* حيلة) frauds.
 A حيوان living, life ; an animal.

خ

- خار a thorn.
 خارخار anguish, resentment.
 خاستن to rise.
 A خاص pure, excellent ; noble,

A خاطر mind, heart, disposition.

خاتانی Khakani, *name of a poet.*

خاك earth, dust.

A خال a mole *on the face.*

A خالق the Creator.

خان a lord, grandee; an inn.

خانها (*pl. of خانه*) houses.

A خبر history; news; fame.

خبر ده relate thou, *from*

خبر دادن to inform, relate.

ختن Khoten, *Tartary.*

A خجل ashamed, blushing; envy.

A خجلت a blush, shame.

خدا God.

خداوند a prince, lord, patron.

خداوندا O God! O heaven!

خداوندیکانه the only Lord God.

خدایار friend of God, *prop. name.*

خرامان stately, pompous.

A خرت murmured; fell, *from* خر

خرد intellect; small.

خرده minute, subtile; minutiae.

خرسند contented. خرسندم I am contented.

خرسندی content.

خرم charming, pleasant.

خوس a cock *or* hen,

خروش rage, emotion: an attack.

خرید buying; he bought.

خزان the autumn.

خسرو Khofrou, Cyrus.

A خضر Khezar, *proper name*,

A خطّ a mustacho; a line, rule.

A خطا a crime, error.

خفقان palpitation of the heart.

A خلاصت the best part of any thing, the substance, cream.

A خلوص sincerity, purity.

خندان smiling, pleasant,

خواب sleep; a dream.

خواب الود drowned in sleep.

خواب جا the place of rest; a bed,

خوارا eating, devouring.

خواستن to be willing,

خوان a reader, finger, fingering: viands, victuals; a table.

خواندن to read, fing.

خواه ask, call, wish for.

خواهي you will, *both from* خواستن

خوب pleasant, fair, gentle.

خوبتر more beautiful, &c.

خوبترين most beautiful.

خوب روي fair-faced.

خود or خودش one's self,

خوردن to eat, devour.

خورشيد the sun.

خوش sweet.

خوشا joy be to—

خوشبوي sweet-scented.

خوشخوي sweet-tempered.

خون blood. خونريز blood-dropping.

خوي disposition, temper.

خويدن to chew the cud.

خيال imagination, phantasy; a spectre: vain, fruitless.

خيز rising, *from* خاستن *or*

خيزيدن to rise, spring up.

خيزيدي thou hast risen.

د

داج darkness, night.

داد equity; a gift; lamentation.

دادن to give.

دار having, *from* داشتن

A دار a family; house; town.

دارا Dara, *Darius*.

دارم I have, enjoy, possess.

دارند they have *or* hold.

داشت he had, *both from*

داشتن to have, hold.

داغ a wound, scar.

دام a net, snare, trap.

دامن a fold, lappet, or hem of a garment,

دان knowing: a vessel; sheath.

دانا a wise or learned man.

داناپانه prudently, wisely,

دانستم I know.

دانستن to know.

دانش learning.

دانشپند learned; a doctor.

دانشپندی learning, literature.

دانند they know, *from* دانستن

دانه snare, allurement; a grain: cannon ball.

دانی thou knowest, dost thou know?

A داری dominion, administration of justice,

در in, above; around: a gate.

A درّ (pl. of درّۀ) pearls.

در آمدن to enter.

در آوردن to carry in.

در او بختن to suspend; contend; provoke,

درخت a plant, tree.

درخواستن to require, demand,

درده a wound, torment; dregs,

درست right, compleat.

درشت harsh, hard.

درگرو بود was betrothed.

درنگ delay.

درنگرد he beholds, *from*

درنگرستن to view, behold.

درون within: the heart; intrails.

دري the Persian language.

دریا the sea, a wave.

دریانتن to understand.

دریغا or دریغ alas!

دست the hand.

دشمن an enemy.

دفتر a register, journal; index.

A دقیقه minute; subtile, small; a subtilty;
a minute.

درگذر depart from, leave.

درگذشت it passes away.

دگر again: another.

دل the heart,

دل‌اوین ravishing, delightful, *comp. of دل and*

اویز *participle of* او بختن to exalt, suspend.

دل‌جو agreeable, salutary, *comp. of دل and جو*

(for جوي) *part. of* جستن to desire, ask.

دل‌دار a mistress; heart-ravishing, *comp. of دل*

and دار *particip. of* داشتن to have, hold.

دل‌سوز heart-wounding, *comp. of دل and سوز*

part. of سوختن to burn.

دل‌غریب heart-deceiving, *comp. of دل and*

غریب *part. of* فریفتن to deceive.

دل‌گشی heart-conquering, *comp. of دل and*

گشی *from* کشیدن to open, conquer, &c.

دم time : breath : pleasure.

دماغ the brain, the palate.

دمساز a friend ; harmony, *comp. of* دم breath,
and ساز *from* ساختن to do, make.

دو two.

A دوخت a species of large trees ; orchard ;
rattles for children.

A دور a circle, orbit, revolution : rolling.

دوري distance, absence.

دوز sewing, piercing.

دوزه twelve.

دوست a friend, mistress.

دوستر dearer, more friendly.

دو صد two hundred.

A دولت *or* دوله felicity ; riches ; a kingdom,
state.

دوم the second.

ده a village ; a giver : ten.

دهر fortune, fate, time, world.

دهش a gift, liberality.

دهشت fear, astonishment.

دهقان a villager.

ده هزار ten thousand.

دي winter, first winter month, December ;
yesterday.

A ديار (*pl. of* دار) friends, families, habita-
tions : a country.

دید he saw, *from*

دیدن to see.

دیدار fight.

دیروز yesterday.

دیگر another. دیگر بار again.

دیوان a collection of an author's works, chiefly poetical: a royal court, tribunal of justice.

ذ

A ذو possessed of, endowed with.

A ذو جلال majestic.

A ذهب gold.

ر

A راحت tranquillity.

راز a secret, mystery.

راغ a declivity, foot of a hill.

A رافت compassion, favour.

راندن to draw, drive, banish.

راه a way, path.

راه زدن to rob, steal, infest the highway.

A رابحه fragrant; fragrance.

A رباعي a verse of four lines, a word of four letters.

A رجوع returning.

رخ a cheek, face; a groan; the sound of a musical instrument.

رخسار a cheek.

A رساله an embassy; a mandate.

رسانیدن to cause to arrive.

رستن to grow; to be delivered.

A رسم manner, law, regulation.

رسید arrives, *from*

رسیدن to arrive.

رشته a line, thread.

A رشید Rafhid (a conductor) *proper name*.

A رعنا tender, delicate, lovely.

رفتار motion.

رفتم I went, *from*

رفتن to go: departure.

رقصیدن to dance: motion.

A رقم colouring, painting, embroidery: writing; a letter, character; arithmetick.

رکناباد Roknabad, *name of a place*.

A رموز (*pl. of رمز*) enigmas.

A رمی he threw; throwing.

رنج sorrow, pain.

رند a wanton, dissolute, drunken person.

رنگ colour, paint.

رنگارنگ many-coloured, various.

رنگین coloured.

A روا right, competent, worthy.

A روح the soul, life, spirit.

افزودن روح spirit-raising, *from* افزا

رودكي Rudeki, *proper name*.

روز a day.

روزافزون encreasing daily.

روزگار fortune, world, time, an age; wind,
air, vanity.

روزگار نامه a journal.

روزي one day: fortune.

روشن splendid, evident.

روشنتر more splendid.

روشنی light, splendor.

A روضت a garden.

A رونق beauty, elegance.

روي or رو face, top.

روي thou dost go, *from* رفتن

روي thou dost grow, *from* رستن

ر a road, way.

A ریحان herbs (*in general*) properly sweet
basil.

ریختن to pour.

ریز pouring, dropping.

ریستن to buz.

از (for) from: if.

- زادن to be born ; to bring forth.
 زار a complaint : a bed, a place.
 زاریدن to complain.
 زاله dew ; frost, hoar frost, hail.
 زبان the tongue ; language.
 A زبده the most excellent of any thing, the
 flour, cream.
 زبر above, high, superior.
 زخم a wound, blow, stroke.
 زدا dispelling.
 زدن to strike, hurt, impel.
 زدودن to polish.
 زر gold.
 زرد pale, yellow.
 زرگر a goldsmith.
 زرنکار ornamented with gold.
 زرین golden.
 زستن to live.
 زکه from whom?
 زلف a lock of hair.
 زلیخا Zuleikha, *Potiphar's wife*.
 A زمان the world ; fortune ; time, season.
 زمردنام emerald-coloured.
 زمردین made of emeralds.
 زمین ground, earth.
 زن striking, disturbing, *from* زدن
 زندان a prison.

زندگانی life.

A زوال decay, misery.

زهر poison, venom.

زهرناک poisonous.

زهره Venus; courage; gall.

زیان loss, damage.

زیب an ornament; beauty.

زیبا beautiful.

زیبا تر more beautiful.

زبید agrees, *from*

زبیدن to quadrate, agree with.

زیر under, below.

زیرا because, for.

س

سا like, resembling.

A ساحل a shore, coast, bank.

ساختن to prepare, make.

سار full of.

ساز preparing.

سازد he makes, *both from* ساختن

سازنده a composer, performer.

ساغر a cup.

A ساق the leg.

A ساقی a cup-bearer, water-carrier.

A سالک a traveller; going.

ساله a year, age.

سايه a shade.

A سبب a cause, motive.

سپردن to resign, commit, recommend, charge,
enjoin.

سبك light of weight.

سبکباران bearers of light burdens.

سپوختن to prick.

سپه a soldier, soldiery, army.

سپيده white.

سپيده دام the morning, aurora.

سناشتن to take, ravish.

ستان taking: a country.

ستودن praise, *from* ستايش

ستدن to take.

ستردن to shave, erase, efface.

ستم injury, oppression, tyranny, threatening.

ستهديدگان the injured, afflicted.

ستهار a tyrant.

ستهار the wicked.

ستهايش a tyrant.

ستودن to praise.

A سجاده a kind of carpet.

A سجع rhyme, melody; the cooing of doves.

A سجود adoration.

A سجييت disposition, temper.

A سحر the morning, crepuscle; enchantment.

سحرگاه or سحرکه the morning.

A سحري belonging to the morning.

سختي adversity, danger, poverty.

سخن speech; a word.

سر head, end, extremity; love, desire: principal, supreme.

A سراج a lamp, lantern; the sun.

سراسر from beginning to end.

سرافراز lofty, tall; glorious.

سردادن to banish to a place, to confine.

سرشتن to mix, compose.

سرگذشت an occurrence, accident: a tale, song, warbling.

سرگشته wanton; astonished, confused: a vagabond.

سرو a cypress-tree; a horn.

A سرور joy: a prince, chief.

سریش mixing, *from* سرشتن

سزا convenient, proper.

سزاي it is proper.

سعادتهد of a good disposition; happy, august.

سعدى Sadi, *name of a poet.*

A سعى an endeavour, diligence.

سفتي thou piercest, *from*

سفتن to pierce, bore.

سكندر Sekander, *Alexander*.

A سكون quiet, resignation.

A سلسال pure water : a chain.

A سلسله a chain, series, lineage.

A سلیمان Selman, *proper name*.

A سليم Selim \ (perfect, unblemished) *proper name*.

سمرقند Samarcand, *a city*.

سپن jeffamine.

سپنبر jeffamine-bosomed.

سنبل a hyacinth.

سنبلستان a garden of hyacinths.

سنگ a stone.

سنگین stony.

A سواد blackness: melancholy.

سوختن to burn, inflame.

سودهي I would touch, rub, *from*

سودن to stroke, rub, touch.

سوري a beautiful kind of red rose.

سوز inflaming, *from* سوختن

سوگند an oath.

سوي towards; a place, part, side.

سه three.

سها Soha, *name of a star*.

سهي tall, erect.

سهيل *the star Canopus; name of a Persian au-
thor.*

سي thirty.

سياه *or* سياهه black.

سياهي blackness.

سيرااب bathed, full of water.

سيزده thirteen.

سيصد three hundred.

سيلم silver.

سياهه the face, colour.

سيلمين silvered.

سينه the bosom, breast.

سيوم the third.

ش

اش *or* ش (*annexed to words*) his, her : to him,
to her.

شاخ a branch, twig, horn.

شادمانه mirth.

شام the evening.

شامگاه in the evening.

شان (*for* ايشان) they ; their.

شانندن to comb.

شانزده sixteen.

شاه a king, emperor.

شاهوش royal, princely.

شب night.

A شباب youth.

شبی one night.

شتاب haste.

کن شتاب *or* شتابی make haste.

شتاقمن to make haste.

شتر (*pl.* شتران *or* شترها) a camel.

A شجرة a tree.

A شجع strength, force, agility.

شد he was : going, *from*

شدن to be, &c.

شراب wine.

شرمسار bashful.

شرمساری bashfulness.

شستن to wash.

شش fix. ششت fixty.

A شعرا (*pl. of* شاعر) poets, learned men,
doctors.

A شعله light, flame, splendor.

شکار a hunter.

شکاف breaking, *from*

شکافتن to cleave, tear, break.

A شکایت a complaint.

شکر sugar.

شکر خوارا eating sugar.

شکردن to hunt, take, seize.

شکردان }
شکرستان } a chest of sugar.

شکر لب sugar-lipped.

شکستن to break, defeat, overpower.

شکسته Shekesteh (broken) *the current Persian hand-writing, used in Hindostan.*

شکفتن to blossom ; to admire.

شکند they blossom, *from the above.*

شکوفه a flower.

شکیبا patient.

شکیبایی patience, toleration.

شما you, your. شما خود yourself.

شمار number ; numerous,

شمارا ye, you ; to you,

A شامه odour, fragrance.

شماردن to number, enumerate,

A شمس the sun ; gold,

شیشیر a scymitar.

A شمع a candle, wax taper.

A شمه odour: nature, custom ; an atom.

شناختن to understand.

شناس knowing, *from the above.*

شنفتن or شنودن to hear.

شنوده ام I have heard.

شنیدند they heard, *from شنیدن*

شوخ jovial, gay, wanton, bold, insolent.

A شهد honey, honey-comb.

A شهر a city; the moon; a knave.

شیدا infane; enamoured.

شیر a lion; also a tiger.

شیرازه the top band of a book.

شیرازی Shiraz, *name of a place.*

شیرستان the habitation of lions.

شیرماده a lioness.

شیر نر a lion.

شیرین Shireen (sweet, gentle), *proper name.*

شیرینکار of gentle manners.

ص

A صاحب a lord, master, possessor, friend: **en-**
dowed with.

صاحب جمال beautiful.

صاحب دل honest-hearted.

A صبا the zephyr; youth.

A صباح or صبح morning, aurora.

صبح دم in the morning.

صبحدهی one morning.

A صبر patience.

A صبی a boy.

صحبة company, society.

A صحیفه a leaf, book, page.

صد a hundred.

صددر Saddar (a hundred gates), *name of a*
Persian *book*.

صد هزار a hundred thousand.

صرف کردن to expend, employ.

A صعب difficult, severe.

A صف a rank, file; order.

A صفا purity, pleasure.

A صما a calamity.

A صوت voice, sound, noise.

A صورت fancy, image, form; a spectre.

صورت کردن to feign.

A صيام fasting; the season of fasting among the
Mahomedans; *metaphorically* the spring.

A صيد hunting; prey.

صيد کردن to take prisoner.

ض

A ضمير mind, conscience.

A ضيا light, splendor.

ط

A طرب joy, mirth, festivity.

طربخانه the house of mirth.

A طرف a border, margin, part.

A طره a lock of hair.

- A طريق custom, way, manner.
- طلبتي thou askest, *from طلبیدن*
- A طلوع rising, *as the sun.*
- A طبع desire, avarice.
- A طواف a circuit, walk.
- طوطي a parrot.
- طوفان the deluge.
- A طي a fold, ply: folding.
- A طير a bird.

ظ

- A ظفر victory: Timur *or* Tamerlane.
- A ظلمت darknefs.

ع

- A عادت custom, usage.
- A عارض a check; a tooth; an accident; a heavy cloud.
- A عاشق a lover, mistress; enamoured.
- A عاشقين two lovers.
- A عاقبه the end, issue, event, success; finally.
- A عالم the world, time; learned.
- عالم سوزي enlightener *or* inflamer of the world,
- A عام universal: plebeian.
- A عباسي Abbasi, *name of a dynasty of Arabian khalifs.*

عبادتكاه a place of worship.

A عبرت wonder, mystery, example.

A عجب wonder, admiration.

A عدالت justice.

A عدو an enemy.

A عذار a cheek, face, temples.

A عراب a wild Arab.

A عرب an Arabian inhabiting a city.

A عرضه a field, court, area ; an empty space : a dice-table.

A عروض poetry, profody.

A عزيز magnificent, incomparable.

A عشرت mirth, conversation ; the pleasures of the table.

A عشق love.

عشق بازي fondness.

A عصمت chastity, integrity ; defence, safeguard.

A عطر perfume, ottar of roses.

عطر سا perfumed, fragrant.

A عفاق الله God preserve.

A عقد a string of pearls: a treaty.

A عقل prudence, memory, art, knowledge ; a narrative.

A عقوبت punishment, torment.

A علم knowledge, science, art.

A عليها (pl. of عليهم) learned men.

غم

- A عمر life. *عمر* my life.
 A عمل action, operation.
 A عنبر amber, ambergris.
 A عندليب a nightingale.
 A عنكبوت a spider.
 A عوايب (*pl. of عيب*) vices.
 A عهد age, time; compact, promise.
 A عيار a touchstone, proof.
 A عيب a vice, crime, stain.
 A عيد a festival, solemnity; joy.
 A عيش mirth, delight; life.
 A عين a fountain; an eye, look; gold; essence:
 paradise.

غ

- A غايب absent, invincible, concealed.
 A غبار dust; a thick vapour.
 A غريب a stranger, foreigner; extraordinary.
 A غزال a fawn.
 A غزل an ode.
 A غزليات (*pl. of the above*) odes.
 A غصه vexation.
 A غلام a boy, servant.
 A غم care, grief, terror.
 غمكين sorrowful.
 غمناك affliction.

غنچه a rose-bud.

غنون to sleep, slumber.

A فاضت overflowed, *from* فيض

A فال an omen, preface.

فام coloured.

A فتنه a tumult, faction, discord, mischief, scandal.

A فخر glorious; glory, ornament.

A فدا ransom, redemption.

A فراق absence, separation.

فراموش oblivion, *from*

فراموشيدن to forget.

A فرخ happy.

فردا to-morrow.

فردوسي Ferdufi (belonging to paradise) *name of a poet.*

فرستادن to fend.

فرشته an angel, messenger; fairy.

A فرقت absence; a troop; a sect.

فرمودن to command.

فرو below: dejected.

فروخت felling: he fold, *from*

فروختن to fell.

فروء آمدن to descend.

افروختن (for افروزي) inflamed, from فروزي
فروش selling.

فروشد he sells, both from فروختن

A فروغ splendor.

فروماندن to be dejected.

فريفتن or فريب deceit, from فريبتن

فريدون Feridoun, name of a king.

فريفتن to deceive.

فسردن to freeze, congeal.

فشاندن scattering, from فشان

فشردن to press, squeeze.

A فصاحت eloquence, melody.

فغان sorrow, complaint: alas!

A فكر confideration, care.

بفكر confider; بفكرما is the imperative of

فهمودن

فكندن throwing, throw thou, from

فكندن to throw, throw away, lay aside.

A فلک heaven; the world; fortune.

A في in, into.

A فيض abundance: he diffused.

فيل an elephant.

ق

قاف Kaf, the name of a fabulous mountain.

- A **قدّ** a form, figure, shape, stature.
- A **قدح** a cup, goblet.
- A **قدر** fate; predestination; quantity; value; dignity, power.
- A **قرار** constancy, consistency, confirmation; quiet.
- A **قرين** contiguous, related to.
- A **قصايد** (*pl. of* قصيده) poems, elegies.
- A **قصر** a palace.
- A **قصة** a tale; an action.
- A **قصيده** an elegy, poem.
- A **قضا** fate, death, judgment; jurisdiction.
- A **قطعه** a fragment: segment, part.
- قفس** a cage.
- A **قلعة** (*قلعجات pl.*) a castle.
- A **قلم** a pen.
- قلمكار** a writer, an engraver.
- قلوب** (*pl. of* قلب) hearts.
- A **قمر** the moon.
- قمروشن** like the moon.
- A **قول** a word, speech, eloquence.
- A **قهر** violence, force, oppression; power; chastisement; anger.
- A **قياس** measure; reasoning, thought, advice, argument; a syllogism.
- A **قيام** station, standing; resurrection: confusion, tumult.

A قیصر Cefar, an emperor.

ک

A ک as, like, in the same manner.

A کاتبی Katebi (a writer, secretary) *proper name*.

A کاحداقی like my eyes, *comp. of* ک like, احداق eyes, and *ی* the inseparable pronoun my.

کادن to carefs.

کار bufiness, object; a maker.

کارخانه a shop, place of bufiness; the world.

کارزار a battle, contest.

کارگر expert: one who labours, adjusts, penetrates, brings a thing to bear.

کارگر آمدن to penetrate, labour, &c.

کاروان a caravan.

کاستن to lessen.

کاش would!

کاشانه a house, hall, gallery, chamber.

کافتن to dig.

کاکل a curling lock.

کابل the body; a form, model.

کام desire, wish.

کامران desire; the obtaining one's wish.

کاه a place: a straw: lessening.

A کبر pride, magnificence.

کبوتر a dove.

A کتاب a book, letter, writing.

کجا where? whither? how?

کداختن to melt, dispel.

کداز melting, *from the above*.

کدام who? کدامت who is there?

گذشتن to leave, neglect.

گذرانیدن to pass through.

گذشتن to pass: to leave.

کسر if: a performer, maker.

کرا whom; to whom? hire, rent.

کرازنده sporting, skipping, strutting.

کچہ though.

کرد business, labour: he made.

کردابی a whirlpool, gulf, precipice.

کردار action, labour, profession; life.

گردش جام the circling glass.

کردم I made, *from*

کردن to do, make.

کردن the neck.

کرز a battle-axe, mace.

گرفتن to take.

کرک a wolf.

گرم warm. گرما warmth.

کرمان Carmania, *name of a place*.

کرو marriage, nuptials, betrothing, a pledge.

کری or کریه lamentation, weeping.

کریختن to flee, escape.

کریستن to weep.

کز that, which.

کزدن to perform.

کزشتن to pass.

کزیدن to choose; to bite.

کزیده select; most excellent, noble, glorious:
bitten.

کس a person, any one.

کستر spreading, strewing, *from*

کستردن to spread, strew, scatter.

کسیختن to break, tear.

کسیل breaking, *from the above*.

کشا conquering, opening, &c. *from*

کشادن to open, discover, conquer; to rejoice.

کشاید he discovers, *from the above*.

کشتن to become: to kill.

کشستن to break, rend.

کشفتن to scatter, dissolve.

کشپیر Cachemire, *name of a place*,

کشود he has discovered, &c. *from*

کشودن to discover, open, conquer, delight.

کشور a region, climate, country.

کشیده I have suffered or drawn.

کف the hand, the palm.

گفت he said. گفتار speech.

گفتم I said, *both from*

گفتن to speak, say; speaking.

گفتی thou hast said; he said.

گل (gul) a rose.

گل (geel) clay.

گلآب rose-water.

گلآله hair, locks.

کلام a word, writing, oration.

گلآندام Gulendam (rose-resembling, *from* گل
a rose, *and* اندام form, figure, &c.) *a proper name.*

گلآه a diadem, cap.

گلبن a rose-bush.

گلآبوی rose-scented.

گلآبه a closet, cottage, hut.

گلآزار a bed of roses.

گلآستان Gulistán (a rose-garden, bower of roses) *title of a celebrated book.*

گلآسوری a beautiful species of red rose.

گلآشان a rose-garden.

گلآعدار rose-checked.

گلآغام rose-coloured.

گلآفشان strewing flowers.

گلگشت a rose-walk; bower, delightful place.

گلگون rose-coloured.

کلیات (pl. of کلي) the whole; universal.

The whole works.

کم little; defective; absent.

گماشتن to insert, place, commit; to loose, liberate.

کمال perfection, accomplishment, finishing.

کبهه of little value. کمتر less.

کبعقل with little sense.

کن do thou; doing, *from* کردن

کنار a boundary, margin, side, part, shore; an embrace.

کنبه a vault, arch, tower, cupola.

گند rotting, *from*

گندیدن or گندن to rot.

کنیز a servant maid, female slave.

کو where?

گو say thou, *from* گفتن

گوش an ear.

گوش کن listen thou, *from*

گوش کردن to listen.

گوشه a corner.

کوفتم I smote, *from*

کوتن to smite.

گونگون various, many-coloured.

کوه a mountain.

شوهر a jewel, pearl; lustre; effence; self-existing.

كه who, which: since.

كي who.

کيتي the universe.

کير taking.

گرفتن might take, both from گيرد

کيست who is it? comp. of كي who, and 3d perf. pref. of بودن

کينه or کين hatred, revenge, rancour.

کين full of.

کين that these, comp. of ک and اين

ل

لاله a tulip.

لاله زار a border or bed of tulips.

لاندىن to move.

لب (pl. لبان) a lip; margin.

لب the heart, pith, marrow.

لبالب up to the brim.

لشکر an army.

لشکر کش a conquering army.

لطف benignity, gentleness, grace, favour, humanity, generosity.

لعل a ruby, ruby lip.

لك a lack, a hundred thousand.

A للعبادة for the worship (of God) *comp. of*
 ل for, and ل for the Arab. article لا and عبادة
 adoration.

A لؤلؤ the most precious sort of pearls; beau-
 tiful women.

A لئب a lion.

ليكن but.

A ليل Leil or ليله night.

ليلى Leila, a woman's name.

م

م (*annexed to words*) my.

A ماء water, liquor, juice.

A ما that, which.

ما we; our. ما خود ourselves.

ماده female: a woman.

مار a serpent.

مارا us; to us.

A مالت bent, *from* ميل

ماليدن to rub, grind, polish.

ماندن to remain.

مانستن to resemble.

ماندن they remain, *from* ماندن

ماه the moon: a month.

ماه رخ with cheeks like the moon.

ماه روي with a face like the moon.

ماهي lunar, monthly ; a fish.

A مایل inclining, having a propensity.

مبادا left, by chance.

A مبسوط extended, dilated, spread.

مپرس do not ask, *from* پرسیدن

A مثال similitude, resemblance.

A مثنوي rhyme.

A مجلس an assembly, banquet.

A مجنون Megenun (distracted with love) *proper name*.

A مجمع a place where people assemble ; a collection, junction.

A محبت love, friendship, benevolence ; affection ; company.

A محبوب a friend, mistress ; amiable, dear, beloved.

A محبوس confined, imprisoned.

A محرم a friend, counsellor ; spouse, husband, wife ; any one who from their station in a family is admitted into the *haram* or women's apartments.

A محقر vile, contemptible, trifling.

A محل place, time, opportunity.

محمد Mohamed (praise-worthy), *proper name*,

A محنت affliction, disgrace.

- A مختصر contracted ; an epitome.
- A مختلف discordant, confused.
- مخزن a magazine, treasury.
- A مدبر governing ; a governor, magistrate.
- A مدت a space of time.
- A مدهوش astonished, disturbed.
- A مذاق to taste ; the taste, palate.
- مرا me ; to me.
- A مراحم (*pl. of مرحمت*) favours, graces.
- A مراد desire, will, affection.
- A مراهم (*pl. of مرهم*) remedies, plasters.
- مرد *or* مردم a man, hero ; brave.
- مردانه courageously, manfully.
- مردن to die ; to be extinguished.
- A مروت courtesy, generosity.
- مژده joyful tidings.
- مست enamoured, intoxicated.
- A مستغني disdainful ; rich ; content.
- A مشام perfumed ; the palate.
- A مشاهده the fight.
- مشاهده نهودن to view.
- A مشرق the east.
- A مشغول attentive ; attention.
- مشک musk. مشکبوي smelling of musk.
- مشکين musky.

A **مصراع** *or* **ع** an hemistich; one half of a folding door.

A **مصدر** a source: infinitive.

A **مصلا** Mofella, *name of a place.*

A **مصرت** damage, disadvantage.

A **مطرب** a singer, musician.

A **معذور** an excuse.

A **معركة** a battle; field of battle.

A **معشوق** a friend, a lover.

A **معشوقه** a mistress.

A **معطر** scented, perfumed.

A **معقول** reasonable, rational, probable, pertinent.

A **معما** an enigma, mystery.

A **معنى** sense, idea, signification.

A **معروف** established, known.

A **مغ** a priest of the Perses, Guebres *or* worshippers of fire.

A **مغیچگان** cup-bearers.

A **مغز** the brain, head, marrow, substance, *or* best part of any thing.

A **مفارقت** separation, alienation.

A **مقام** condition, station; dignity; office: residence: musical tone.

A **مقدار** quantity, space, number.

A **مقصود** intention, will, desire.

A مقلب a conductor, mover, disposer.

A مكافات a recompence, reward.

مكر perhaps, by chance: unless.

مل wine.

A ملاح a failor.

A ملك a kingdom, power, possession, inheritance; an angel.

A ملبعت rays of light.

من I: my. من خود myself.

A منتها finished, concluded.

مند full of, endowed with.

A منزل a house of entertainment, an inn; any place where travellers rest at night; a day's journey, a stage.

A منصور a conqueror, triumpher.

A منفعت advantages.

A منقار a bird's bill.

اوردن do not bring, *the imperative of* *with the negative prefixed.*

نيوشن listen not, *the negative imperative of*
نيوشيدن

A موج a wave.

A موجب a cause; an acceptor.

A موزون melodious; adjusted, arranged, weighed.

A موسم time, season.

A موصل Musul, *name of a place.*

موی hair.

▲ موید firm.

▲ مهجور separated, repudiated, abandoned.

مهر the sun; moon; love; a seal-ring: a gold coin about 1l. 16s.

مہوش like the moon.

می wine.

می *characteristick of the pres. tense.*

میار do not bring, *the negative imperative of*
اوردن

میان between, among: middle.

میامیز do not mix or sprinkle, *the negative im-*
perative of آمیختن

می بینی thou sawest, *2d person present of*
دیدن

میخواره a wine drinker; an earthen drinking
vessel.

میدانی thou knowest.

میر dying, *from* مردن

میرزا the son of a prince *or* great man, a knight.

میرزا مهدی Mirza Mahadi, *proper name.*

میرویی dost thou grow? *from* رستن

میزنی thou strikest.

میزید is it becoming?

میغ a cloud, a fog.

می فروش a feller of wine, *comp. of* می wine,

• *and part. of* فروختن

میکشی thou drawest, bearest.

مینالم I complain, *from* نالیدن

میوها fruits.

ن

نا not. نا امید hopeless.

ناب pure, sincere; like.

ناتمام imperfect.

ناچیز worthless, despicable.

نادره memorable events; rare.

نادر شاه Nadir Shah, *proper name*.

ناز blandishments; wantonness.

نازک gentle, tender, delicate.

نازنین elegant, delicate, amiable.

ناشکفته unblown, unblemished.

ناشناس ignorant.

ناصر a conqueror, defender.

ناظر a spectator, superintendent.

نافه a bag (of musk): the navel.

ناک full of. ناگه suddenly.

ناگهان unexpectedly.

نالان plaintive, complaining.

نالیدن to complain.

نام a name. نامترا thy name.

نامدار illustrious; a hero.

نامه a book, history.

نان bread.

▲ نایب a viceroy, deputy.

نبرد a battle, war.

نبود is not. I would not have been.

▲ نبی a prophet.

ننایم I will not turn.

نترسی do you not fear.

نتوان it is impossible.

▲ نثار scattering, dispersing.

▲ نثر prose; to diffuse, strew.

نجستمی I would not have fought, or leaped.

▲ نجم a star, planet: fortune.

▲ نحو grammar, syntax.

نخچیر hunting; the chace; prey.

نخست first.

نخشبی Nakshebi, *proper name*.

نر male.

نرکس a narcissus.

نرم gentle, tame; light: soft.

نزد near.

▲ نزل descending; hospitality.

▲ نزول descent; happening.

A نسخي Niskhi (a transcript) *the character in which Arabick manuscripts are generally written.*

A نسيم a gale.

نشاستن to cause to sit down.

A نشاط alacrity, pleasure.

نشاندن to fix.

نشستن to sit down.

نشوي you do not hear.

نشستن *fitting, from* نشين

A نصيحت counsel, exhortation.

نظامي Nezami, *name of a poet.*

A نظر the sight, the eye.

نظر باز rolling the eyes, ogling.

A نظم verse; a string of pearls.

نعره زدن to call or sing aloud.

A نعت a benefit; victuals.

نغز beautiful, good; swift.

A نغمت musick, harmony.

A نفس soul, self; breath; desire.

A نفع gain, utility.

A نقد ready money.

A نقش painting, embroidery.

A نقل a narration, report, copy, translation.

نگار a picture, ornament; a beautiful woman.

نگارستان Negaristan (a gallery of pictures)
title of a celebrated book.

نکته subtilities, mysteries.

نگرستن to view.

نگوي or نگو good.

نکه or نگاه custody, care, observation.

نگهداشتن preserve thou, *imperat. of* نهادن showing. نهادند they show.

نهادن to show.

نواي melody, voice: wealth.

نواب (*pl. of* نايب) viceroys, &c.

نواختن to soothe.

نوازش soothing, *from the above.*

نوازش (*pl. of* نوازشات) a favour.

نواخته soothing, warbling, *from* نواختن

نواله a benefit.

A نوبت a turn, change, watch, centinel.

نوبت زدن to relieve guard.

نوبهار the spring, the early spring; new year.

A نوح the prophet Noah.

A نوحه a complaint.

نود ninety.

A نور light, brightness.

نوروز the first day of spring.

نوزده nineteen.

نوش drinking, a drinker; any thing drinkable,
from نوشیدن

نوشتن *or* نوشتن to write.

نوین write thou, *from the above*.

نه nine.

نه placing, *from*

نهادن to place.

نهادن we have placed.

نهاد a tree, shrub.

نهان hidden, *from* نهفتن

A نهر a river; flowing.

نهفتن to hide, lie hid.

نی a pipe, flute.

نیز even, also: again.

نیست there is not.

نیشتن to write.

نیک good, excellent.

نیکو bright, beautiful, elegant.

نیکویی reputation, goodness.

نیل the river Nile.

و

و and; he, she, it.

واپس after, behind, again.

داشتن واپس to detain.

A واضح evident.

A واقعات actions, occurrences, events: battles:
misfortunes.

وان Van, *name of a town.*

A وجود essence, substance, existence, nature, body, person.

وجودش کردن to commit, perform, give a being to.

وار *or* ور like, possessing.

A ورق a leaf *of a tree or paper.*

وز and from.

وزیدن it blows, *from* وزیدن

وست he, she, it is.

وشن like, resembling.

A وصال enjoyment; arrival; meeting; conjunction.

A وضع situation; action; gesture.

A وفا good faith; a promise.

A ولي but: a prince: a slave.

وي he, she, it; his, her, its.

ويرانه a desert; depopulated.

•

A هایل dreadful, terrible.

A هجران *or* هجر separation, absence.

A هجوم an assault; impetuosity.

هر *or* هران every: soever.

هرات Herat, *name of a city.*

هرجا که whenever.

- هر چه or هر آنچه whatsoever.
- هر چند or هر چند که although.
- هر کجا wherever.
- هر کجا که wheresoever.
- هرگز ever.
- هرگز نه never.
- هر آنکه or هر که whosoever.
- هزار a thousand; a nightingale.
- هستن to be, exist.
- هشت eight. هشتاد eighty.
- هشده eighteen.
- هفت seven. هفتاد seventy.
- هفده seventeen.
- A هل whether, but.
- هم and, also; together: both.
- A هم (*annexed to words*) their.
- همایشان of the same nest.
- همان only.
- هماندم directly.
- همانک of the same inclination.
- همبزم of the same banquet.
- همپستر lying on the same pillow.
- همچنین in the same way.
- همچون or همچو like, as.
- همخوابه sleeping together.

همدم breathing together.

همراز an intimate friend.

همنشین fitting together; a companion.

همه all, universal.

همیرسید it arrives, comes.

همیرقتم I went, *from* رفتن

همیشه always.

هندو black; an Indian.

هنکام time, season.

هنوز yet.

A هوا air: wind: found.

هیچ no, never.

هیچ میدانی dost thou not know? *from*

هیچ دانستن
to lay down.

ی

یا O! or.

یاب *or* یابان finding.

یابم I may find, *both from* یافتن

یاد remember; memory, record.

یار a friend, mistress; defender; power, advantage.

یا رب O heaven! O Lord! *comp. of* یا O! *and*

رب a lord, master.

يازده eleven.

ياسمين jeffamine.

يافت he found, *from* یافتن to find.

ياقوت a ruby.

يت (*annexed to words*) thy.

A يد the hand ; aid, power, strength.

يش (*annexed to words*) their.

يعني that is to say, viz.

يغبا prey, spoil, booty.

يك one.

يكانه a hero, conqueror ; incomparable ; unequalled.

يكتاي precious, valuable, rare.

يكدانه inestimable, rare.

يکدم one moment.

يکدو one or two, a few.

يکديگر one another.

يکروز one day.

يم (*annexed to words*) my.

يهن Yemen, *Arabia the happy*.

يوسف Joseph.

ADVERTISEMENT.

THE greatest part of the following Piece was designed to be added to a Grammar of the Persian language, which was printed in 1771. It might easily have been swelled into a larger treatise, by adding more copious extracts from the Persian writers, both in prose and verse; but, as the change of style may be seen as well in ten lines as in a thousand, it seemed equally useful and less ostentatious, to exhibit only a few chosen specimens from the best authors, and chiefly from the Poets, who, in all nations, have taken the greatest pains to harmonize and improve their language.

THE
HISTORY
OF
THE PERSIAN LANGUAGE.

MOST of my readers will apprehend, that, in attempting to trace the progress of the *Persian language*, through a period of two thousand years, I am entering into a subject, which will afford them neither amusement nor instruction, and can be agreeable only to those few men, who apply themselves to the obscurer branches of literature, and have very little intercourse with the rest of mankind. The title of my piece seems, indeed, to give a reasonable ground for their apprehensions; and the transition appears rather abrupt, from the history of Monarchs to *the history of mere words*, and from the revolutions of *the Persian Empire* to the variations of *the Persian idiom*: but it shall be my endeavour to remove, as far as possible, the dryness of the subject, by interspersing the narrative with a variety of Eastern anecdotes; and,

as to the second objection, it may be alledged, that *a considerable change in the language of any nation is usually effected by a change in the government*; so that *literary and civil history* are very nearly allied, and may often be used with advantage to prove and illustrate one another,

The History of the *Persian* tongue may be divided into *four periods*, like that of the Empire; not that the language was immediately altered upon every revolution of the state, but it is observable, that, under each Dynasty of which we have any monuments remaining, there was an apparent change in the dialect of the kingdom, especially under the two last, namely, the *Sassanian and Mohammedan* dynasties: and these, indeed, are the only periods, of which we can speak with any degree of certainty.

It is natural to suppose, that, in the infancy of the *Persian* Empire, under *Caiümaras* and his descendants, no great pains were taken to cultivate and polish the language, which in that rude age must needs be thought sufficiently elegant, if it were sufficiently clear and intelligible; and we are assured by *Herodotus*, that, even after the reign of *CYRUS*, *the whole education of the Persian youth, from the age of five years to twenty, consisted in three points only, riding, throwing the javelin, and the practice of moral virtue*;

which account is also confirmed by Xenophon. The story mentioned by Diodorus *of the old volumes of parchments, on which the Persians were obliged by a certain law to write the annals of their country*, was probably invented by Ctesias, that he might give an air of authenticity to his impertinent fables; for such literary impostures were as frequent among the *Greeks*, as among us, who imitate the Ancients in nothing but their failings. We are far from contending, however, that the ancient Persians, especially those of the *second period*, were entire strangers to the art of composition either in verse or prose; for there never was a nation so rude and unpolished, who had not a custom of *celebrating the noble acts of their ancestors, and inciting one another by songs and panegyrics to an imitation of their virtue*; and Strabo, a very different author from Diodorus, asserts, *that the Persians used frequently to sing the praises of their ancient Heroes and Demigods, sometimes with a musical instrument, and sometimes with the voice alone*: but what their language really was, what were their rules of versification, or what was the course of their studies, no mortal can pretend to know with any shadow of exactness.

The *Greek* Historians can give us no light on this subject; for neither *Themistocles*, who spoke the dialect of *Persia* like a native, though he

had spent only one year in learning it*, nor even *Xenophon*, whose intimacy with *the younger Cyrus* could not have been contracted without a knowledge of his language, seem to have read the works of the *Persians*, or even to have known their characters; but were perhaps contented to express their sentiments in *Persian* with ease and fluency. Nor are we much enlightened by the writers after *Alexander*; not even by those, who have described the life of that Hero: for *Curtius*, who compiled his rhetorical History from the *Greek* authors, seems to have known as little of *Persian* as of *Scythian*, though he dresses up a number of speeches for the chiefs of those nations, which certainly were never spoken by them. A few words, indeed, are here and there interspersed in these histories, which are still used in the modern idiom of *Persia* †; but we can no more form an

* *Themistocles omne illud-tempus (anni unius spatium) literis sermonique Persarum dedit, quibus aded eruditus est, ut multò commodiùs dicatur apud Regem verba fecisse, quàm hi poterant, qui in Perside erant nati. Corn. Nep. in Themist.*

† Thus *Roxana*, *Statira*, *Parisatis*, seem to be corrupted from *Roshan* روشن *Sitára* ستاره *Purizada* پریزاده which signify, *Splendid, a Star, Angel-born. Pasargades*, or, *a Prince of the Blood*, appears to be compounded of *Peser* پسر *a Child*, and *Gada* گده *a House*: i. e. *a child of the Royal Family*. To this we may add, 1. that *Art* or *Ard* ارد which begins many *Persian*

idea of a whole language from a list of broken phrases or detached epithets, than we can judge of a poem or piece of oratory, from an unconnected line or a single member of a period.

Since the *Greeks* afford us so little information, nothing remains but to consult the *Persians* themselves; and the great traveller *Chardin*, whom every Orientalist must always mention with reverence, seems to have enquired very diligently into the ancient language of the people, among whom he resided so long, and whose manners he describes with so much copiousness and learning: but he declares, after all his researches, “ That the old *Persian* is a language “ entirely lost; in which no books are extant, “ and of which there are no rudiments remain- “ ing: that the *Guebres*, who are the remains “ of the *Parfis*, or *Adorers of Fire*, have an “ idiom peculiar to themselves; which is sup-

names, signifies *Strong*; as *Ardehir*, Artaxerxes, ارد شير or, *The strong Lion*, *Ardeván* or *Ardeban* ارد بان *The strong Guard*, &c. 2. that the termination *dates*, as *Mithridates*, &c. is the *Persian dad* داد and answers to the *δατος* of the *Greeks*, as *Ἐμμωδατος*, and the like. If it were possible to recover a whole Catalogue of these old *Persian* names, such an enquiry would be little more than learned trifling; for to collect a number of solitary words, without any books which they might enable us to read, would be like procuring at random a multitude of keys, without any casket which they might help us to unlock.

“ posed, by the *Persians* in general, to be rather
 “ a jargon of their own, than a part of their an-
 “ cient tongue: that, if you believe their own
 “ account, the Magi, who resided at *Yezd* in
 “ *Carmania*, have preserved this language from
 “ father to son, after the dissolution of their
 “ Monarchy; but that, for his part, he has
 “ found no reason to give any credit to their
 “ story: that they have, indeed, some books in
 “ strange characters, but he cannot persuade
 “ himself that they are old *Persian* letters; es-
 “ pecially, since they bear no kind of resem-
 “ blance to those on the famous monuments at
 “ *Persepolis*.” The authority of this excellent
 writer is decisive, and puts an end at once to
 the controversy lately started, concerning the
 authenticity of the books ascribed to *Zoroaster*,
 which a *French* adventurer, who translated them
 from the translation of a certain Gipsy at *Surat*,
 has had the boldness to send abroad as genuine:
 but, to avoid any suspicion of misrepresenting
 the passage, it seems necessary to transcribe the
 very words of Sir *John Chardin*, which the
 reader may see at the bottom of the page*.

* Quand à l'ancien Persan, c'est une langue perdue; on n'en
 trouve ni livre: ni rudimens. Les *Guèbres*, qui sont les restes des
Perses ou *Ignicoles*, qui se perpetuent de pere en fils depuis la de-
 struction de leur Monarchie, ont un Idiome particulier; mais on le
 croit plutôt un jargon que leur ancienne langue. Ils disent que les

From this we may reasonably conclude, that the gibberish of those swarthy vagabonds, whom we often see brooding over a miserable fire under the hedges, may as well be taken for *old Egyptian*, and the beggars themselves for the *priests of Isis*, as the jugglers on the coast of *India* for the disciples of *Zoroaster*, and their barbarous dialect for the ancient language of *Persia*. But let the *rosy-cheeked Frenchman*, to give him his own Epithet, rest happy in the contemplation of *his personal beauty, and the vast extent of his learning*: it is sufficient for us to have exposed his follies, detected his imposture, and retorted his invectives, without insulting a fallen adversary, or attempting, like the Hero in *Dryden's Ode, to slay the slain*.

We have no genuine accounts then of the *Persian* language till the time of the *SASSANIAN* kings, who flourished *from the opening of*

Prêtres, qui se tiennent à *Yezd*, ville de la *Caramanie*, qui est leur *Pirée* et leur principale place, se sont transmis cette langue jusqu'ici par tradition, et de main en main; mais quelque recherche que j'en aïe fait, je n'ai rien trouvé, qui me pût persuader cela. Ces *Guebres* ont à la vérité des livres en caractères et en mots inconnus, dont les figures tirent assez sur celles des langues, qui nous sont le plus connues; mais je ne saurois croire que ce soit là l'ancien Persan, d'autant plus que le caractère, dont j'ai parlé, est entièrement différent de celui des inscriptions de *Persepolis*. Je donnerai des *ectypes* de l'un et de l'autre caractère, dans la description du fameux monument qui reste en ce lieu-là. CHARDIN, Tom. V. Chap. III.

the third century to the middle of the seventh; in which period an Academy of Physick was founded at *Gandisapor*, a City of *Khorasan*, and, as it gradually declined from its original institution, it became a school of poetry, rhetorick, dialectick, and the abstract sciences. In this excellent feminary the *Persian* tongue could not fail of being greatly refined, and the rusticity of the old idiom was succeeded by a pure and elegant dialect; which, being constantly spoken at the court of *Beharám Gúr* in the year 351, acquired the name of *Deri*, or *Courtly*, to distinguish it from the *Peblevi*, or, *Language of the Country*.

It must not, however, be imagined, that the use of the ancient dialect was wholly superseded by this more polished idiom; for several compositions in *Pehlevi* were extant even after *Mahomed*, which appear to have been written by order of the *Sassanian* Princes. *Anushirvan*, surnamed *The Just*, who reigned at the close of *the sixth century*, having heard from some travellers, that the *Indian* Monarchs had a collection of moral fables, which they preserved with great care among their archives, sent his chief Physician *Barzueib* into *India*, with orders to make himself master of the *Sanscrit* language, and not to return without a translation of those fables. These orders were punctually executed;

Barzueh learned the Indian tongue, and, having at a great expence procured a copy of the book, translated it into the *Peblevian* dialect: about an hundred and forty years after, his work was turned from Pehlevi into *Arabick*, by order of *Almansur*, second Calif of the *Abbasides*; and this is the volume which we see in every language of *Europe*, under the name of *Calila wa Demna*, or, *The fables of Pilpay*. There is a fine copy of the *Arabick* version in the publick library at *Oxford*; and if the work of *Barzueh* could be found, we should be enabled to recover a considerable part of the old *Persian* language; the same, perhaps, which was spoken in the second period by *Themistocles* and *Xenophon*.

In the reign of *Anushirvân*, who protected the arts and sciences in his own dominions, *MAHOMED* was born; who, by the force of his Eloquence, and the success of his Arms, established a mighty Empire, and spread his new religion from the wilds of *Arabia*, to the mountains of *Tartary* and the banks of the *Ganges*: but, what belongs more particularly to the subject of this discourse, he polished the language of his country, and brought it to a degree of purity and elegance, which no *Arabian* writer since his time has been able to surpass. The battle of *Cadessia* in the year 656 gave the last blow to the *Persian* Monarchy; and the

whole Empire of *Iran* was soon reduced under the power of the first *Mahomedan* Dynasty, who fixed the seat of their government in *Bagdad*, where the *Arabick* language was spoken, for many ages, in its utmost perfection: but *the ancient literature of Persia*, which had been promoted by the family of *Sassan*, was expressly discouraged by the immediate successors of *Mahomed*, for a reason, which it is proper to explain.

At the time when the *Alcoran* was first published in *Arabia*, a merchant, who had lately returned from a long journey, brought with him some *Persian* romances, which he interpreted to his countrymen, who were extremely delighted with them, and used to say openly, that *the stories of griffons and giants were more amusing to them than the moral lessons of Mahomed*: part of a chapter in the *Alcoran* was immediately written, to stop the progress of these opinions; the merchant was severely reprimanded; his tales were treated as pernicious fables, *hatful to God and his prophet*; and Omar, from the same motive of policy, determined to destroy all the foreign books which should fall into his hands. Thus the idle loquacity of an *Arabian* traveller, by setting his legends in competition with the precepts of a powerful Lawgiver, was the cause of that en-

thufiasm in the *Mahomedans*, which induced them to burn the famous library of *Alexandria*, and the records of the *Persian Empire*.

One book, however, besides *the fables of Pūpay*, escaped the fury of these unmerciful zealots: it was *an History of Persia* in the Pchlevian dialect, extracted from the *Saffanian* annals, and composed, it is believed, by the command of *Anushirvan*. *Saad*, one of *Omar's* Generals, found this volume, after the victory at *Cadesfia*, and preserved it for himself as a curiosity: it passed afterwards through several hands, and was at length translated into some other languages of *Asia**.

It was a long time before the native *Persians* could recover from the shock of this violent revolution; and *their language* seems to have been very little cultivated under the Califs, who gave greater encouragement to the literature of the *Arabians*: but, when the power of the *Abbasides* began to decline, and a number of independent Princes arose in the different provinces of their empire, the arts of elegance, and chiefly *Poetry*, revived in *Persia*, and there was hardly a Prince, or Governor of a city, who had not several poets and men of letters in his

* This story is mentioned in the life of the Poet *Ferdusi*, prefixed to an edition of his works.

train. The *Persian* tongue was consequently restored *in the tenth century*; but it was very different from the *Deri* or *Pehlevi* of the Ancients: it was mixed with the words of the *Alcoran*, and with expressions from the *Arabian* Poets, whom the *Persians* considered as their masters, and affected to imitate in their poetical measures, and the turn of their verses.

That the learned reader may have a just notion of this new idiom, it seems necessary, first to produce a specimen of *pure Arabick*, and, afterwards, of the *purest Persian* that can be found; by which means he will form a more accurate judgement of *the modern Persick*, in which both languages are perfectly incorporated.

The following ode was written by a native of *Damascus*: it contains a lively description of *an Eastern Banquet*; and most of the couplets are highly elegant in the original.

لنا مجلس ما فيه اللهم مدخل
 ولا منه يوماً للمسرة مخرج
 تضمن اصناف المحاسن كلها
 فليس لباغي العيش عنه معرج
 غناء الي الفتيان اشهي من الغنا
 به العيش يصفو والهجوم تفرج
 يخف له جلم الحليم صبابة

ويصبو اليه الناسك المتحرج
وروض كان القطر غاداه فاغتدي
يضوع مسكي النسيم ويارج
تري نكت الازهار فيه كانها
كواكب في افق تدير وتسرج
وتذكرني الاحباب فيه بدابع
من النور فيها نرجس وبنفسج
تراه كما يرنو اليك بطرفه
اغر غضيف فافر الطرف ادعيج
غريب اقتنان الدل والحسن لم يزل
يعترب اصداغا له ويصولج
ومعشوق نارنج يريك احمراره
خدود عذاري بالعتاب يضرج
كؤس كما تهوي النفوس كانها
بنيل الاماني والمادب تهزج
كان الغناني والصواني لناظري
نجوم سهاء سايرات وابرج

that is; " We have a banquet, into which for-
" row cannot enter, and from which mirth can
" never depart. . It comprises every species of
" Beauty; and he, who seeks the joys of life,

“ cannot rise beyond it. A sprightly Song gives
 “ more pleasure to youth than Riches*: here
 “ the stream of life is unfullicked, and all our
 “ cares are dispersed. Here the mildness of
 “ our gentle darling gives ease to our love ;
 “ and here the timid dervise becomes an Apof-
 “ tate from his faith. We have a bower, on
 “ which the dew-drops sparkle; and in which
 “ the breeze becomes scented with the fra-
 “ grance of musk. You see the various bluf-
 “ soms, which resemble stars blazing and glit-
 “ tering in the firmament. Here the wonderful
 “ beauties of the flowers, among which are the
 “ narcissus and the violet, bring the fair objects
 “ of my love to my remembrance. You would
 “ think you saw my beloved looking mildly on
 “ you with her soft, tender, languishing eye : a
 “ nymph, in whom every charm and every
 “ perfection is collected; whose curled locks
 “ hang always dangling, black as the scorpion,
 “ or the mace of ebony (*with which the Asia-*
 “ *ticks strike an ivory ball in one of their fa-*
 “ *vourite plays*), the pomegranate brings to my
 “ mind the blushes of my beloved, when her
 “ cheeks are coloured with a modest resent-
 “ ment. Our cups are such as our souls desire;

* The same-word *Ghana* in *Arabick* signifies both *Singing* and *Wealth*.

“ they seem to be filled with the streams of
 “ friendship and cheerfulness. The goblets
 “ and vases of *China* appear to my sight, like
 “ the stars of heaven shining in the *Zodiack*.”

I might here have selected a more ancient example of *Arabick*, either from the poets before *Mahomed*, or from the illustrious *Abu Temim*, who flourished in the *ninth century**; but the language has remained unaltered from the earliest antiquity to the present time, and it would not have been easy, without a number of notes, to have made an ancient Ode intelligible in a literal translation.

The oldest *Persian* poems, which have come to my knowledge, are those of *FERDUSI*, of which it will not be improper to give a short account, as far as they relate to my present subject.

At the close of *the tenth*, and beginning of *the eleventh centuries*, *Mahmud* reigned in the city of *Gazna*: he was supreme ruler of *Zablistan*, and part of *Khorasan*, and had pene-

* *Abu Temam* published an excellent *Anthologia* of *Arabick* verses, entitled *Hamâsa*, of which he gave a copy to an *Asiatick* Prince, who presented him in return with *five thousand pieces of gold*, and made him at the same time this elegant compliment,

انہا لدون شعرک My present is less valuable than thy poems.

trated very far into *India*, where by this time the religion and language of the *Arabs* and *Persians* had begun to prevail. Several poets were entertained in the palace of this Monarch, among whom was *FERDUSI*, a native of *Tús* or *Mesbed*. This most learned man, happening to find a copy of the old *Persian History* above-mentioned, read it with eagerness, and found it involved in fables, but bearing the marks of high antiquity: the most ancient part of it, and principally the war of *Afrasiab* and *Khosru*, or *Cyrus*, seemed to afford an excellent subject for an *Heroick Poem*, which he accordingly began to compose. Some of his episodes and descriptions were shown to the Sultan, who commended them exceedingly, and ordered him to comprise the whole *History of Persia* in a series of *Epick poems*. The poet obeyed; and, after the happiest exertion of his fancy and art for near thirty years, he finished his work, which contained sixty thousand couplets in rhyme, all highly polished, with the spirit of our Dryden and the sweetness of Pope. He presented an elegant transcript of his book to *Mahmud*, who coldly applauded *his diligence*, and dismissed him. Many months elapsed, and *Ferdusi* heard no more of his work: he then took occasion to remind the King of it by some little epigrams, which he contrived to let fall in the palace;

but, where an Epick poem had failed, what effect could be expected from an Epigram? At length the reward came; which consisted only of as many small pieces of money, as there were couplets in the volume. The high-minded Poet could not brook this insult: he retired to his closet with bitterness in his heart; where he wrote a most noble and animated invective against the Sultan, which he sealed up, and delivered to a Courtier, who, as he had reason to suspect, was his greatest enemy, assuring him, *that it was a diverting tale*, and requesting him to give it to *Mahmud*, when any affair of state or bad success in war should make him more uneasy and splenetick than usual*. Having thus

* See a translation of this Satire in a *Treatise on Oriental Poetry*, added to the *Life of Nader Shah in French*, Volume X.—This poem is not unlike the *Χαριτες* of *Theocritus*, who, like the impetuous *Ferduzi*, had dared to expose the vices of a low-minded King. The *Persian* poet has this couplet in his Satire,

گر از مدح شان حکایت کنم
چو محمود را صد حمایت کنم

that is; *Had I written as many verses in praise of Mahomed and Ali, as I have composed for king Mahmúd, they would have showered an hundred blessings on me.* A thought like that of *Shakspeare* in *Wolsey's* celebrated speech:

*Had I but serv'd my God with half the zeal
I serv'd my King, he would not in mine age
Have left me naked to mine enemies.* HEN. VIII.

given vent to his just indignation, he left *Gazna* in the night, and took refuge in *Bagdad*, where the Calif protected him from the Sultan of *Zabestan*, who demanded him in a furious and menacing letter.

The work of *Ferdusi* remains entire, a glorious monument of Eastern genius and learning; which, if ever it should be generally understood *in its original language*, will contest the merit of *invention* with *Homer* himself, whatever be thought of its subject or the arrangement of its incidents. An extract from this poem will exhibit a specimen of the *Persian* tongue, very little adulterated by a mixture with the *Arabick*, and, in all probability, approaching nearly to the dialect used in *Persia* in the time of *Mahomed*, who *admired it for its extreme softness*, and was heard to say, *that it would be spoken on that account in the gardens of Paradise*.

يکي دشت بيني همه سرخ وزرد
 کزان شاد کرد دل را د مرد
 همه بيشه و باغ و آب روان
 يکي جا يکاه از در پهلوان
 زمين پرنیان و هوا مشکبوي
 کلاب است کوبي مکر آب جوي
 خم آورده از بار شاخ سمن

صنم کشته از بوي گلبن چمن
 خرامان بگرد بر کلان تذرو
 خروشنده قهري و بلبل زسرو
 ازین پس کنون تا به بس روزگار
 شود چون بهشت آن لب جویبار
 پر یچهره بینی همه دشت و کوه
 بهر سو بشادي نشسته گروه
 منیژه گجا دخت افراسیاب
 درخشان کند باغ چون آفتاب
 ستاره دوم دختر کی نشین
 همه با کنزان و با آفرین
 بیازاید آن دشت دخت کزین
 ستاره زند بر کل و یاسمین
 همه دخت ترکان پوشیده روی
 همه سرو قد و همه مشکبوی
 همه رخ پر از گل چشم پر ز خواب
 همه لب پر از می بیوی کلاب
 اگر ما بنزدیک آن چشنگاه
 شویم و بتازیم یک روزه راه
 بگیریم از ایشان پر یچهره چند
 بنزدیک خسرو بریم ارجمند

that is; " Seest thou yonder plain of various
 " colours (*Perf. red and grey*); by which the
 " heart of a valiant man may be filled with de-
 " light? It is entirely covered with groves and
 " gardens and flowing rivulets; it is a place be-
 " longing to the abode of Heroes. The ground
 " is perfect silk, and the air is scented with
 " musk: you would say, *Is it rose-water which*
 " *glides between the banks?* The stalk of the lily
 " bends under the weight of the flower; and
 " the whole grove is charmed with the fragrance
 " of the rose-bush. The pheasant walks grace-
 " fully among the flowers; the dove and night-
 " ingale warble from the branches of the cy-
 " press. From the present time to the latest
 " age, may the edge of those banks resemble
 " the bowers of Paradise! There you will see,
 " on the plains and hills, a company of damsels,
 " beautiful as fairies, sitting cheerfully on every
 " side. There *Manizba*, daughter of *Afrasiab*,
 " makes the whole garden blaze like the Sun.
 " *Sitara*, his second daughter, sits exalted like
 " a Queen, encircled by her damsels, radiant in
 " glory. The lovely maid is an ornament to
 " the plains; her beauty sullies the rose and the
 " jasmine. With them are many *Turkish* girls,
 " all with their faces veiled; all with their bo-
 " dies taper as a cypress, and locks black as
 " musk; all with cheeks full of roses, with eyes

“ full of sleep ; all with lips sweet as wine, and
 “ fragrant as rose-water. If we go near to
 “ that bower, and turn aside for a single day,
 “ we may take several of those lovely nymphs,
 “ and bring them to the noble Cyrus.”

This is part of a speech by a young amorous Hero, *the Paris of Ferdusi*, who had reason to repent of his adventure with the daughter of *Afrasiab*, for he was made captive by the *Turks*, and confined in a dismal prison, till he was delivered by the valour of *Rostam*.

Of these two languages was formed the modern dialect of *Persia*, which, being spoken in its greatest purity by the natives of *Pars* or *Farsistan*, acquired the name of *Parfi**; though it is even called *Deri* by *Hafez* in the following couplet;

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

that is; “ While the nightingale, O *Hafez*,
 “ makes a boast of his eloquence, do thou lessen
 “ the value of his lays by fingering thy *Persian*
 “ (*Deri*) strains.”

* زبان پارسي

Nearly in the same age with Ferduſi, the great *Abul Ola*, furnamed *Alámi* from his blindneſs, publiſhed his excellent Odes in *Arabic*, in which he profeſſedly imitated the poets before *Mahomed*. This writer had ſo flouriſhing a reputation, that ſeveral *Persians* of uncommon genius were ambitious of learning *the Art of Poetry* from ſo able an instructor: his moſt illuſtrious ſcholars were *Feleki* and *Khakani**, who were no leſs eminent for their *Persian* compositions, than for their ſkill in every branch of pure and mixed Mathematicks, and particularly in *Aſtronomy*; a ſtriking proof, that a ſublime Poet may become a maſter of any kind of learning which he chuſes to profeſs; ſince a fine imagination, a lively wit, an eaſy and copious ſtyle, cannot poſſibly obſtruct the acquisition of any ſcience whatever, but muſt neceſſarily aſſiſt him in his ſtudies, and ſhorten his labour. Both theſe poets were protected by *Manucheher*, Prince of *Shirvan*; but *Khakani* was always averſe to the pleaſurable and diſſipated life of a Court; ſo that the Prince was obliged to detain him by force in his palace, and actually confined him for ſome time in priſon, leſt he ſhould find ſome opportunity of eſcaping.

خاتانی and فلکی

The works of these authors are not very scarce; but it seems needless to give any extracts from them, which would swell this discourse to an immoderate length: it will be sufficient to say, that, *in this and the following century*, the *Persian* language became altogether mixed with *Arabick*; not that the pure style of the ancients was wholly obsolete, but it was the fashion among the *Persians* to interweave *Arabian* phrases and verses into their poems, not by way of quotations, but as material parts of a sentence. Thus in the following distich,

سري طيف من يجلو بطلعته الدجي
شكفت آمد از بختم كه اين دولت از
كجا

The phantom of her, whose beauty gives brightness to the shades, appeared to me at night: I wondered at the kindness of Fortune, and said, Whence came this prosperity?—the first line is pure Arabick in the style of the ancient poets.

This elegant tetraſtich is of the same kind:

درين ظلمت سرا تا كي از بهر دوست
بنشينم
كهي انكشت بر دندان كهي سر بر سر زانو
بيا اي ساقی فرخ بيار مژده دولت
عسي الايام ان يرجعوا قواما كالذي كانوا

In this mansion of darkness, how long must I sit expecting my beloved; one while with my finger on my teeth, one while with my head bent on my knee? Come, O fortunate cup-bearer, bring me the tidings of joy: who knows but my days may again be prosperous, as they were before? Where the last line is taken from an Ode in the Hamasa of Abu Temám, which begins,

صَفَحْنَا عَنْ بَنِي ذَهَلٍ وَقَلْنَا الْقَوْمَ إِخْوَانَ

We pardoned the sons of Dhohal, and said, The tribe are our brothers.

At the opening of the twelfth century lived *Anveri*, a native of *Abiurd* in *Khorasan*, whose adventures deserve to be related, as they will show in what high esteem the polite arts were held in *Asia*, at the time when learning first began to dawn in *Europe*. *Anveri*, when he was very young, was sitting at the gate of his college, when a man richly dressed rode by him on a fine *Arabian* horse, with a numerous train of attendants; upon his asking *who it was*, he was told, that *it was a Poet belonging to the Court*. When *Anveri* reflected on the honours conferred upon Poetry, for which art he had a very early bent, he applied himself to it more ardently than ever, and, having finished a poem, presented it to the Sultan. This was a prince

of the *Seljukian* dynasty, named *Sanjar*, a great admirer of the fine arts: he approved the work of *Anveri*, whom he invited to his palace, and raised him even to the first honours of the state. He found many other poets at court, among whom were *Selman*, *Zebir*, and *Reshidi**, all men of wit and genius, but each eminent in a different way; the first for the delicacy of his Lyrick verses, the second, for the moral tendency of his poems, and the third, for the chastity of his compositions; a virtue, which his predecessors and contemporaries were too apt to neglect.

But of all the cities in the *Persian* Empire, none has given birth to more excellent poets than *Shiraz*; which my noble and learned friend Baron *Revizki* justly calls “the Athens of Persia †.” *SADI*, a native of this city, flourished in the thirteenth century, when the *Atabegs* of *Parfistan* encouraged men of learning in their principality: his life was almost wholly spent in travel; but no man, who enjoyed the greatest leisure, ever left behind him more valuable fruits of his genius and industry. A fine manuscript, about two hundred years

* رشیدی and ظلیر, سلمان

† See *Specimen Poeseos Persicae*, Vindobonæ 1771. *Proem.* page xviii.

old, was lately put into my hands, containing a complete collection of his works; among which are several pieces, both in verse and prose, which have never been mentioned by the Scholars of Europe. The following extract from his *Gulistan*, or *Bed of Roses*, will show how the *Persian* and *Arabick* languages were mixed together in his age:

شعر

وربّ صديق لامنّي في ودادها
الم يرها يوماً فتوضح لي عذري

قطعه

کاش کائن که عیب من جستند
رویت ای دلستان بدیدندی
تا بجای ترنج در نظرت
بیخبر دستها بریدندی

مثنوی

ترا بر درد من رحمت نیاید
توفیق من یکی همدرد باید
که با او قصه می گویم همه روز
دو خیزم را بهم خوشتر بود سوز

شعر
 ما مرّ من ذکر-الحمي بهسهي
 ولو سبعت ورق الحمي صاحت معي
 يا معشر الخلان قولوا للمعاني
 يا ليت تدري ما بقلب الموجهي

قطعه

تندستانرا نباشد درد ريش
 جز بهم دردي نکويم درد خویش
 گفتن از زنبور به حاصل بود
 با يکي در عمر خود ناخورده نيش
 تا ترا حالي نباشد همچو من
 حال ما باشد ترا افسانه پيش
 سوز من با ديکري نسبت مکن
 او نمک بر دست و من بر عضو ريش

that is; " My companion oft reproaches me
 " for my love of *Leila*. Will he never behold
 " her charms, that my excuse may be accepted?
 " Would to heaven, that they, who blame me
 " for my passion, could see thy face, O thou ra-
 " visher of hearts! that, at the sight of thee,
 " they might be confounded, and inadvertently
 " cut their heads instead of the fruit, which

“ they hold*. Thou hast no compassion for
 “ my disorder: my companion should be af-
 “ flicted with the same malady, that I might
 “ sit all day repeating my tale to him; for two
 “ pieces of wood burn together with a brighter
 “ flame. The song of the turtle dove passes
 “ not unobserved by my ear; and if the dove
 “ could hear my strain, she would join her
 “ complaints with mine. O my friends, say
 “ to them, who are free from love, *Ah, we wish*
 “ *you knew, what passes in the heart of a lover!*
 “ The pain of illness affects not them, who are
 “ in health: I will not disclose my grief but to
 “ those, who have tasted the same affliction.
 “ It were fruitless to talk of an hornet to them,
 “ who never felt its sting. While thy mind is
 “ not affected like mine, the relation of my
 “ sorrow seems only an idle tale. Compare
 “ not my anguish to the cares of another man;
 “ he only holds the salt in his hand, but it is I,
 “ who bear the wound in my body.”

The same city had the honour of producing,
in the fourteenth century, the most elegant
 Lyrick Poet of *Asia*, *Shemseddin*, surnamed
HAFEZ; on whose life and productions it is
 the less necessary to expatiate, because the Ba-

* Alluding to a story in the *Alcoran*.

ron before mentioned has exhausted the subject in *his specimen of Persian Poetry*, and will, it is to be hoped, be persuaded to complete that most learned work, in the short intervals of leisure, which his important affairs will allow him. It will be fully sufficient, therefore, to transcribe two of his *Gazals* or *Anacreontick Odes*; the first of which was chosen, on account of the *Arabick* verses interwoven in it, and the second, for its exquisite beauty, which makes it a genuine example of the true *Shirazian* dialect,

غزل

میدمد صبح کل بسته نقاب
 الصبوح الصبوح یا اصحاب
 میچکد ژاله بر رخ لاله
 المدام المدام یا احباب
 میوزد از چمن نسیم بهشت
 بس بنوشید دایماً می ناب
 تخت زمرد زدست کل بچمن
 راج چون لعل آتشین دریاب
 در میخانه بسته اند دگر
 افتح یا مفتوح الابواب
 در چنین مونسیم عجب باشد

که به بندند میکده بشتاب
 عاشقا می بنوش مردانه
 فاتقوا الله یا اولی الالباب
 بر رخ ساقی پر پیکر
 همچو حافظ بنوش بادۀ ناب

A PERSIAN SONG.

“ The dawn advances veiled with roses,
 “ Bring the morning draught, my friends, the
 “ morning draught! The dew-drops trickle
 “ over the cheek of the tulip. Bring the
 “ wine, my dear companions, bring the wine!
 “ A gale of paradise breathes from the garden:
 “ drink then incessantly the pure wine. The
 “ rose spreads her emerald throne in the bower.
 “ Reach the liquor, that sparkles like a flaming
 “ ruby. Are they still shut up in the banquet-
 “ house? Open, O thou keeper of the gate,
 “ It is strange, at such a season, that the door
 “ of the tavern should be locked. Oh, hasten!
 “ O thou, who art in love, drink wine with
 “ eagerness; and you, who are endued with
 “ wisdom, offer your vows to Heaven. Imitate
 “ *Hafez*, and drink kisses, sweet as wine, from
 “ the cheek of a damsel, fair as a nymph of
 “ paradise.”

وله ايضاً

ساقی بیا که شد قدح لاله پر زمی
 طامات تا بچند و خرافات تا بکی
 بگذر ز کبر و ناز که دیدست روزگار
 چین قبای قیصر و طرف کلاه کی
 هشیار شو که مرغ سحر مست کشت هان
 بیدار شو که خواب اجل در پیست هی
 خوش نازکانه می چمی ای شاخ نوبهار
 کاشفتگی مبادت از آسیب باد دی
 بر مهر چرخ و عشوه او اعتماد نیست
 ای وای بز کسی که شد ایمن زمکر وی
 فردا شراب کوثر و حور از برای ماست
 و امروز نیز ساقی مده روی و جام می
 باد صبا از عهد صبی یاد میدهد
 جان داروی که غم ببرد در ده ای صبی
 حشمت مبین و سلطنت گل که بسپرد
 فراش باد هر ورقش را بزیر پی
 در ده بیاد حاتم طی جام یکمهی
 تا نامد سیاه بخیلان کنیم طی
 آن می که داد رنگ لطافت بارغوان
 بیرون فکند لطف مزاج از رخس بخوی

بشنو که مطربان چین راست کرده اند
 آهنگ چنگ و بر بطن وعود و نوای نی
 مسند بباغ بر که بخدمت چو بندگان
 استاده است سرو و کهر بسته است نی
 حافظ حدیث سحر فریب خوست رسید
 تا جد چین و مصر باقصای روم وری

Another, by the same.

“ Rise, boy; for the cup of the tulip is full
 “ of wine. When will this strictness end?
 “ how long will these scruples last? No more
 “ of this pride and disdain; for time has seen
 “ the crown of *Cæsar* humbled, and the diadem
 “ of *Cyrus* bent to the ground. Oh! be wise;
 “ for the bird of the morning is intoxicated
 “ with love. Oh, awake! for the sleep of
 “ eternity is just before you. How gracefully
 “ thou movest, O sweet branch of a vernal
 “ plant! May the cold wind of *December* never
 “ nip thy buds! There is no reliance on the
 “ favours of Fortune or her deceitful smiles,
 “ Oh! wo to him, who thinks himself secure
 “ from her treachery. To-morrow, perhaps,
 “ the stream of *Cuther*, and the girls of para-
 “ dise will be prepared for us; but to-day also
 “ let us enjoy a damsel bright as the moon, and

“ quaff the wine from the full cup. The Ze-
 “ phyr (*Saba*) reminds us of our youth (*Sabi*);
 “ bring us the wine, boy, which may refresh
 “ our souls, and dispel our sorrow.

“ Admire not the splendour and dignity of
 “ the rose; for the wind will soon scatter all
 “ her leaves, and spread them beneath our feet.
 “ Bring a larger cup to the memory of *Hatem*
 “ *Tai**; that we may fold up (*Tai*) the gloomy
 “ volume of those, who want generosity. This
 “ wine, which gives a lively tint to the *Arga-*
 “ *van* (*a purple flower*), communicates its
 “ sweet nature from my beloved’s cheek to her
 “ heart. Attend; for the musicians of the
 “ bower have begun their concert, joining the
 “ notes of the lute and harp to the melody of
 “ the dulcimer and flute. Bring thy Sofa into
 “ the garden, for, like active attendants, the
 “ cypress stands before us, and the green reed
 “ has tucked up his girdle. O *Hafez*, the
 “ fame of thy sweet alluring sorcery has reached
 “ from the extremity of *Rei* and *Rum*, to the
 “ limits of *China* and *Egypt*.”

There is nothing, which affords a stronger proof of the excellence of the *Persian* tongue, than, that it remained uncorrupted after the irruption of the *Tartars*, who, at different times,

* An *Arabian* Prince, celebrated for his extreme liberality.

and under various leaders, made themselves masters of *Persia*; for the *Tartarian* princes, and chiefly *Tamerlane*, who was a patron of *Hafez*, were so far from discouraging polite letters, like the *Goths* and *Huns*, that they adopted even the language and religion of the conquered country, and promoted the fine arts with a boundless munificence: and one of them, who founded the *Mogul* Empire in *Hindoستان*, introduced the *Persian* literature into his dominions, where it flourishes to this day; and all the letters from the *Indian* governors are written in the language (I do not say, in the style) of *Sadi*. The *Turks* themselves improved their harsh dialect by mixing it with the *Persian*; and *Mahomed II.* who took *Constantinople* in the middle of the *fifteenth Century*, was a protector of the *Persian* poets: among these was *Noured-din JAMI*, whose poem on the loves of *Joseph and Zelikha* is one of the finest compositions I ever read. The following description will serve as a specimen of his elegant style:

سحر چو شب زاغ پرواز پر داشت
 خروس صبحگاه آواز پر داشت
 عنادل لحن دلکش برکشیدند
 لاجاف غنچه از گل درکشیدند

سپن از آب شبنم روی خود شست
 بنفشه جعد عنبر بوی خود شست
 زلیخا همچنان در خواب نوشین
 دلش را روی در محراب دوشین
 نبود آن خواب بل بیهوشیش بود
 زسودای شبش مدهوشیش بود
 کنیزان روی بر پایش نهادند
 پرستاران بدستش بوسه دادند
 نقاب از لاله سیراب بکشاد
 خمار آلوده چشم از خواب بکشاد
 کریبان مطلع خورشید و مه کرد
 زمطلع سر زده هر سو نکه کرد

“ In the morning, when the raven of night
 “ had flown away, the bird of dawn began to
 “ sing; the nightingales warbled their enchant-
 “ ing notes, and rent the thin veils of the rose-
 “ bud and the rose: the jasmine stood bathed in
 “ dew, and the violet also sprinkled his fragrant
 “ locks, At this time *Zelikba* was sunk in
 “ pleasing slumber; her heart was turned to-
 “ wards the altar of her sacred vision*. It was

* A metaphor taken from the custom, which prevails among
Mahomedans, of turning their faces, when they pray, towards the
 temple of Mecca.

“ not sleep; it was rather a confused idea: it
 “ was a kind of phrenzy caused by her nightly
 “ melancholy. Her damsels touched her feet
 “ with their faces; her maidens approached,
 “ and kissed her hand. Then she removed the
 “ veil from her cheek, like a tulip besprinkled
 “ with dew; she opened her eyes, yet dim with
 “ sleep. From the border of her mantle the
 “ sun and moon arose; she raised her head from
 “ the couch, and looked around on every side.”

This poem contains about four thousand couplets, and deserves to be translated into every *European* language: though I shall have neither time nor inclination to translate it myself, yet I may perhaps be induced, some years hence, to present the Original to the learned world, which any man, who has the advantage of greater leisure, may take the pains to interpret.

In the same Century with *Jami*, flourished a poet named *CATEBI*, who was highly honoured at the court of *Mirza Ibrahim*, one of *Tamerlane's* descendants. *Mr. d'Herbelot* tells a very pleasing story of this writer, which deserves a place in this essay; though, in order to understand it, we must remember, that the *Persians* frequently end their couplets with *the same word*, which is often continued through a long poem; but in that case, the rhyme falls upon

the preceding syllable. “ *Catebi*, says he, “ having composed an *Elegy*, each verse of “ which ended with the word, *Gul*, a *rose*, or “ any *flower*, repeated it to the prince *Ibrahim*, “ his Patron; who, being extremely delighted “ with it, could not forbear interrupting him, “ by saying, *From what bower did this tuneful “ nightingale (meaning the poet) take its flight? “ that is, without a metaphor, In what city “ were you born?* to which *Catebi*, without he- “ sitation, replied in a couplet of the same mea- “ sure with the poem, and with the same “ rhyme, as if he had only continued to read “ his *Elegy*:

همچو عطار از گلستان نشاپورم ولي
 خار صحراي نشاپورم من وعطار كل

“ that is, *Like Attár* *, *I came from the rose- “ garden of Nishapor; but I am only the thorn of “ that garden, and Attár was its most beautiful “ flower.*”

This distich, though delivered extempore, is at least equal to any of the rest in spirit and elegance. The poem consists of about thirty-five couplets, the first of which is the following:

* *Attar* a Persian poet, author of the *Pendnama*.

باز با صد برگ آمد جانب گلزار کل
 همچو نرگس کشت منظور اولی ابصار
 کل

that is; *Again the rose advances towards the bower with an hundred leaves; like the narcissus, it is a charming object to every discerning eye.*

In the *sixteenth and seventeenth Centuries*, under the family of *Sefi*, the *Persian* language began to lose its ancient purity, and even to borrow some of its terms from the *Turkish*, which was commonly spoken at Court. As to the modern dialect, no specimen of it needs be produced, since *the Life of Nader Shah*, which was written in *Persian* about fourteen years ago, and translated into *French* by the author of this Volume, may be consulted in the original by the learned reader.

END OF THE THIRD VOLUME.

Printed by T. DAVISON, Whitefriars.

THE
WORKS
OF
SIR WILLIAM JONES.

WITH
THE LIFE OF THE AUTHOR,
BY
LORD TEIGNMOUTH.

IN THIRTEEN VOLUMES.

VOLUME VI.

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CUM APPENDICE;
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SEU
MISCELLANEORUM LIBER.

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2

FLORENTISSIMÆ
ACADEMIÆ OXONIENSI,
LITERARUM, ARTIUM, SCIENTIARUM, CULTRICI,
FAUTRICI, MAGISTRÆ,
ALMÆ MATRI SUÆ,

QUÆ

TAMDIU ACADEMIARUM OMNIUM ERIT ILLUSTRISSIMA,
QUAMDIU OMNIUM LIBERRIMA PERMANSERIT,

HOS

POESEOS ASIATICÆ COMMENTARIOS,

QUOS ADOLESCENS OLIM CONTEXUIT,

IN

ANIMI GRATISSIMI TESTIMONIUM,

D. D. D.

GULIELMUS JONES.

PROŒMIUM.

CUM à Nicæâ decessissem, quâ in urbe septem propè menses fueram commoratus, et, totâ ferè peragratâ Galliâ, in Britanniam rediissem, nihil magis cupiebam, quàm annos complures alios in literarum humaniorum studiis consumere; ita enim fore putabam, ut ad publicas res obeundas, quas mea semper affectaverat ambitio, maturior aliquando possem ac paratior accedere: sed hunc otii fructum vel fortuna, vel potiùs rerum humanarum omnium moderatrix, providentia, desidiæ meæ largiri noluit; nam et ipsas literas, quibus à puero deditus fueram, subitò deserere sum coactus, et Ille, qui studiorum meorum fuerat hortator atque adjutor, qui me, qualiscunque eram, aut si quis essem omninò, instruxerat, erudierat, effinxerat, **ROBERTUS SUMNER**, primo anno post meum in patriam reditum, morte immaturâ extinctus est. Ac literas quidem politiores quibus causis adductus vel reliquerim vel certè intermiserim, aptior erit exponendi locus, siquando rerum mearum commentarios perfecero, auctoribus usus et multis et bonis, quo-

rum exemplis me defendam; sed veniam mihi lector, ut spero, dabit, si nequeam à me impetrare, quin hoc loco viri doctissimi et familiarissimi cum virtutes laudibus efferam, tum luctuosum sane interitum iusto prosequar dolore. Fuit enim vir, si quisquam alius, memorabilis, ingeniosus, integer, admirabili præditus indole, moribus perhumanis, exquisitâ doctrinâ; facultatem porro talem habuit et communicandi et docendi, qualem in nullo alio magistro cognoverim; hilaritatem denique ac suavitatem eam, ut incertum omnino sit, amicisne suis an discipulis esset jucundior: in literis egregiè versatus est cum Græcis tum Latinis, ac tametsi, velut alter Socrates, perpauca ipse scripserat, nemo tamen illo perspicacior fuit et scientior in scriptorum omnium seu vitiis castigandis, seu comprobandis virtutibus; quod si eum aut vitæ ratio aut fortuna benignior in forum ac senatum eduxisset, neque in ludo solum et gymnasium docendi munus suscepisset, nemini profecto in eloquentiæ laude, quam ex omnibus terris una jam Britannia excolit, cederet ille fascesque submitteret; nam singulæ virtutes, quæ per se ipsæ oratorem commendant, in eo, si non perfectæ, admodum certè laudandæ fuerunt, vox canora, sermo politus, oratio volubilis, lepos festivus, memoria singularis; oculi denique, vultus, actio, non histrionis, sed alterius pœnè Demosthenis; ad summam, quemadmodum

ferè de Q. Roscio dixit Cicero, cùm magister fuerit ejusmodi, ut solus dignus videretur, qui pueros institueret, tum orator erat ejusmodi, ut solus dignus esse videretur, qui amplissimis in republicâ fungeretur officiis. Hujus ego nomen non in primis honorandum putem? Hunc non desiderem? Ob hujus mortem non angar animo? Sed videndum est, ne nostrâ impensius causâ dolere videamur, quàm ob amici ac præceptoris nostrî acerbissimum interitum: quid enim ille moriens, reliquit aliud, quàm vitam fragilem, incertam, ærumnosam, in quâ, præter virtutem et gloriam, nihil sit, quod vir probus magno studio expetere debeat? Nos, eo mortuo, et jucundissimâ studiorum conjunctione privamur, et adiutorem amifimus, cujus judicium ingenti juvenilis redundantiam reprimeret, vocis aut gestûs vitia notaret, sermonem perpoliret; et non solùm nos hortaretur ad scribendum, quem laborem ob infinitam difficultatem plerique omnes refugimus, sed in scripta nostra benevolè animadverteret, errores detegeret, fortasse etiam amicâ laudatione, quæ in optimo quoque animo vim habet summam, ad majora incenderet. In hoc ipso opere, quod nunc edimus, quantum desideravimus tam eruditum illum atque urbanum censorem! etenim licèt ab illo semel et cursim sit opus hoc perlectum, tamen ne verbulum quidem addidit; vix unam syllabam mutavit;

quæque in libri margine ipsius manu notantur, magis laudandi causâ scripta sunt, quàm reprehendendi; statuerat autem vir mei amantissimus totum volumen mecum ad examen accuratius revocare, quod si ei facere licuisset, multis fortasse mendis esset cariturum, cultius saltem et limatius in lucem prodiret. Levis tamen est jactura, libelli nostri perfectio; cætera, quæ cum illo perierunt, non desinam summo mœrore requirere, consuetudinem, officia, consilium; sed, ut paullò ante dixi, nostrum est id infortunium; nam et ipse, ut confido, est felicissimus, et potiùs curas mortalium inanes misericordiâ prosequitur, quàm aut laudes eorum aut dolorem requirit.

Nec verò sola viri hujus amissio causâ est, cur opus hoc meum, non, ut vellem, perpolutum, in manûs hominum perventurum sit: aliæ sunt causæ, quas operæ pretium erit plenius exponere. Primò, adolescentis opus fuit, annos nati vix unum et viginti, cujus adeò ingenium nondum maturitatem suam consecutum est; deinde, argumentum ita varium fuit ac multiplex, ut, si plenè et copiosè tractaretur, tot pœnè requireret *annos*, quot in eo et inveniendo et disponendo *mensēs* impenderim; quid enim majus aut difficilius, quàm de singulis poeseos Asiaticæ generibus aptè differere, et è poetarum operibus, quorum est infinita multitudo, flores omnigenos atque elegantias libare?

Hoc aliquatenus præstare sum conatus; sed, ut verum eloquar, mihi ipsi nec satisfeci, nec, si duplicaretur et tempus et labor, satisfacturum fuisse puto. Huc accessit codicum manu scriptorum paucitas; quo factum est, ut, si unum duntaxat suppeteret poematis cujuspiam exemplar, et præsertim si deesset locorum obscuriorum explicatio, versûs quosdam, librariorum incuriâ corruptos, vel minùs intelligerem, vel in sensum forsan alienissimum detorquerem; quo vitio me semper vacare non audeam dicere: sufficet me librum, ut potui, limavisse, et errores tantùm ferè cavisse, quantum humanæ naturæ imbecillitas pateretur; nec profiteri vereor, me, si quid habuerim in arte poeticâ judicii, in commentarios hos contulisse. Postremò, sine maximo otio, quo per tres annos omninò carui, et postea sum magis cariturus, fieri non potuit, ut singulas voces ac sententias quasi in trutinâ examinarem; et quoniam mihi Londini, à bibliothecis Academicis remoto, preli curam suscipere commodum fuit, ad poematum Asiaticorum ἀρχέτυπα, quæ negligentius aliquando Oxonii rescripseram, recurrere non potui, si qua in loco quovis à me citato mendæ suspicio inciderit. Nolo igitur sibi persuadeat lector, me librum hunc tam perfectum edere, quàm illum edidisse possem, si accessisset vel otium ad limandum uberius, vel aptior ad excudendum opportunitas: quòd

fiquis in sermonibus Asiaticis eruditus errores fortè nostros detexerit, nosque per literas benevolè monuerit, et illum nobis amicissimum putabimus, et, siquando alteram paraverimus commentariorum nostrorum editionem, correctior liber in lucem perfectiorque prodibit.

Illud etiam addamus neceffe est, versûs Asiaticos, qui in hoc libro solutâ oratione redduntur, non eo animo conversos esse, ut in sermonibus Arabum ac Persarum tyrones erudirent: itaque si quis, in his literis nondum imbutus, speraverit à meis versionibus, locorum, qui citantur, σύνταξιν ordinemque grammaticum perspicere, næ ille se turpiter falli videbit; non enim in hoc opere philologus, sed criticus, non interpres, sed poeta, esse volui; non quasi in ludo pueros instituere, sed cum viris undequaque doctis de poesi in genere, ac speciatim de Asiaticâ, colloqui. Cùm igitur locum quemvis vel legendo observarem, vel meditando revocarem in memoriam, qui ad argumentum illustrandum accommodaretur, primò quid poeta vellet, haberetque in animo, quærebam, deinde quo modo id purè ac Latinè, si possem, si minùs, breviter simpliciterque redderem; parùm sollicitus, si nomen nomini responderet, aut si justa vocolæ cujusvis *Persicæ* et *Arabicæ* significatio, tanquam in verborum indice, notaretur: ad summam, res et sententias, non verba, interpretari sum conatus; quòd si vel

in sententiis vel in verbis hallucinari mihi contigerit, veniam libenter dabunt, ob incredibilem rei difficultatem, politioris ingenii homines: cæterorum suffragiis facilè carere poterò.

Aliud est porrò, quod hoc loco animadvertendum velim; quanquàm hujus ætatis lectoribus exquisitum nimis ac longiùs petatum videbitur: illud volo dicere; si hujusmodi opus de integro scribere instituissem, vitarem cùm omnes in libri margine notationes, tum in primis diverforum sermonum unò in libro concursionem; quæ mirum est, quantum absit ab elegantia, ideòque à Romanis et præcipuè à Cicerone, scriptorum elegantissimo, repudiata est; illi enim, utcunque Græcis literis eruditi fuerint, noluerunt tamen Græcos vel poetas vel philosophos proprio sermone loquentes citare: sic variæ, quæ in commentariis nostris inferuntur linguæ, quantumvis ad philologorum gloriolam conferre existimentur, inæqualem nimis et quasi vermiculatam reddunt paginam; quo fit, non solùm ut minùs solutè ac volubiliter legatur, sed ut viri elegantiores à legendo deterreantur, cùm horridius nescio quid et incultius in libro suspicentur delitescere. Hortor itaque scriptores nostros, ut lectorum usui ac voluptati impensius, quàm solent, consulant; ut veteres illos dicendi magistros imitentur, qui artem ostendere maluerunt, quàm seipsos ostentare; ut denique simpliciter purèque scribant,

et literas seu Græcas seu Latinas, perinde ac si Græci essent aut Romani, tractare discant. Mea fuit hæc semper sententia; sed mos gerendus erat recentiorum scriptorum consuetudini, ab adolescentulo præsertim, qui non alios ducere, sed ipse ducem sequi, deberet.

Hæc lectoribus plerisque omnibus satisfactura esse confido; nec verò me fugit nonnullos homines, qui pertenues Gallorum libellos lectitare consueverint, totum hoc opus esse reprehensuros, quòd scilicet Latinè sit conscriptum, et præcipuè quòd Græcos quosdam versiculos ausus sim contexere. Grave crimen et vix ferendum! quod tamen haud vereor confiteri; fateor me sermone Latino esse usum, ut ab omnibus in Europâ gentibus legerer; fateor me librum versibus conspersisse, ut lectores varietate rerum allicerentur; fateor me in Latinis Horatii, Ovidii, Virgilii, Phædri, in Græcis, Theocriti, Anacreontis, Callimachi, *numeros* (vim et copiam non dico) imitatum fuisse, feliciter necne alii judicent; fateor denique, ut habeant quod multò magis reprehendant, Hebræa quædam nostra atque Arabica subjungi; Persica etiam, si jubeant, proferre possumus. Quòd si Galli, homines, ut scimus, delicatissimi, temeritatem hanc nostram excusare noluerint, illud pollicemur, nos, si quid aliud in posterum scripserimus, patriâ linguâ usuros esse, quam sedulò edificant velim, si nostra legere cupiant;

quòd si *Dani, Russi, Germani, Poloni, Hungari*, idem hoc factitaverint, profectò priùs canesce-
 mus, quàm tot sermones difficiles ac dissimiles
 didicerimus, cùm una solummodò nobis suffec-
 tura sit, modò Latinè scribendi consuetudo
 fautores invenerit, et *Romanorum* sermo *rei-*
publicæ, ut dicitur, *literariæ* communis perman-
 ferit. Ad alias linguas quod attinet, certè, si
 nihil præter utilitatem spectemus, non est om-
 ninò necessarium vel Græcè vel Arabicè scri-
 bere, cùm in subfelliis nostris ac fori cancellis
 ne Demosthenes quidem aut ipse Mohammedes,
 si reviviscerent, intelligerentur à populo; sed
 cùm nihil sit ad memoriam confirmandam ap-
 tius, aut ad linguas condiscendas magis con-
 ferat, quàm stylum exercere, nescio cur versùs
 aut orationes, utcunque eæ sint inutiles atque
 imperfectæ, in linguâ quâlibet contexere vete-
 mur: epistolas nimirum ad doctiores in exteris
 regionibus viros mittere, persæpè nobis usu ve-
 nit, quas satius est elegantes esse atque urbanas,
 quàm nudas et impolitas. Quid alii fecerint,
 nescio; ego multa me Latinè scripsisse confi-
 teor, multa Græcè, multa etiam Gallicè; nec
 vereor affirmare, siqua mihi sit in linguis edif-
 cendis facilitas, ab hac eam exercitatione et
 profectam esse et promotam. Quæ cùm ita
 sint, mirari fatis nequeo, quare vir eruditus,
Ernestus, et ille, non minùs in geometriæ ac
 philosophiæ studiis, quam in literarum elegan-

tiis versatus, *Alembertus*, tantoperè laborare videantur, nequis posthac Græcè et Latine poemata aut politioris doctrinæ libros contexam. Quo tandem sermone uti debet is, qui poetico se ingenio inflammari sentiat? Num Gallico? at sermo ipse à poesi est alienissimus. Num Anglico? at in unâ tantùm insulâ legetur, et uno fortasse seculo. Nec verò cuivis persuadere velim, ut peregrinis sermonibus usque eò studeat, donec linguæ obliviscatur suæ, aut horas eas omnes, quas patria atque amici suo jure sibi vindicant, adeò tenui atque umbratili studio impendat; sed interdum, varietatis aut honestæ relaxationis causâ, Latinum vel Græcum etiam carmen componere si quis rectè possit, cur irrideatur non video. Equidem *Alemberti* libellum, qui inscribitur *de recentiorum scriptorum Latinitate*, bis terve perlegi, nec tamen in eo quidquam probatum inveni, nisi id, de quo nemo sanus disputaverit, *recentiores scilicet, cum Latine scribant, non tam purè ac perfectè scribere, ac si M. Tullii et Virgiliti temporibus Romæ floruissent, nec veterum nos linguarum elegantias æquè perspicere ac si Romani essemus*; præclarum sanè ἀξίωμα sed vix dignum, quod tanto argumentorum apparatu probaretur! Sermonis Latini suavitatem non sentimus, ut Romani; sed ita tamen sentimus, ut delectemur: cur ideò, cum tantæ sint in vitâ molestiæ, unâ hac delectatione careamus? Quod au-

tem asserit vir ingeniosissimus, se dubitare, an quisquam è recentioribus philologis, quantum inter Virgilio et Lucani *numeros ac modulationem* intersit, sentire possit; id à tanto viro dici mirabar, ab illo præsertim, qui tam bellum de Musicâ scripserit opusculum, cùm nemo sit, in Britannia nimirum, qui non tantam sentiat inter *Æneidis* et *Pharsaliæ* versûs discrepantiam, quantam inter mollissimam puellæ Neapolitanæ cantionem, ac lacrymosum fidicinæ Lutetianæ ululatum: sed non mirabar ampliùs, cùm viderem ab eodem scriptore *Ruæi* nescio cujus hexametros quosdam citatos, quos *Virgilianos* ille putat, nos verò ne *Statianos* quidem. Non luçtabimur tamen pluribus verbis; sufficiet suam cuique sententiam esse; nobis, nostram: illud autem oramus; ut, quoniam ipse *Alembertus* ab aliis magni nominis viris dissentire solet, nos quoque à se, omninò sine iracundiâ, sed non sine dolore, dissentientes æquo animo patiatur.

Utrum verò Gallis aut Gallorum amatoribus opus hoc nostrum sit placiturum, solliciti parùm sumus; dummodo civibus nostris, et nobilissimæ, quæ nos aluit, *Academiæ*, in quorum honorem et cœpti sunt et perfecti, labores nostri arriserint; quid enim aliud optamus, quàm ut illis jucunda sint et utilia, quæ et adhuc perfecimus et facturi sumus in posterum? Illud dolet, quòd literis humanioribus cogimur

vale dicere : dolet autem ? nonne potiùs lætari decet, eum nobis patere vitæ cursum, quo meliùs et efficaciùs oppressos levare, miseris optulari, tyrannidem avertere poterimus ? Si enim quæeratur, Ecquis hominum fit *maximus* ? Ille, inquam, qui *optimus* : si rursum interroger, Quis optimus hominum fit ? respondeam, Is, qui de humano genere fit optimè meritus. Utrum verò per literarum studia, per mutas artes, per molliores animi lusûs, de hominibus tam bene mereri possimus, quàm agendo, laborando, eloquendo, isti viderint, qui ita se in studiis abdunt, ut nihil inde ad patriam aut cives commodi perveniat : equidem haud puto. Satis jam in umbrâ prolusisse videor ; nunc in pulverem atque aciem vocor. Quid de me fortuna statuerit, ignoro ; illud scio, nihil à me ardentius expeti, quàm, provectâ tandem ætate et excursu spatio, ad Academiæ dilectissimos recessûs, tanquam ad portum, confugere ; ubi non inertiam, quam natura mea haud patitur, sed otio honesto perfrui potero, et studia hæc diù intermissa recolare, quæ me curriculum hoc forense, in quod sum statim ingressurus, ulterius profequi non finit.

POESEOS ASIATICÆ
COMMENTARIORUM

PARS PRIMA.

CAPUT I.

Asiaticos ferè omnes Poeticæ impensius esse deditos.

INSTITUENTI mihi de Poesi Asiaticâ differere, prima sese offert Hebræorum poesis, verbis splendida, sententiis magnifica, translationibus elata, compositione admirabilis, origine tandem, quod de nullâ aliâ dici potest, verè divina. Laudare tamen Vates illos Sanctissimos, & quanta sit in eorum carminibus cùm elatio dicendi, tum etiam pulchritudo, exponere, nec mihi sanè erit facile, nec lectori necessarium. Opus enim *de Sacrà Poesi* absolutissimum, nemo est, opinor, in his studiis versatus, qui non perlegerit; nemo, cui non summam admirationem attulerit cùm argumenti dignitas, & eruditi auctoris singulare iudicium, tum Latini sermonis venustas ac nitor.

Humilius equidem argumentum mihi tractandum proposui; sed difficultatis, sed laboris plenissimum. Etenim è fontibus reconditoriis, ac propè obstructis, haurienda est materia; revocandi sunt in lucem Poetæ, quorum opera obscuravit vetustas, & quorum pænè memoriam delevit oblivio. Præterea, refutandi sunt imperitorum hominum sermones, debellandi errores, minuenda opinionum perversitas. Itaque, ut Varronis utar verbis, “ non mediocres tenebræ
 “ in sylvâ, ubi hæc captanda; neque eò, quò
 “ pervenire volumus, semitæ tritæ; neque non
 “ in tramitibus quædam objecta, quæ euntem
 “ retinere possunt.”

Aggredior scilicet de iis gentibus disputare, quarum poesin reformidant fastidiosæ *Europæorum* aures. Nos enim translationes mitigare solemus, ac lenire; *Asiatici* verò, temerè & incitatiùs exaggerare: nos studemus ut verecundæ sint, & quodammodò se faciliè insinuent metaphoræ; illi, ut violentè irruant: nos, ut sint politæ, nitidæ, venustæ, nec longè ductæ; illi res pervagatas & in medio positas transvolant, & interdum longissimè repetitas captant imagines, quas ad satietatem usque cumulant: *Europæi* denique poetæ in eo potissimùm laborant, ut jucundè, ut dilucidè scribant; *Asiatici*, ut vastè, ut luxuriosè, ut dissolutè. Inde fit, ut,

si cùm *Arabum* ac *Persarum* carminibus comparatur elatissima Europæorum poësis (*Græcam* semper excipio), remissè protinus fluere, & quasi labi videatur,

*Ut lana tincta purpuram citrà placet,
At si contuleris eam lacernæ,
Conspectu melioris obruatur*.*

sed hanc tamen Asiaticæ dictionis elationem, vix aut ne vix quidem percipiet is, qui interpretationes tantummodò leget: sua est enim linguis omnibus gratia, & quasi color proprius; sua porrò verborum series & collocatio, ac sententiarum junctura, quas si quis dissolverit, totam continuè distulerit suavitatem, totumque venustatis lumen extinxerit.

Asiaticorum igitur poemata legentibus, tenenda est eorum historia; perdiscendi sermones, quorum exquisitiores elegantix sunt investigandæ, cognoscendi mores, disciplinæ, opiniones, fabulæ, proverbia; carmina demùm Persarum atque Arabum, *oculis & mentibus*, ut ita dicam, *Asiaticis*, legant necesse est †.

Nec verò me latet nonnullorum hominum increbuisse sermonem, qui harum gentium po-

* Ovid. apud Quintil. *Instit.* lib. x. cap. x.

† Vide De Sacrà Poësi, Prælect. vi. and vii.

efin incultam esse autumant, & horridam. Illis abundè erit, ut spero, in hoc opusculo responsum, fatisque probatum, ea ipsa poemata, quæ injucunda & impolita temerè dici solent, delectare potiùs atque allicere incredibili varietate et copiâ. Verè mihi videor esse dicturus: tametsi majestatem Homeri, suavitatem Theocriti, magnificentiam Pindari, Apollonii elegantiam, Sophoclis vim, Euripidis facilitatem, Æschyli audaces figuras, Anacreontis hilaritatem, Ibyci ardorem, Stesichori gravitatem, mollitiem Alcmanis, venustatem Bacchylidis, neminem unquam scribendo consequi posse censendum est; negari tamen non potest, quin *sua* sint poetis *Asiaticis*, à naturalibus eæ quidem rebus deductæ, proprietates; *sui*-que pulchritudinis colores, ad quorum laudem poësis *Europæa* haudquaquam accedit.

Neque enim abesse potest, quin ii poëtæ lætissimis abundant imaginibus, qui versentur inter amœnissimos campos, lucos, hortulos; qui deliciis atque amoribus toti vacent, qui tandem in iis regionibus commorentur, ubi solis nitor cœlique serenitas rarè nubibus obscuratur; ubi summâ florum ac fructuum ubertate cumulata natura luxuriat quodammodò & quasi lascivit; ubi denique (ut vetus ait poëta)

*Segetes largiri fruges, florere omnia,
Fontes scatere, herbis præta convestirier*.*

Ac nemo ferè est, qui nesciat plurima poë-
seos ornamenta ex imaginibus rerum naturalium
derivari: maximam autem *Perfidis* partem, to-
tamque eam *Arabiam*, quæ est à veteribus pri-
mùm *Felix* nominata, feracissimas regiones, ac
deliciarum omnium abundantissimas, esse sci-
mus.

Arabia verò ea, quæ *Deserta* vocatur, rerum
earum plena est, ex quibus formidinis ac terro-
ris depromantur imagines, quæque aded ad *ela-
tionem* dicendi sint longè omnium aptissimæ:
sæpe igitur in *Arabum* antiquorum carminibus,
heroes inducuntur incedentes

———*Via altâ atque arduâ*
Per speluncas saxis fructas, asperis, pendentibus,
Maximis; ubi rigida constat crassa caligo.

Ob has præcipuè naturæ proprietates, & ob
hanc vivendi consuetudinem, *Arabas Persasque*
imaginibus, tum *venustis* tum etiam *elatis*, abun-
dare arbitror, idedque poeticam, quæ his ima-
ginibus potissimùm constat, studiosissimè colere.

Hoc argumentum ad reliquas etiam gentes
Asiaticas transferri potest, quarum scilicet ulla

* Apud Cic, *Tuscul. Quest.* lib. i.

ad nos pervenit cognitio: sed juvat opinionem nostram exemplis illustrare, & pauca de *Sinenfium*, *Indorum*, *Tartarorum*, aliorumque, poesi antè dicere, quàm ad Arabum sylvas, & uberimos Persarum hortos, accesserimus.

In Sinenfium linguâ, quæ, si magno scriptorum gregi * fides habenda sit, est omnium copiosissima, volumen extat pervetustum, quod partes complectitur quinque, & *Sbi king* vocatur: trecentas hic liber Odas continet de moribus, officiis, virtutibus; quæ eximiam habere dicuntur numerorum dulcedinem, imaginum venustatem. Una ex his Odis, quæ mihi valdè arrisit, citatur à *Confucio*, Platone illo, si ita dicere liceat, Sinenfium; cujus † opera gravissima *Oxonii* asservantur. Carmen ipsum, Latinis versibus utcunque redditum, libet subjungere: verba Sinica, & versionem fidam, separatim addamus necesse est, propter novas literarum formas, quas æneæ tabulæ incidendas curavimus.

Vides ut agros dulcè gemmatos lavet
 Argenteus rivi latex;
 Virides ut aura stridulo modulamine
 Arundines interstrepant!
 Sic, sic amœno cinctæ virtutum choro,
 Princeps, amabiliter nites.

* Du Halde. Fourmont. Couplet. &c.

† In Archiv. Bodl. A. 1. fol. 7. p. 2.

| | | | |
|-------------------|-----------------------|-------------------|-------------------|
| <i>verendus!</i> | <i>ceu</i> | <i>est</i> | <i>Fide</i> |
| 喧兮 | 如 | 有 | 瞻 |
| <i>est</i> | <i>qui radit</i> | <i>decorus</i> | <i>illius</i> |
| 有 | 戾 | 斐 | 彼 |
| <i>decorus</i> | <i>ceu</i> | <i>virtutibus</i> | <i>aque</i> |
| 斐 | 如 | 君 | 淇 |
| <i>virtutibus</i> | <i>qui potit</i> | <i>Principis</i> | <i>rivum</i> |
| 君子 | 懿 | 子 | 澳 |
| <i>Principis:</i> | <i>gemmas elatus!</i> | <i>ceu</i> | <i>virides</i> |
| 子 | 瑟 | 如 | 菰 |
| <i>in finem</i> | <i>Sagar!</i> | <i>qui secat,</i> | <i>arundines</i> |
| 終 | 兮 | 切 | 竹 |
| <i>non (quis)</i> | <i>celebris!</i> | <i>ceu</i> | <i>juvande</i> |
| 不可 | 赫 | 如 | 猗 |
| <i>Popo umus</i> | <i>O quam</i> | <i>qui limat</i> | <i>luxuriant!</i> |
| 諠 | 兮 | 砥 | 猗 |
| | | <i>ebur,</i> | <i>(sic)</i> |

Citatur in Confucii libro qui dicitur Tà Hio.

大學

*Ode Sinica
Antiquissima?*

Vol. II. pa. 7.

| | | | |
|-------------------|---------------------|------------------------|-------------------|
| <i>verendus</i> | <i>ceu</i> | <i>est</i> | <i>Fide</i> |
| 喧兮 | 如 | 有 | 瞻 |
| <i>est</i> | <i>qui rudit</i> | <i>decorus</i> | <i>illius</i> |
| 兮 | 豚 | 斐 | 彼 |
| 有 | <i>ceu</i> | <i>virtutibus</i> | <i>aquar</i> |
| 斐 | 如 | 君 | 淇 |
| <i>virtutibus</i> | <i>gemmas datus</i> | <i>Princeps noster</i> | <i>vivum</i> |
| 君子 | 瑟 | 子 | 澳 |
| <i>Princeps</i> | <i>in sinem</i> | <i>ceu</i> | <i>virides</i> |
| 子 | 今 | 如 | 比 |
| <i>in sinem</i> | <i>Sagax</i> | <i>qui secat</i> | <i>arundines</i> |
| 終 | 佃 | 切 | 竹 |
| <i>non seget</i> | <i>celebris</i> | <i>ceu</i> | <i>juvunde</i> |
| 不 | 赫 | 如 | 猗 |
| <i>Postumus</i> | <i>O quam</i> | <i>qui limat</i> | <i>luxuriant!</i> |
| 可 | 公 | 屨 | 猗 |
| <i>oblivisci</i> | | <i>ebur</i> | <i>sic</i> |
| 諠 | | | |

Citatur in Confucii libro qui dicitur: Sa Hw.

大學

Ut maximo labore, & arte maximâ
 Effingit artifex ebur,
 Sic ad benignitatem amica civium
 Blandè figuras pectora.
 Ut delicata gemmulam expolit manus
 Fulgore lucentem aureo,
 Sic civitatem mitium gaudes tuam
 Ornare morum lumine.
 O quàm verenda micat in oculis lenitas!
 Minantur & rident simul;
 O quanta pulchro dignitas vultu patet,
 Et quantus incesſu decor!
 Scilicet amœno, cinctè virtutum choro,
 Princeps, amabiliter nites.
 Annon per omne, Veris instar, seculum
 Memoria florefcet tui * ?

Egregium hoc est vetustatis monumentum; floruit enim princeps, qui à poetâ Sinico laudatur, circiter octingentos ante Christum annos; docet porrò, similitudinibus à sculptore eboris, & gemmarum politore ductis, quàm remoto seculo gens ea ingeniosissima elegantiores artes coluerit.

Nec pauciora in sermone *Indico* scripta sunt poemata †; sed Indi recentiores, post Mogolorum *دوراستیای* à Timuri nepotibus instauratam, Persicè omninò scribunt, ideoque sunt *Persis* subjungendi. Dicendi genere utuntur elato &

* Vid. *Couplets* Scient. Sin. pag. 10.

† Vid. Catal. MSS. in Bibl. Reg. Paris. in quâ etiam Carminum Sincorum *Shi king* servatur exemplar.

magnifico, vel potius abutuntur; quod ex verbis quibusdam (licet subinfulsis) intelligere possumus, quos contexit Indus quidam, ex illorum ordine qui *Bramanes* appellantur. Hic enim, singularis cum dignitatis tum eruditionis virum laudare instituens, carmen composuit; quo patronum in cælum effert, & verbis hisce tumidis ac ridiculis alloquitur:

*Utcunque celeris terga sonipedis premas,
Agitata subito terra contremiscere;
Oculoque elephantes, vasa mundi columina,
Sub impetu ascenditis incurvescere.*

Astabat tum fortè, cum hæc recitarentur, *Bernierus* medicus*, vir in primis doctus, & jucundus scriptor, qui illo tempore commorabatur in *India*. Is, insulfam hominis irridens adulationem, dixit in aurem Principi, quo utebatur per familiariter, “ Cave igitur sæpius
“ equum conscendas, princeps, ne miseri po-
“ puli tam crebris terræ motibus pessimè mul-
“ tentur.” Tum ille comiter, “ Ob hanc rem,
“ inquit, in lecticâ † plerumque vehi soleo.”

Qualis tamen fuerit veterum Indorum, in regione *Coromandelicâ* habitantium, poësis, planè nescimus. Extat certè quidem vetustissimus li-

* Vid. Bernieri *de Statu Imperii Mogolici* Librum.

† Lecticâ) Indoſtanicè *دالچا* vulgò *Palanquin*.

ber Indicus, per totam Asiam collaudatus, quem Arabes *Calla wa Demna* vocant, & quem in omnes ferè Europæ linguas redditum habemus. In eo summam gravitatem & sapientiam non desidero; sed prorsus ei deesse videtur poeticus ille flos & color: quod ex interpretatione fidâ docti cujusdam Arabis intelligi potest, quâ nihil exilius, nihil pressius, nihil à poesi magis, alienum. Postea verò Persicus interpres, & deinde Turcicus, mirificos addebant cincinnos, ut ita loquar, & pigmentorum colores.

Tartarorum etiam poetæ, post receptam apud eos Mohammedis religionem, linguis utuntur Arabicâ & Persicâ; nec dubito quin sit illis excelsum ac vehemens ingenium, licet paullo horridius: quod perspici potest ex duobus illis in libro *Zafar nama* versibus, quibus invictus ille Tartariæ rex, Timurus, milites suos ad acriter dimicandum dicitur incendisse:

بزم مردان عرصهٔ رزمست و عشرت داد و کیر
 یاده خون دشمن و جام دما دم تیغ و تیر

hoc est ad verbum, *Locus computationis fortium virorum est belli campus; lætitiæ autem cantus, pugnantium clamores; vinum, sanguis hostium; pro crateribus verò, gladiis ac spiculis identidem utuntur.*

Afferit porrò scriptor gravissimus, Ibn Arabshah, “ Incolas *Corasmiae & Sogdianæ* pariter
 “ esse poeticæ deditos, sed his illos esse præ-
 “ stantiores; aded ut in urbe eorum præcipuâ,
 “ pueruli etiam in cunis delicatissimis vocibus
 “ & cantioni finitimis vagiant*.”

Armenis quoque & *Syris*, non dubitari potest, quin sui fuerint poetæ. In Kircheri de *Musica* libro versûs quidam citantur, in *Armeniaco* sermone, non inveniunt; & ab *Herbeloto* laudatur *Syrus* nescio quis, qui *Homeri* poemata dicitur patriâ linguâ elegantissimè reddidisse. Per pauca tamen, reor, vel in hoc vel in illo sermone

* Hist. Timur. pag. 28. كسح

واهل خوارزم كاهل سمرقند في اللطافة
 وانصل من اهل سمرقند في الحشمة والظرافة
 يتعانون المشاعرة والادب ولهم في فنون
 الفضل والمجاسن اشياء عجب خصوصا في
 معرفة الموسيقى والانعام ويشترك في ذلك
 الخاض منهم والعام ومها هو مشهور عنهم ان
 الطفل في المهد منهم اذا بكى او قال آه فان
 ذلك يكون في شعبة دوكاه *

Nimis hæc sunt facilia, quam ut interprete egeant. Ultima vox ex *Perficia*, *Musicae* propria. Vid. etiam *Herbel. Bibl. Orient.* pag. 1001.

extant carmina; nam, cùm Mohàmmedani omnes ferè Christianorum, in *Asiâ* commorantium, libros combufferint, sacerdotes, plùs æquo superstitioni, eos tantummodò è flammis eripere voluerunt, quos ad religionem & sacras disciplinas spectare arbitrarentur*.

Idem *Æthiopicis* arbitror contigisse; quorum linguam haud vereor inter *Asiaticas* numerare, utpote quæ fit Arabicæ simillima, & ex *Asiâ* sine dubio oriunda.

Cæterùm in *Æthiopum* sermone paucissima mihi videre contigit poeseos specimina. Sæpe à Ludolfo citatur *Æthiopicum* poema *de Fastis*, sive, ut ipse ait, de rerum cœlestium ac terrestrium laudatione, quod nec injucundum esse videtur, nec inelegans; & tametsi multus sit fortasse & nimius in miraculis denarrandis poeta, in eo tamen ardor quidam *è deo*, ac vis ingenii illucescit; præterea carmen suum lætis iis imaginibus ornat, quibus tota ferè dictio *Asiatica* collustrari solet. Versûs quosdam ex hoc poemate, *Latinè* adumbratos, apponam; sed literæ *Æthiopicæ*, quippe minus elegantes, & vix dignæ cognitu, omitti sine dispendio possunt:

* Stephanus Petrus, patriarcha Antiochenus, ad Huntingdonum Italicè scribens, hæc habet: *I nostri libri sono andati tutti sotto l'acqua e fuochi, e, mancando chi scriva di nuovo, li libri antichi sono andati sempre scemando; e non si son conservati per lo più, se non i libri ch'erano necessari per il culto della santissima religione.*

Nunc immitis hyems fugit,
 Nec sonantibus agri
 Molles rigantur imbribus.
Tu, qui pratula floribus
 Suave-olentibus ornas,
 Qui lucida regis sydera,
 Flores fac roseos tui
 Colligamus amoris,
 Fructûsque pietatis novos;
Ac, dum per virides apis
 Dulcè murmurat hortos,
 Jucunda delibans thyma,
Da, suavi mihi carmine, ut
 Diligentior illâ
 Laudes tuas enuntiem.

Fuit etiam Æthiops quidam, quo familiari-
 ter utebatur Ludolfus, & cui poeticum ingenium
 non videtur defuisse. Scripsit is elegiam in obi-
 tum Principis Ernesti, qui puer admodum cessit
 è vitâ; &, pulchritudinem pueri laudans, ait,

Vultûs nitore vicit ille beryllon.

deinde copiosius,

Filo crinis erat pulchrior aureo,
 Quod Indicus bombyx vomit;
 Et lunâ enituit splendidior gêna,
 Cùm rara tingat nubila *.

Haud scio an multi è poetis Græcis, qui

* Vid. Ludolf. Æthiop.

Lyrici appellantur, inter *Asiaticos* non sint numerandi; quorum alii in Asiaticis insulis, alii in ipsâ Asiâ, *Minori* scilicet, nati sint, & qui Arabum ac Persarum poetis videantur esse per similes, non metris solùm & compositione, sed figuris etiam, & poematum argumentis. Ideoque, tametsi in hoc libro de iis præcipuè poetis, qui vel Arabicè vel Persicè scripserunt, institui differere, tamen haud alienum erit eorum poësin cum Græcâ identidem comparare, si qua inter eas singularis affinitas intercedere videatur.

Abundè hæc, ut puto, ostendunt quantum Asiaticæ gentes poeticam coluerint; quantum verò aliis gentibus Arabes ac Persæ præstent, in iis, quæ deinceps sequentur, capitibus, spero me uberrimè demonstraturum. *Turcis* etiam sua dabitur laus, sed hi Persas nimis fervili more, ut Romani Græcos, imitantur.

Satis arbitror doctiori cuivis esse notum, Arabes ita fuisse huic arti deditos, ut de re qualibet versûs funderent ex tempore, mediocres eos quidem plerumque, sed nonnunquam sanè pulcherrimos; quod minùs videbitur admirandum iis, qui considerent cùm metrorum facilitatem, tùm sonorum similibus in illorum sermone abundantiam. Hæc autem res apud illòs ita frequens erat, ut plurimus etiam nunc habeant voces quibus *artem versuum subito com-*

ponendorum significant*. Exempla sunt innumera: unum solummodò atque alterum subjiciam.

Primum in libri *Sbekerdân* capite decimoquarto narratur. Ipsius auctoris verba apponam: “Ibam, inquit poeta *Almosadhal*, regem
“ *Arrasbid* salutatum; apud quem calathus erat
“ rosarum plenus, & puella formosa, erudita,
“ poeticæ peritissima. Ad regem itaque accessi;
“ dixit autem, *Fac audiam, O Mosadhal, brevem*
“ *quandam rosæ similitudinem. Recitavi*
“ *igitur ex tempore, Similis est puellæ genæ,*
“ *quæ, dum suaviatur eam amatoris labium, ru-*
“ *bore suffundi incipit.*

“ Tum interpellavit puella, eodem metri genere,
“ *Similis est potiùs genæ meæ, cùm me provocet*
“ *Arrasbidi manus ad dulces amoris lusûs †.*”

* & بدبهاً & ارتحالا & اقتراحًا *

† قال المفضل دخلت علي الرشيد وبين
يديه طبق ورد وعنده جارية مليحة ادبية
شاعرة وقد اهديت اليه فقال يا مفضل قل
في هذا الورد شيئاً يشبهه فقلت
كانه خدّ المحبوب يقبله
فم الحبيب وقد ابداه خجلاً

Bellissimi videbuntur hi versûs lectori Arabicè scienti; & pulchræ profectò sùnt similitudines cùm poetæ tum poetriæ: eandem comparisonem innuit, cùm *de flore illo verecundiæ* loquatur, venustus poeta Lycophonides, cujus versiculos (etsi Græcas sententias Latinis immiscere admodùm displiceat) ob eximiam dulcedinem citabo:

Ουτε παιδος ἀρβενῶ,
 Ουτε παρθενων των χρυσοφορων,
 Ουτε γυναικων βαθυκολπων,
 Καλον το προσωπον,
 Ἄλλα κοσμιον πεφυκει,
 Ἦ γαρ αἰδως ανθος ἐπισπειρει*.

Alterum hujus rei exemplum in libro quodam incerti auctoris me legisse memini. “ Formo-

فقالت الجارية
 كانه لون خدي حين يدعني
 كف الرشيد لامر يوجب الغسلا
 فقال الرشيد قم يا مفضل اخرج فان هدة
 المباحثة قد هيجتنا فقمت خرجت وارخيت
 الستور دونني

Vide etiam Herbel. in voce *Dhohdk*.

* Apud Athenæum lib. xiii.

“ fam ac doctam adolescentulam quidam è po-
 “ etis illustrioribus diligebat. Puella vicissim
 “ eum ita unicè amabat, ut nunquam, nisi unà
 “ adefset amicus, lætaretur. Die quodam in
 “ febrim incidit puella, &, jam propè sopitâ
 “ ægritudine, in lectulo dormivit. Tum ami-
 “ cus, qui antea cubiculum non reliquerat, la-
 “ vatum ibat. Illa expergefata, ubi esset ami-
 “ cus, percontata est. Dicebant famuli in bal-
 “ neo esse: ea verò chartulam afferri jussit, &
 “ hos scripsit versiculos, quos illicò ad poetam
 “ misit:

يا عاشقي لو كنت عاشقاً لما
 فضحتك عندي صحنه الايام
 فوالله ما انصفت في شرع الهوي
 انا في الجهم وانت في الحمام

“ *Ab, anime mi, si verè me amares, non te for-*
 “ *tunæ iniquitas à me disjungeret: profectò baud*
 “ *æqua mihi tecum pars amoris est; ego in ipsâ*
 “ *morte versor, tu in balneo te oblectas.”* Ubi
 observandus est non illepidus, ut Asiatici pu-
 tant, verborum lusus, vox enim *bimám* mortem
 significat, *hammám* verò, balneum.

“ Poeta versûs amicæ legit; aliquantulum
 “ chartæ illachrymavit; tum rescripsit ex tem-
 “ pore:

ولم ادخل الحمام قصدي تنعبي
فكيف ونار الوجد بين جوانحي
ولكنني لم يكفني فيض اسمعي
دخلت لابكي من جميع جوارحي

“ *Non idè intrabam balneum, ut me oblectarem :*
“ *quomodo enim? dum ignis desiderii in pectore*
“ *meo ardet : sed non mihi satisfacit lachrymarum*
“ *effusio ; idcirco intrabam, ut ab unoquoque mem-*
“ *bro flere possèm.*”

Veniamus ad Perfas. Ii verò quàm studiosè poeticam excoluerint, & quanti eam æstimârint, intelligi potest ex ingenti poetarum multitudine, qui in Perfide floruerunt, ad quorum opera percurrènda hominis vitam vix arbitror suffecturam. Illi, pulcherrimâ usi translatione, pro *versus facere* dicunt *margaritas nectere* ; quemadmodùm in illo Ferdufii versiculo

که بر نوک الماس در سقته ام
در بحر دانش همه رفته ام

Siquidem calami acumine adamantino margaritas nexi ; in scientiæ mare penitùs me immerfi.

Turcæ, ut suprâ dictum, Perfas sequuntur, imò, sæpè ita fidè, ut verbum de verbo red-

dant. Sed * Alcæum, † Archilochum, ‡ Bacchylidem, § Anacreontem, alios, permultis in locis imitatus est Horatius: Latina tamen non minori cum voluptate quàm Græca legimus. Multi sunt præterea versûs Turcici, qui, è Perficis non redditi, videntur esse valdè belli; velut illi, quibus Imperatoris Soleimanni laudatur justitia, liberalitas, fortitudo:

کہسہ ایامندہ اتمز یای دن غیری فغان
 کہسہ دورانندہ کج چکمز انک الا کہان
 یوق زمانندہ یتیم انک مکر در عدن
 یوقدر ایامندہ خونین دل مگر مشک ختن

* Lib. i. Carm. ix. *Vides ut altâ flet, &c.*

Alcæus, Τει μεν ὁ Ζεὺς, ἐν δ' ὄραω μεγας
 Χειμῶν, παπαγασιν δ' ὕδατων ῥοαι.

Et quæ sequuntur. Item Carm. xiv. *Et malus celeri faucius, &c.*
 Alc. apud Heracl. Pont.

Το μεν γαρ ενθεν κυμα κυλινδεται, &c.

† In Epodis passim.

‡ Lib. i. Carm. xv. *Pastor cum traheret, &c.* “ Hæc inquit
 “ Porphyrius, à Bacchylidis Calfandrà fumantur.”

§ Lib. i. Carm. xxiii. *Vitas hinnulco me familis, &c.*

ANACREON.

Ατε νεῦρον νεοθηλη
 Γαλαθνον θ', ος ἐν υλη
 Κεροσσης ἀπολειφθεις
 'Απο μητρος ἐπιθη.

Illo regnante nullus est auditus gemitus, nisi arcus tinnientis; illo regnante nihil curvum, præter arcum, inveniri potuit; illo rege, nullus præter Adeni unionem, fuit pupillus; illo imperatore, nullum, præter Khoteni moschum, cor sanguineum extabat.*

Nec solùm poetica esse videmus Asiaticorum *ingenia*, verùm etiam *linguæ* eorum sunt ad possein accommodatissimæ; dissimiles eæ quidem inter se, sed suo quæque in genere præstans. Suavitatem Persica, ubertatem ac vim Arabica, mirificam habet Turcica dignitatem: prima allicit atque oblectat; altera sublimiùs vehitur, & fertur quodammodò incitatiùs; tertia elata est sanè, sed non sine aliquâ elegantia & pulchritudine. Ad lusûs igitur & amores sermo Persicus, ad poemata heroica & eloquentiam Arabicus, ad moralia scripta Turcicus videtur idoneus.

Philosophorum omnium post renatas literas (Magnus ille noster Newtonus perpetuò excipitur) princeps, Verulamius, opus egregium fore rebatur *de variis linguarum proprietatibus tractationem* †. Ait enim, idque verissimè, “ Ex pulorum sermonibus mores eorum atque *ingenia* accuratissimè dignosci posse.” Quod verò afferit Vir admirabilis de Græcorum ac

* Vide Præfationem elegantem libri *Homaiún Nama*. Et Herbel. in voce *Khoten*.

† De Augm. Scient. vi. 1.

Romanorum linguis, nempe *hos verba composita valdè reformidare, illos vocum compositionibus in primis delectari*, id transferri ad Persarum atque Arabum sermones rectissimè potest; unde colligimus Persas *artibus*, Arabes *rebus gerendis* fuisse aptiores; “Artium enim, inquit ille, distinctiones, verborum compositionem ferè exigunt; at res & negotia simpliciora verba postulant.” Deinde hos graves ac severos esse cognoscimus, illos luxuriosos, voluptuarios, dissolutos; quòd illi in compositione redundant ac diffuant, hi contrà breves sint, casti, enucleati, pressi; rarò effundantur, neque abutantur verborum copiâ, & sæpe uno verbo sensa dilucidius exponant, quam nos pluribus sententiis.

Exemplo fit *Motanabii*, poetæ nobilissimi, versiculus, quo puellæ describit pulchritudinem:

بدت قهراً ومالت غصن بان
 وفاحت عنبراً ورنت غزالاً

hoc est, *Tanquam luna enituit, & tanquam ramulus myrobalani delicatè se inflexit; & ambari odorem habuit, binnuleique tenerum aspectum.*

Confitendum est Græcos, etiam in hac re, ad Arabum laudem proximè accedere; sic enim,

five Pherecrates, five auctor fabulæ, quæ *Perfæ* inscribitur :

Ω μαλαχας μεν εσθρων, αμπνεων δ' υακινθον,
 Και λαλων μελιλωτινον, και ροδα προσεσηως,
 Ω φιλων μεν αμαρακον, προσκινων δε σελινον.

Nihil certè his versibus dulcius, nihil venustius. Sed versiculi illius Arabici, cum summâ brevitate conjuncta, elegantia linguâ Latinâ exponi nullo pacto potest ; si dicamus enim,

Non vitis illâ flexa delicatior,
 Non clarius lunæ jubar,
 Non dulcis aura balsami fragrantior,
 Non hinnuli oculus blandior.

quàm inconcinna hæc sint cum illis comparata !

Sed de poesi Asiaticâ *in genere* fatis multa. Nunc ad eam *speciatim* tractandam accedimus ; ac primùm de Arabum, Persarum, ac Turcarum poesi, quatenus ad versuum formam & structuram attinet, est differendum.

PARS SECUNDA :

De poematum Asiaticorum formâ,

CAPUT II.

العروض

SIVE

De metris Asiaticis.

ASIATICI carminis naturam ac leges tractaturus, videor mihi quodammodò in dumetum quoddam esse delapsus, in quo nihil est aut suave aut jucundum. At ne qua tamen res, quæ ad *poesin Asiaticam* pertinet, intacta à me relinquatur, exponam in hoc capite, quam brevissimè potero, varia *metrorum* genera, quibus tum Arabes ac Persæ, tum etiam Turcæ utuntur : & quoniam in hoc sermone *Europæos* alloquor, utar vocabulis in *Europâ* cognitis, ne peregrinis durisque vocibus lectores deterream ; quod illos fecisse video, qui idem argumentum antea tractaverunt. Quis enim intelligere potest quid hæc velint : “ *Aruda* secunda *Hadbd-
bata* est ; cui duæ competunt *Darbæ*, prima

كَمَا لَنَا كَيْدُ السُّورِ وَبُيُوتِهِمْ مِنْ حِلَاذِكِ

وَالْحَلِيقُ عَقْدٌ مُنْصَدُّ

عَرَضُ لَوْ زُيِّنَ وَتَنَاوُهُ حِكْمِي عَرَفْتُمْ

فَاللَّوْنُ وَالطَّيْبُ مُحَمَّدٌ

وَأَخِي حِكْمِي النَّسِيبُ لَطَافٌ وَحَلِيقٌ أَنَا الْبَدْرُ

بَلْ هُوَ أَرْبِيدٌ

فَصِرْتُ فِي مَدِيحِ صَفَائِنَا نُنْشِئُ الْاَلْكَامُ

فِيهِ وَنُنْشِدُ

فَنَابِلُهُ كَالرَّمْلِ وَالْقَطْرِ كَثْرَةً وَرَمَالَ الشَّرَى

وَالْقَطْرُ لَا يَتَعَدُّ

“ *Hadhbata*, secunda *Hadhbata Damrata*.
 “ Quaternario *Aruda* unica est sana, cui *Darbæ*
 “ quatuor, *Raflata*, *Dbailata* Nuda, & Kata-
 “ ta *?” Profectò hæc legenti cuius tam ob-
 scura videbuntur quàm Hannonis in fabulâ Plau-
 tinâ personati oratio *Punica*. Sed nos ad argu-
 mentum, magis dilucidè tractandum, veniamus.

Magna est in pœsi Asiaticâ metrorum varie-
 tas, in quâ ne Græcæ quidem cedit: hoc tamen
 præcipuè interest, quod Arabes & Persæ plures
 habeant syllabas longas quàm breves, Græci
 verò pluribus utantur brevibus quàm longis;
 unde fit, ut tribrachyn, proceleusmaticum, pri-
 mum pæona, aliosque pedes volubiles, quibus
 Græci tum poetæ tum oratores delectantur,
 Asiatici in versibus non adhibeant. Apud
 Arabes, si literâ (ut vocant) *immutâ* syllaba ter-
 minetur, longa semper est, sin minus, brevis;
 ut كَادَ *kād*, ب *bē*.

Pleræque voces, quibus de re metricâ utun-
 tur Asiatici, à tentorio translatae sunt, propter
 similitudinem quandam inter ædificium tentorii,
 & versuum structuram, quemadmodum illa Pin-
 darica,

Χρυσέας ὑποσασαντες εὐ-
 τειχει προθυρω θαλάμῳ
 Κιονας, ὡς οὔτε θαῖτον μεγαρον
 Παξόμεν—& quæ sequuntur.

* Vid. Clerici *Profod. Arab.* pag. 72.

Sic verbum بيت seu *domum* vocitant, & hemistichium مصراع seu *januam*; syllabam longam, & pyrrichium longæ temporibus æqualem, *chor-das* nominant, iambum & choreum, *paxillos*. Hæc autem imago, quæ non est sanè injucunda, à communi Arabum *نومادون* seu campestrium vitâ depromitur.

Sequitur ut de pedibus poeticis differam. *Puri* igitur pedes sunt vel dissyllabi,

| | | |
|------------|----------|--------|
| Pyrrichius | فَعْ | fää. |
| Iambus | فَعْلُ | fääl. |
| Trochæus | فَعَلْ | fälä. |
| Spondæus | فَعْلَنْ | fälän. |

vel trisyllabi,

| | | |
|--------------|-------------|----------|
| Anapæstus | فَعْلَنْ | fäilön. |
| Bacchius | فَعُولَنْ | fäülön. |
| Amphimacer | فَاعِلَنْ | fäilön. |
| Amphibrachys | فَعُولْ | fäülö. |
| Antibacchius | مَفْعُولْ | mäfülö. |
| Moloffus | مَفْعُولَنْ | mäfülön. |

Pedes *compositi*, seu potiùs *numeri*, sunt

| | | |
|--------------------|--------------|-------------|
| Pæon fecundus | مَعَالٍ | möfäilö. |
| Pæon tertius | فَعَلَاتُ | fäilätö. |
| Pæon quartus | فَعِلْتُنْ | fäilätön. |
| Epitritus primus | مَعَاعِلُونْ | mäfäilön. |
| Epitritus secundus | فَاعِلَاتُنْ | fäilätön. |
| Epitritus tertius | مُسْتَعِلُنْ | möstäfilön. |
| Epitritus quartus | مَعُولَاتُ | mäfulätö. |
| Diiambus | مَعَاعِلُنْ | mäfäilön. |
| Dichoreus | فَاعِلَاتُ | fäilätö. |
| Antispæstus | مَعَاعِيلُ | mäfäilö. |
| Choriambus | مُعْتَعِلُنْ | möstäilön. |
| Ionicus à majori | مُسْتَعِيلُ | möstäfilö. |
| Ionicus à minori | فَعَلَاتُنْ | fäälätön. |

Habent præterea duos pedes compositos; alterum, ex iambo & anapæsto, alterum ex anapæsto & iambo. Haud sum nescius pedem dochimum ex bacchio & iambo componi, ut *reipublicæ*; sed, quoniam aliud vocabulum non

occurrit, duos illos pedes dochimos nominabo.
Est igitur

Dochimus prior مُعَاعَلَتْنُ *möfäälätön.*

Dochimus secundus مُتَعَاعِلْنُ *mötäfäälön.*

qui dochimo veterum sunt numero syllabarum
æquales, temporibus non valdè dispares.

Nunc de carminum generibus five البحور di-
cendum est: ea sunt fedecim.

الطويل *Longum, Epitritobacchiacum.*

المديد *Extensum, Trochæocreticum.*

البيسط *Expansum, Iambocreticum prius.*

الوافر *Copiosum, Dochimeum prius.*

الكامل *Perfectum, Dochimeum secund.*

الهمزج *Lyricum, Epitriticum.*

الرجز *Tremulum, Iambicum.*

الرملة *Breve, Trochaicum.*

السريع *Velox, Iambocreticum secundum.*

المنسرح *Mobile, Iambotrochaicum.*

الخفيف *Leve, Trochæoiambicum.*

المضارع *Simile, Antispasticum.*

المقتضب *Concisum, Choriambicum.*

المجثث *Amputatum, Ionicum.*

المتقارب *Conjunctum*, Bacchiacum.
المتدارك *Consequens*, Creticum.

Prima species constat ex bacchio & primo
epitrito quater repetito; sed in quartâ & oc-
tayâ sede recipere potest diiambum, ut

˘˘˘ | ˘˘˘˘ | ˘˘˘ | ˘˘˘˘

Amator | puellarum | miser sæ | pè fallitur
Ocellis | nigris, labris | odoris, | nigris comis.
& in octavâ bacchium, ut

˘˘˘ | ˘˘˘˘ | ˘˘˘ | ˘˘˘˘

Amator | puellarum | miser sæ | pè fallitur,
Ocellis | nigris, blandâ | que vocis | loquelâ.
Interdum verò in locis imparibus admittit pro
bacchio amphibrachyn, in quarto diiambum, ut

˘˘˘ | ˘˘˘˘ | ˘˘˘ | ˘˘˘˘

Legenda, | puer, rosa est : | Aprilis | adest,
adest !

Legenda, | puer, rosa est : | Corinna | rosas
poscit.

interdum in primâ sede spondæum recipit, in
secundâ & sextâ antispastum, ut

˘˘ | ˘˘˘˘ | ˘˘˘ | ˘˘˘˘

Phyllis | comas pulchra | renoda | bat aureas ;
Hylas hanc | videns igne | calebat | Dei alati.

Nonnunquam etiam in primâ sede trochæus invenitur, ut

˘˘ | ˘˘˘˘ | ˘˘˘ | ˘˘˘˘

Ridet | amatores | Corinna; ah! | cave, cave.

Amator | puellarum | miser sœ | pè desperat.

Hujus generis est Tarafæ elegia, seu secunda, ut vocatur, *Moallaca*, ut

وفي الحىّ احوي ينفض المرء شادن مظاهر
سيمي لؤلؤ وزبرجد

“ In tribu autem erat hinnulus fuscus habens oculos, qui recentes baccas decuffit,

“ Exhibens duo fila margaritarum & smaragdorum.”

˘˘˘ | ˘˘˘˘ | ˘˘˘ | ˘˘˘˘
Wafi'lbai | iabwayan | fodbu'lmerd | ashadinon.

˘˘˘ | ˘˘˘˘ | ˘˘˘ | ˘˘˘˘
Modhaber | ofimbalu | luinwa | zabargidin.

Secunda species constat ex epitrito & amphimacro, sequente epitrito, ut

˘˘˘ | ˘˘˘ | ˘˘˘˘

Inter umbras | arborum | sic jacentes

Dulce carmen | barbïto | fuccinamus.

in tertiâ & sextâ sede pro epitrito amphimacrum admittit,

˘˘˘ | ˘˘˘ | ˘˘˘˘

Inter umbras | arborum | fic jacens
 Dulce carmen | barbito | succinis.

& interdum in sextâ spondæum,

--- | --- | ---
 --- | --- | ---

Inter umbras | arborum | fic jacens
 Dulce plectro | succinis | carmen.

& in tertiâ ac sextâ anapæstum,

--- | --- | ---
 --- | --- | ---

Inter umbras | arborum | virides
 Dulcè plangis, | dum nemus | refonat.

Nonnunquam penitùs mutatur versus, & in primo, tertio, quarto & sexto loco ionicum à minori recipit, in secundo & quinto anapæstum, ut

--- | --- | ---
 --- | --- | ---

Miserorum est | nec ama | re puellas,
 Neque blandæ | Veneri | dare ludum.

aut pro ionico dichoreum, pro anapæsto amphimacrum,

--- | --- | ---
 --- | --- | ---

Nunc bibamus, | O boni, | nunc amemus,
 Nunc canamus | ad lyram | suave carmen.

Tertia species constat ex epitrito tertio, & amphimacro quater repetitis, si tetrameter est versus: in quartâ & octavâ sede anapæstum recipit, ut

---v- | -v- | ---v- | vv-

Vobis cano, | virgines, | vobis cano, | pueri,
Jucundius | nil amore | est, pulchrius | ve pio.
& in octavâ spondæum,

---v- | -v- | ---v- | vv-

Vobis cano, | virgines | vobis cano, | pueri,
Jucundius | nil amore, | aut pulchrius | nil est.
Versus trimeter quatuor habet epitritos, & duos
amphimacros, ut

---v- | -v- | ---v-

Vobis cano, | virgines, | vobis cano,
Jucundius | nil amore | est mutuo.
qui etiam in tertiâ & sextâ sede molossum ad-
mittit,

---v- | -v- | ---v-

Vobis cano, | virgines | formosæ,
Jucundius | nil amore | est puro.

Nonnunquam pro epitrito tertio diiambum ha-
bet, pro amphimacro anapæstum, ut

vv- | vv- | vv- | vv-

Per arbores | Philome | la, blanda avis, | quid
ait?

“ Ubi est merum | nitidum? | rosæ, fides, | ubi
sunt?”

aut in primo, tertio, quinto, & septimo loco

choriambum habet; in secundo & sexto creticum, in quarto & ultimo anapæstum, ut

--- | --- | --- | ---

Alma Venus, | parvuli | mater amo | ris, ades,
 Sit facilis | jam mihi, | fit mihi ami | ca, Chloë!
 vel pro choriambo pæona quartum admittit, ut

--- | --- | --- | ---

Amor habet | dulce mel, | sed habet idem |
 aloën,

Leviter is | mella præ | bet, aloën | cumulat.

Porrò versus trimeter in ultimâ sede recipit interdum diiambum, ut

--- | --- | ---

Vobis cano, | virgines, | vobis cano,
 Jucundius | nil amo | re mutuo est.

aut choriambum,

--- | --- | ---

Vos alloquor, | virgines, | vos alloquor,
 Jucundius | nil amo | re est tenero.

aut quartum pæona,

--- | --- | ---

Vos alloquor, | virgines, | vos alloquor,
 Jucundius | nil amo | re tenero est.

Nonnunquam verò & in tertio & in sexto loco bacchium habet, ut

---|---|---

Vos alloquor, | virgines | venustæ,
Jucundius | nil amo | re puro est.

Ad hoc genus pertinet *Tograi elegantissimum*
carmen, ut

تنام عني وعين النجم ساهرة
وتستحيل وصبغ الليل لم يحل

“ Dormis me relicto; at stellæ oculus non
dormit:

“ Et tu mutaris; at noctis color non mutatur.”

---|---|---

Tenámo án | níwæi | nonníjmísa | hiraton

---|---|---

Watástahei | lo wafib | golleili lam | yaholi.

Nos quoque fumus eodem genere usi, in tri-
bus versiculis Arabicis, quos olim exercitationis
gratiâ adolescentuli composuimus:

إذا نسيم الصبأ يدب في الشجر
الم يجب نشق المشوم والثمر *
سيول زرق من الريضان قد دعبت
فلحت بها نفحة الريحان والزهر *
فيا غزالي إذا تناول لي القدح
يا شاب ربحك شب نشوة السكر *

id est ad verbum,

*Cùm lenis zephyrus inter arbores subrepat,
 Annon secum affert moschi, & pomorum odorem?
 Cœrulei rivuli ex hortulis ludentes saliant,
 In quibus dulcis ocimi & florum odor afflatur:
 Sic, O puella hinnuleo similis, cùm poculum mihi
 affers,
 Tuus halitus, amica, vini odorem auget atque
 accendit.*

Observa in ultimo versu lusum verborum شاب
 & شب quorum posterius cùm *adolescere*, tum
 etiam *accendere* significat.

Quarta species ex priore dochimo constat
 sexies repetito, si trimetri sunt versiculi, si di-
 metri, quater, ut

υ-υυ- | υ-υυ- | υ-υυ-
 υ-υυ- | υ-υυ- | υ-υυ-

Genis roseis, | nigrisque oculis, | nigrisque
 comis,

Amore facis | tepere meum, | Corinna, finum.

&

υ-υυ- | υ-υυ-
 υ-υυ- | υ-υυ-

Venusta puel | la, tarda venis ;

Parata rosa est, | parata chelys.

Trimetri in tertio & sexto loco admittunt bac-
 chium, ut

υ-υυ- | υ-υυ- | υ-
 υ-υυ- | υ-υυ- | υ-υ-

Venusta puel | la, tarda venis | ad hortum,
 Parata lyra est, | paratus odor | rosarum.

& in primo vel choriambum, ut

--- | v--- | ---

Pulchra puel | la, tarda venis | ad hortum,
 Parata lyra est, | paratus odor | rosarum.

vel moloffum, ut

--- | v--- | ---

Phryne pul | chra, tarda venis | ad hortum,
 Parata lyra est, | paratus odor | rosarum.

vel amphibrachyn, ut

v--- | v--- | ---

Chloë me | a, tarda venis, &c.

vel etiam creticum, ut

v--- | v--- | ---

Pulchra ami | ca, tarda venis, &c.

Dimetri in ultimâ fede epitritum primum re-
 cipiunt, ut

v--- | v---

Puella venust | a, tarda venis,

Parata lyra est, | merum, flores.

Nonnunquam hoc carminis genus in singulis
 locis, excepto tertio & ultimo, (ubi sæpiùs est
 bacchius) primum epitritum admittit, ut

˘˘˘˘ | ˘˘˘˘ | ˘˘˘˘

Amatores | puellarum | misellos
Ocellorum | nitor multos | fefellit.

nisi hi versiculi potiùs ad sextam speciem perti-
neant; certè eodem metro utitur *Hafez*, poeta
Persicus, in illo carmine,

خوشا شیراز و وضع بی مثالش
خداوندا نگهدار از زوالش

*Ab dulcem urbem Schirazum! & situm ejus
eximium!*

O Deus, banc urbem à ruinâ defende!

interdum verò recipit diambum, ut

˘˘˘˘ | ˘˘˘˘ | ˘˘˘˘

qui versûs sunt iambici puri trimetri catalectici;
velut illi Horatiani,

*Trabuntque ficcas machinæ carinas:
Nec prata canis albicant pruinis.*

sed Arabici puriores sunt,

مقازل لقرتنا قفار
كانها رسومها سطور

Menázilón | lekártaná | kifáron
Cáinnamá | rosúmohá | sothúron.

nonnunquam verò fiunt antispastici trimetri ca-
talectici, ut

˘˘˘˘ | ˘˘˘˘ | ˘˘˘˘

Chloë pulchra, | venis tarda ; | parantur
 Scyphi, vina, | lyra, unguenta, | corollæ,
 Ad hanc speciem pertinet admirabile illud
Abi'lola carmen,

اعن وخذ القلاص كشفت حالا
 ومن عند الظالم طلبت مالا

*An è celeri camelorum gressu robur eorum cog-
 noscis ?*

An è tenebris divitias petis ?

-----|-----|-----

Aán wakhd'il | kiláficahaf | tahála

-----|-----|-----

Waminindadh | dhalámithalab | tamála.

Quinta species ex dochimis fecundis constat :
 sunt autem versûs vel fenarii, ut

~~~~~|~~~~~|~~~~~  
 ~~~~~|~~~~~|~~~~~

Tria grata sunt | animo meo, ut | melius nihil,
 Oculi nigri, | cyathus nitens, | roseus calyx.
 qui in ultimâ fede ionicum minorem admittunt,

~~~~~|~~~~~|~~~~~  
 ~~~~~|~~~~~|~~~~~

Tria grata sunt | animo meo, ut | melius nihil,
 Oculi nigri, | cyathus nitens, | rosa fulgens.
 vel spondæum, ut

~~~~~|~~~~~|~~~~~  
 ~~~~~|~~~~~|-----

Tria grata sunt | animo meo, ut | melius nihil,
 Oculi nigri, | cyathus, rosarum | hortus.

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ وَبِهِ نُسْتَعِينُ
 أَوْلَى مَا تَنْفَعُ الْمَقَالَةَ بِدَعْوَةِ جَدِّ زَيْنَبِ عَلَا
 فَالْحَمْدُ لِلَّهِ عَلَى مَا أَلْفَعْنَا خَمْدًا بِهِ جَلَّوْا عَنِ الْغَيْرِ الْعَمَّا
 بِمُ الصَّلَاةِ بَعْدُ وَالسَّلَامُ عَلَى نَبِيِّ دِينِهِ الْإِسْلَامِ
 مُحَمَّدٍ خَاتَمِ رُسُلِ رَبِّهِ وَاللَّهُ مِنْ بَعْدِهِ وَصَحْبِهِ
 وَتَسَلَّمَ وَاللَّهُ لَنَا الْإِعَانَةُ بِمَا تَوْخِينَا مِنْ الْإِبْرَاهِيمِ
 عَنْ مَذْهَبِ الْإِمَامِ زَيْدِ الْفَرُوزِيِّ إِذْ كَانَ ذَلِكَ مِنْ أَهْلِ الْغُرِّ
 عَلَيْكَ بَيَانَ الْعِلْمِ أَوْفًا مَا سَمِعْتُمْ فِيهِ وَأَوْلَى مَا لَهُ الْعَبْدُ عَمِي
 وَإِنَّ هَذَا الْعِلْمَ مَحْضُورٌ بِمَا قَدْ شَاعَ فِيهِ عِنْدَ كُلِّ الْعُلَمَاءِ
 وَإِنَّ زَيْدًا أَحْسَنَ الْأَحْسَنِ بِمَا حَبَاهُ صَاحِبُ الرِّسَالَةِ
 مِنْ قَوْلِهِ فِي فَضْلِهِ مُنْتَهَى أَفْرَضَكُمْ زَيْدٌ وَنَاهِيكُمْ
 فَكَانَ أَوْلَى بِإِتِّسَاعِ التَّابِعِ لَا سَبِيًّا وَقَدْ بَجَاهُ الشَّافِعِيُّ
 فَمَا كَانَ فِيهِ الْقَوْلُ بِالْإِتِّسَاعِ مِنْ قِصْمَةِ الْأَلْفَا
 السُّنْبَابِ مِيرَاثِ الْوَرْدِ ثَلَاثَةٌ كُلُّ يَفِيدُ رَبَّهُ الْيُورَاثَةَ
 وَهِيَ نِكَاحٌ وَوَلَاؤٌ وَتَسْبِيحٌ مَا بَعْدَهُنَّ لِلْمَوَارِيثِ مُتَّبَعٌ

ضر

بِخِيَّةِ الْبَاحِثِ عَنْ جَمَلِ الْمَوَارِثِ
نَظْمُ الشَّيْخِ الْإِمَامِ الْعَالِمِ سُوَيْفَرِ الدِّينِ
لِ عَبْدِ اللَّهِ مَهْدِيٍّ عَلَى الْخَيْرِ الرَّجِيِّ الْعَرَفِيِّ
بِإِذْنِ الْمُتَّقِنَةِ رَحِمَهُ اللهُ تَعَالَى

*This & Plates 12, 34, 56, 7, 8, 9, 10, 11, to follow each
other in Vol 6, page 26*

وَمَنْعَ الشَّخْصِ مِنَ الْمِيرَاثِ وَاحِدَةٌ مِنْ عِلَلِ تِلْكَ
 بِمَنْعِ تَلْوَاحِ وَاحْتِلَافِ دِينِ فَاقْتِدَاءِ فَلْيَبْقِ الشُّكُّ كَالْبَقِيرِ
 وَالْوَارِثُونَ فِي الدِّجَالِ عَشْرٌ أَسْمَاءُ وَهِيَ مَعْرُوفَةٌ بِمَهْرٍ
 الْإِبْنِ وَابْنِ الْإِبْنِ تَهْمَا تَدْرُجُ وَالْأَبُ وَالْحَدْلَةُ وَارْعِلَا
 وَالْأَخُ مِنْ أَيْ الْجِهَاتِ كَأَقْدَانِ اللَّهِ بِهِ الْقَرَابَاتُ
 وَابْنُ الْأَخِ الْمُؤَلَّى إِلَيْهِ بِالْأَبِ فَاسْتَمْعَ مَقَالًا لِلْيَسْرِ بِالْمَكْرَبِ
 وَالْعَمُّ وَابْنُ الْعَمِّ مِنْ أَبِيهِ فَاسْتَكْرَبَ لِيَنْزِلَ الْإِعَارُ وَالنَّبِيهِ
 وَالرَّوْحُ وَالْمُعْتَرِجُ ذُو الْوَلَاةِ جُمْلَةُ الذُّكُورِ هُوَ لَا
 وَالْوَارِثَاتُ كُلُّهُنَّ سَبْعٌ لَمْ يَعْطِ النَّبِيُّ عَنِ هَذَا الشَّرْحِ
 بِنْتُ وَبِنْتُ ابْنِ مَرْمُوفَةٍ وَجَدَّةٌ وَرُوحَةٌ وَمُعْتَقَةٌ
 وَالْأَخْتُ مِنْ أَيْ الْجِهَاتِ كَانَتْ فَهِيَ عَدَّتْهَا قَدَانَتْ
 وَأَعْلَى بَأْسِ الْأَرْثِ نَوْعَانِ هُمَا قَرْضٌ وَتَعْصِبَتْ عَلَى قِسْمِهَا
 فَالْقَرْضُ فِي نَصْرِ الْكِتَابِ سِتَّةٌ لَا يَرْضَى فِي الْأَدَاتِ سِوَاهَا سِتَّةٌ
 يَنْصِفُ دُبْعٌ ثُمَّ يَنْصِفُ الرَّبْعُ وَالثَّلَاثُ وَالسُّدُورُ يَنْصُرُ الشَّرْعَ
 وَالثَّلَاثُ هُمَا التَّمَامُ مَا حَفِظَ وَكُلُّ حَافِظٍ أَمَّا مَرْ

بالنصف فرض خمسة أفراد الروح والاشقي من الاولاد
 وبنيت الابن عند فقده البنات والاخت في مذهب كل مفتي
 وتعد لها الاخت التي من الاب عند انفاردهن من مصيب
 والزوج فرض الزوج اركان معه من ولد الزوجة من منعه
 وهو لكل زوجة او اكثر ارفع عددا الاولاد فيما قدرا
 الثمن للزوجات والزوجات مع البنين ومع البنات
 ومع اولاد البنين فاعلم وان لا تقار الدروس والسلي
 والتلنار للبنات جمعا ما زاد عن واحد فسمعا
 وهو كذا للبنات الابن فانهم مقالي هم صافي الذهن
 وهو لا خبير فما يزيد قضيه الاحرار والعبيد
 فعلا اذا كنت الامه واب اولاد فاعمل بعد انصيب
 الثلث فرض الا فرجيت اولاد ولا من الاجرة جمع وعده
 فانسرا وبنين او بلا شر حكم الذكوة فيه كالاناث
 وان تكرر زوج وامه واب فقلت الباقي لها مرتبة
 وهي من مع زوجة نصا بعد فلا تلت من العلوم فاعدا

وَالتَّلْتُ لِلْأَثَرِ أَوْ تَنْتَسُ مِنْ لَدَى الْأُمِّ بَعْدَ مَرْتِنِ
 وَهَكَذَا إِذَا كُنْتُمْ أَفْرَادًا وَأَمَّا لَهُمْ فِيمَا سِوَاهُ زَاوَرٌ
 وَتَسْتَوِي الْأَنَاتُ وَالذَّكُورُ فِيهِ كَمَا قَدْ أَوْضَحَ الْمُسْتَطَلِّ
 وَالسُّدْرُ فَرَضُ سَبْعَةٍ مِنَ الْعَلَاءِ أَبِي دَامَرٌ بِنْتُ الرَّوْحِ
 وَالْأَخْتُ بِنْتُ أَبِي مَجْدٍ وَوَلَدُ الْأُمِّ مِمَّا مَرَّ الْعَدَّةُ
 وَالْأَبُ يُتَحَقَّقُ مَعَ الْوَلَدِ وَهَكَذَا الْأُمُّ بِتَرْبِ الصِّدْقِ
 وَهِيَ لَهَا أَيْضًا مَعَ الْإِثْنَيْنِ مِنْ أَخَوَاتِ الْمَبْتِ فَتَسْتَهْدِرُ
 وَالْجَدُّ مِثْلُ أَبِي عِنْدَ فَقْدِهِ فِي جَزءٍ مَا يُصِيبُهُ وَمِثْلُهُ
 إِلَّا إِذَا كَانَ هُنَاكَ إِخْوَانٌ لِكُونِهِمْ الْقُرْبُ وَهُوَ أَسْوَأُ
 وَحُكْمُهُمْ وَحُكْمُهُ سَيَأْتِي مُتَمَلِّ الْبَيَارِ فِي الْحَالَاتِ
 وَبِنْتُ الْإِثْنَيْنِ تَأْخُذُ السُّدْرَ إِذَا كَانَتْ مَعَ الْبِنْتِ مِثْلًا لِحُذِّ
 وَهَكَذَا الْأَخْتُ مَعَ الْأَخِي الَّتِي بِالْأَبَوَيْنِ بِأَخْتٍ أَدَلَّتْ
 فَإِنَّ نِسَاءَ نِسْبِ الْجَدَّاتِ وَكُنَّ كَلْفٌ وَأَرْزَابٌ
 فَالسُّدْرُ لِنِسْبِ نِسْبِ السُّوَيْبِ فِي الْقِسْمَةِ الْعَادِلَةِ السُّرْبِ
 كُلُّ مَنْ إِذْ لَنْ يَغْبِرُّ وَإِذْ فَمَا لِحَاطِطٍ مِنَ الْمَوَارِثِ

وَتَسْقُطُ الْبُعْدَى بِذَاتِ الْقُرْبَى الْمَذْهَبِ لِأَوَّلِي فَقُلْ أَحَبِّي
 وَقَدْ تَنَاهَيْتُ قِسْمَةَ الْفُرُوضِ بغيرِ شَيْكَاكِ وَلَا عَمُوضِ
 وَحُرِّ أَنْ تُشَدَّعَ فِي التَّصْلِيْبِ بِكُلِّ قَوْلٍ مَوْجُوزٍ مُصِيبِ
 وَكُلِّ مَنْ أَحَدٌ زَكَلَ الْمَالُ مِنَ الْقَرَابَاتِ أَوْ الْمَوَالِي
 أَوْ كَارٍ مَا يُفَضَّلُ بَعْدَ الْفُرْجَلَةِ فَهُوَ أَحْوَجُ الْفُضُولَةِ الْمُفَضَّلَةِ
 كَالْأَبِ وَالْحَدِّ وَجَدَّ الْحَدِّ وَالْأَبْنَ عِنْدَ قُرْبِهِ وَالْبَعْدَى
 وَالْأَخَ وَالْإِنِّ الْأَخَ وَالْأَعْمَامِ وَالسَّبِيْدِ الْمُعْتَوِي الَّذِي الْأَنْعَامِ
 وَهَكَذَا يَنْوِيهِمْ جَمِيعًا وَكَزَلْنَا إِذْ كَرَّ سَمِعُوا
 وَمَا الَّذِي الْبُعْدَى مَعَ الْقُرْبَى فِي الْأَنْثِ مِنْ حَيْثُ وَلَا تَصِيبُ
 وَالْأَخَ وَالْعَمَّ لِإِمِّ وَأَبِ أَوْلَى مِنَ الْمَدِّ لِي لِسَطِّ الشَّيْبِ
 وَالْأَبْنَ وَالْأَخَ مَعَ الْأَنَاتِ يُفَضِّلُ فِي الْمِيرَاتِ
 وَلَيْسَ فِي النِّسَاءِ طَدُّ عَصْنَةِ الْأَبْنَى مَتَّى بَعَثَ الرَّقْبَةَ
 وَالْأَخَوَاتِ أَنْ يَكُنْ نَبَاتٌ هُنَّ بَعْدَ هُنَّ عَصَبَاتُ
 وَالْحَدُّ مَحْرُوبٌ عَنِ الْمِيرَاتِ بِالْأَبِّ فِي الْأَعْوَالِ الْقَلَابِشِ
 وَهَكَذَا يَكُنُّ الْأَبْنَ بِالْأَبْرِ فَلَا يَتَّبِعُ عَنِ الْحَمِّ الصَّحِيْحِ مَعْدِلًا

وَتَسْقُطُ الْجَدَاتُ مِنْ كُلِّ جِهَتِنَا لِأُمَّةٍ فَأَحْفَظُهُ وَقِسْرًا شَبِيهًا
 وَتَسْقُطُ الْأَخُوهُ بِالْبَيْنَاتِ وَالْأَبَاتِ الْأَدْنَى كَمَا رُوِيَ
 أَوْ بِنِي التَّبِينِ حَيْثُ كَانُوا يَتَّبِعُونَ فِيهِ الْجَمْعُ وَالْوَحْدَانُ
 وَتَقَعُ الرُّسُلُ بِالْإِسْقَاطِ بِالْحَدِّ نَأْخُظُهُ عَلَى احْتِطَابِ ط
 وَبِالْبَنَاتِ وَبَنَاتِ الْأَبْنِ فَلَنْ نَحْفَظَ الْعِلْمَ حَيْثُ نَقَعِي
 ثُمَّ بَنَاتُ الرِّبْرِ تَسْقُطُ مَتَى حَارَ الْبَنَاتُ التَّلْبِينِ بَانِي
 إِلَّا إِذَا عَصَبْتِ الْأَخُوهُ كَرْمٌ وَكَذَا الْأَسْرُ عَلَى مَا ذَكَرُوا
 وَبَعْدَ نَسْرِ الْأَخَوَاتِ اللَّائِي يَدْلِينُ بِالْقُرْبِ مِنَ الْجِهَاتِ
 إِذَا اخْتَرْنَ مَهْرًا وَفِيهَا اسْقَطُوا لِأَبِ التَّوَالِيَةِ
 وَإِنْ نَكَحَ أَخٌ لَهَا حَاضِرًا عَصَبَتْ بِأَطْنِهَا وَظَاهِرًا
 وَبَيْنَ الرِّجَالِ بِالْمَعْصَبِ مِنْ مِثْلِهِ أَوْ قَوْفَهُ فِي النَّسَبِ
 وَإِنْ مَجْدَرُ رَجَا وَأُمَا وَإِنَّا وَأَخُوهُ لِأُمَّةٍ جَاذُ وَالنَّسَبِ
 وَأَخُوهُ أَيْضًا لِقَوْلِهِ وَاسْتَعْرَقَ الْمَالُ بِفَرْضِ التَّصَدُّقِ
 فَاجْعَلُهُمْ كَلِمَةً لِأُمَّةٍ وَاجْتَبِ أَيْبَاهُمْ جَحْرًا فِي الْيَوْمِ
 وَافْتَبِمْ عَلَى الْأَخُوهِ تَلَّتْ التَّرِكَةَ وَهِيَ الْمَسْئَلَةُ الْمَشْرُوكَةُ

وَالْآنَ نَبْدَا بِالَّذِي أُرِدْنَا فِي الْجَدِّ وَالْأُخُوَّةِ إِذْ وَعَدْنَا
 قَالُوا نَحْوَمَا أَقُولُ الْمَشْعَا وَاجْمَعُ جَوَاشِي الْعِلْمَاتِ أَحْمَفَا
 وَعَلِمَ بَارِئًا جَدُّ وَأَحْوَالِ أُنْبِيكَ عَنْهُمْ عَلَى النَّوَالِي
 تُعَاسِمُ الْأُخُوَّةَ فِيهِمْ إِذَا لَمْ يَجِدِ الْقِسْمَ عَلَيْهِ بِالْأَدْيِ
 فَنَارَةٌ يَأْخُذُ ثَلَاثًا كَامِلًا إِنْ كَانَ بِالْقِسْمَةِ عَنْهُ نَارًا
 إِنْ لَمْ يَكُنْ فِيهِمْ ذُو وَسْطِيهَا مَ نَاقِعٌ بِإِضْطِحَاحِ عَنِ اسْتِفْهَامِ
 وَنَارَةٌ يَأْخُذُ ثَلَاثَ الْبَارِئِ لَعْدُ ذُو الْقُصْرِ وَالْأَرْزَاقِ
 هَذَا الْعَامَ اصْطَحَتْ الْمَقَاسِمَةُ تَنْقِصُهُ عَنِ ذَاكَ بِالْمُزَاجِمَةِ
 وَنَارَةٌ يَأْخُذُ سُدُسَ الْمَالِ وَلَيْسَ عَنْهُ نَارٌ إِلَّا بِحُكْمِ
 وَقَعُوعِ الْإِنَارِ عِنْدَ الْقِسْمِ مِثْلُ أَخٍ فِي سَهْمِهِ وَالْحُكْمِ
 وَاجْتِسَابِ بَنِي الْآبِ لَدَى الْعَدَدِ وَالرِّضَى بِنِي لَامٍ مَعَ الْأَجْنَادِ
 وَاجْتِمَاعِ الْأُخُوَّةِ بَعْدَ الْعَدْحِ حِكْمًا فِيهِمْ عِنْدَ فُقْدَانِ الْجَدِّ
 وَالْإِخْتِافِ لِأَفْضَلِ مَعَ الْجَدِّ لَهَا فِيهَا عِدَاثَةٌ كَمَا لَهَا
 رُوحٌ وَأُمَّ وَهِيَ نَمَائِمُهَا فَاعْلَمْ خَيْرَ أُمَّةٍ عَلَى نَمَائِمِهَا
 تُعْرِفُ بِإِضْطِحَاحِ بِالْأَكْدَرِيَّةِ وَهِيَ بَارٍ تَحْفَظُهَا حُدُودِيَّةٌ

فيُقَضُّ النِّصْفُ لَهَا وَالسُّدُسُ لَهَا حَتَّى تَقُولَ بِالْفَرْضِ الْمُحْتَمَلِ
 ثُمَّ يَعْرِضُ إِلَى الْمَقَاسِمَةِ كَمَا مَضَى نَا حِفْظَهُ وَاشْتَرَا نَا طَمَنَهُ
 وَإِنْ نَزَدَ مَعْرِفَةَ الْحِسَابِ لِنْتَهَى فِيهِ إِلَى الصَّوَابِ
 وَتَعَرَّتْ النِّسْمَةُ وَالتَّفْصِيلُ وَتَعَلَّمَ الصَّحِيحُ وَالْأَصْوُلُ
 نَا سَخَّرَ حِجَابَ الْأَصْوُلِ فِي الْمَسَائِلِ وَلَا تَكُنْ كَمَنْ حَفِظَهَا بِذَاهِلِ
 وَهِيَ إِذَا فَضَّلَ فِيهَا الْقَوْلَ ثَلَاثَةٌ يَدْخُلُ فِيهَا الْعَوْلُ
 وَبَعْدَهَا أَرْبَعَةٌ تَمَامٌ لِأَعْوَانٍ يَجْرُوهَا وَلَا انْتِلَاقُ
 فَالسُّدُسُ مَرَّةً أَسْهَمُوا ثَلَاثًا وَالثَّلَاثُ وَالرَّبْعُ سِتُّ عَشْرًا
 وَاسْمُ رِزْمٍ إِلَيْهِ السُّدُسُ فَاصْلُهُ الصَّيَادُ وَفِيهِ الْخَدْسُ
 أَرْبَعَةٌ يَتَّبِعُهَا عَشْرُونَ بَعْدَهَا الْحِسَابُ أَجْمَعُونَ
 هَذِهِ الثَّلَاثَةُ الْأَصْوُلُ إِزْكَرَتْ فِيهَا عِدَّةُ
 فَتَبْلُغُ السِّتَّةَ عَقْدَ الْعَشْرِ فِي صَوْنٍ مَعْرُوفٍ مُنْتَهَى
 وَتَلْحَقُ الَّتِي تَلِيهَا فِي الْأَثَرِ الْعَوْلُ إِفْرَادًا بِتَبَعِ عَدَدِ
 وَالْعَدَدُ الثَّلَاثُ قَدْ يَعْمَلُ بِمَنْبِهِ فَأَعْمَلُ بِمَا أَقُولُ
 وَالنِّصْفُ وَالْبَاقِي وَالنِّصْفَارُ صُطْحًا فِي حُكْمِهِ اثْنَاتِ

والثالث من ثلثة يكون والرابع من اربعة مسنون
 والشمس ان كان خمس ثمانية فذه هي الاصول الثمانية
 لا يدخل العدل عليها فاعلم ثم اسئل التصحيح فيها واقسم
 فان تكررت من اصلها تصح فترك تطويل الحساب ربح
 فاعط كل سهم من اصله مكيلا او عابلا من قوله
 وان تكرر الشهام ليس تنقسم على ذور الميراث فاتبع فادرسهم
 واظهر طريق الاختصار في العمل بالضرب والوقف بجانبك
 واردد الى الوقف الذي يوافق واضربه في الاصل وانت الحذر
 ان كان جنسا واحدا او اكثر فاحفظ ودع عند الجدال
 وان تكرر اكثر على اجناس فانها في الحكم عند الناس
 تحصر في اربعة اشياء يعرفها الماهر في الاحكام
 مماثل من بقية مناسبتك وتعد مواهب صاحب
 الربع المباين المخالف يليك عن تفصيل العاين
 فخذ من المماثلين واحدا وخذ من المناسبتين الزائدا
 وخذ جميع العدة المباين واضربه في الثاني ولا تداهن

التزل
 والميراث

وَأَضْرِبَتْ جَمِيعَ الرُّوُقِ الْمُوَافِقِ وَأَسْلَكَ بِذَلِكَ أَنْتَجَ الطَّرَائِقِ
 وَأَضْرِبَتْ فِي الْأَصْلِ النَّبِيَّ نَاصِلًا وَأَخْرَجَ مَا أَضْمَرَ وَسَاخَّجًا
 وَأَقْسَمَهُ فَالْقِسْمُ إِذَا صَحَّحَ يَعْرِفُهُ الْأَعْمَى وَالْقَصِيحُ
 هَذِهِ مِنَ الْحِسَابِ حُمَلٌ يَأْتِي عَلَى مَنَاهِلِ الْعَمَلِ
 مِنْ غَيْرِ تَطْوِيلٍ وَلَا اعْتِسَابٍ فَاقْنَعْ بِمَا فِيهِمْ فَهَؤُلَاءِ
 دَانَ بِمَنْتَ آخِرُ قَبْلِ الْقِسْمَةِ لِحَقِّ السَّهَامِ وَأَعْرِفْ قِسْمَةَ
 وَأَجْعَلْهُ مَسْأَلَةً أُخْرَى لِمَا قَدْ بَيَّنَّ التَّفْصِيلُ فِيهَا قَدْ مَا
 وَأَنْظُرْ فَإِنَّ قِسْمَةَ السَّهَامِ مُجْتَمِعَةٌ هَدِيَّتٌ وَفَقَهَا تَمَامٌ
 وَأَضْرِبَتْهُ أَوْ جَمِيعَهَا فِي السَّابِقَةِ إِنْ لَمْ يَكُنْ بَيْنَهُمَا مُوَافَقَةٌ
 وَالْأَسْهُمُ الْأُخْرَى فِي السَّهَامِ تَضْرِبُ أَوْ ٢ وَفَقَهَا تَمَامٌ
 وَكُلُّ سَهْمٍ ٢ جَمِيعُ الثَّانِيَةِ يُضْرِبُ أَوْ ٢ وَفَقَهَا عَلَانِيَةً
 هَذِهِ طَرِيقَةٌ الْمُنَاسَخَةُ فَارْوِقْ نَهَارُ تَبَهُ فَضَلَّ سَاحِحَةٌ
 دَانَ يَكُنْ ٢ مَنَحَى الْمَالِ حَتَّى صَحَّحَ يَسَّرَ الْأَشْيَاءَ
 فَاقْسَمْ عَلَى الْأَقْلَى وَالْبَقِيَّةَ يَحْطَبُ حَقَّ الْقِسْمَةِ الْمَبِينِ
 وَمَعْدَنِي حَلْمٌ زِدَاتِ الْجَمَلِ يَبْنِي عَلَى الْيَقِينِ وَالْأَمْرُ

وَإِنْ مَتَّ قَوْمٌ بَعْدِي أَوْ غَرَفُوا وَحَادِثَ عَمِّ الْجَمِيعِ كَالْجَدِّ
 وَلَمْ يَكُنْ يُعْلَمُ خَالِ السَّابِقِ فَلَا يُورَثُ نَافِعٌ مِنْ نَافِعٍ
 تُعَدُّمْ كَأَنَّهُمْ أَجَانِبٌ وَهَكَذَا الرَّأْيُ السَّدِيدُ الصَّابِتُ
 وَقَدَانِي الْفَوْزُ عَلَى مَا بَيْنَنَا مِنْ فَتْمَةَ الْمِيرَاتِ كَيْ بَيْتِهَا
 عَلَى طَرِيقِ التَّرْتِيزِ وَالْإِسْكَانِ مُلْخَصًا يَا وَحْزَ الْعَبَّاسِ
 فَالْحَمْدُ لِلَّهِ عَلَى التَّمَامِ حَمْدًا كَثِيرًا تَمَّ 2 دَوَامِ
 وَتَسْبِيلُ الْعَفْوِ عَنِ التَّقْصِيرِ وَخَيْرٌ مَا نَأْتِي 2 الْمُصْبِرِ
 وَغَضْرُ مَا كَانَ مِنَ الذُّنُوبِ وَشَرٌّ مَا كَانَ مِنَ الْعُيُوبِ
 وَأَفْضَلُ الصَّلَاةِ وَالتَّسْلِيمِ عَلَى النَّبِيِّ الْمُصْطَفَى الْكَبِيرِ
 مُحَمَّدِ بْنِ عَبْدِ اللَّهِ نَامِ الْعَاقِبِ وَآلِهِ الْغُرِّ ذَوِي الْمَنَائِقِ
 وَمُحِبِّهِ الْأَنْصِلِ الْأَبْرَارِ الصَّفْقَةِ الْأَمَّا بَلِ الْأَخْيَارِ
 وَحَسْبُ مَنَّا اللَّهُ وَنِعْمَ الْكَافِي ذُو الْعِزِّ وَالْقُدْرَةِ وَالْإِلْطَافِ

تَمَّتْ وَالْحَمْدُ لِلَّهِ رَبِّ الْعَالَمِ وَسَلْوَاتِهِ وَسَلَامُهُ
 عَلَى سَيِّدِنَا مُحَمَّدٍ وَعَلَى آلِهِ وَصَحْبِهِ الطَّيِّبِينَ الطَّاهِرِينَ
 لَيْلَةَ الْجُمُعَةِ الرَّابِعِ لِيَا رَحْمَتُكَ مِنْ سُؤَالِ سِدْرِكَ وَسِعَاءِ
 شَرِّ مَا سَأَلْتَهُ فِي حَقِّ سَائِقَاتِي وَعَفَاةِ

interdum in tertio & sexto loco anapæstum habent, ut brachycatalectici sint dochimeï,

o o o o - | o o o o - | o o -
o o o o - | o o o o - | o o -

Tria grata sunt | animo meo, | Glycere,
Oculi nigri, | roseus calyx, | cyathus.

vel quaternarii, qui nonnunquam syllabâ longâ ita augentur, ut fiant hypercatalectici,

o o o o - | o o o o - |
o o o o - | o o o o - | -

Tria grata sunt | animo meo,
Oculi nigri, | cyathus, rosæ | flos.

nonnunquam ionicum minorem in ultimâ sede habent, ut

o o o o - | o o o o -
o o o o - | o o o o -

Tria grata sunt | animo meo,
Oculi nigri, | rosa, vinum.

Dicitur etiam hoc carminis genus recipere in singulis locis vel epitritum tertium, vel diambum, ut fiant versûs iambici trimetri acatalectici; sed hi ad septimam speciem seu *carmen tremulum* referendi sunt. Porrò ad hanc speciem *pertinens* dicuntur versûs choriambici, ut

منزلة صم صداها وعفت

ارسها ان سيلت لم تجب

Ménzilatón | sámmasadá | háwaafát

Aršomohá | ínfoilát | lámtoġibí.

*Mansio, cujus Echo surda est, & delentur
Vestigia, si interrogetur, non respondet.*

Senarii denique versûs in quartâ sede tertium
epitritum, in ultimâ molossum possunt admit-
tere, ut

vvvv- | vv- - - | vv- - -
vv- - - | vv- - - | - - -

Tria grata sunt | animo meo, | Glycere mea,
Vinum nitens, | oculi nigri, | flos halans.

Quaternarii verò in ultimo loco recipiunt epi-
tritum tertium & longam syllabam, ut

vvvv- | vv- - - | -
vv- - - | - - - - | -

Tria grata sunt | animo meo,
Oculi nigri, | vinum, rosæ | flos.

vel diiambum & longam, ut

vvvv- | vv- - - | -
vv- - - | vv- - - | -

Tria grata sunt | animo meo,
Oculi nigri, | merum, rosæ | flos.

vel choriambum & eandem, ut

vvvv- | vv- - - | -
vv- - - | - - - - | -

Tria grata sunt | animo meo,
Oculi nigri, | vina, rosæ | flos.

vel etiam molossum sine longâ, ut

vvvv- | vv- - -
vv- - - | - - -

Tria grata sunt | animo meo,
Oculi nigri, | flos, vinum,

Sexta species constat ex epitritis primis :
 Versûs sunt plurimùm quaternarii, ut

---- | ----
 ---- | ----

Puellarum | doli multos
 Fefellerunt | amatores.

qui in ultimo loco bacchium recipiunt,

---- | ----
 ---- | ----

Puellarum | doli multos
 Fefellerunt | amantes.

& in locis imparibus diiambum,

---- | ----
 ---- | ----

Vide ut doli | puellarum
 Fefellerint | amatores.

vel in omnibus præter ultimum antispastum,

---- | ----
 ---- | ----

Rosæ, vina, | lyra, unguenta,
 Decent hæc vi | ridem ætatem.

Recipiunt tandem in primâ sede vel molossum,

---- | ----
 ---- | ----

Nympharum | doli multos
 Fefellerunt | amatores.

vel creticum,

---- | ----
 ---- | ----

Virginum | doli multos
Fefellerunt | amatores.

vel antibacchium,

Nymphæque | doli multos
Fefellerunt | amatores.

Hoc genere frequentissimè utuntur poetæ Ly-
rici, ut Hafiz in isto carmine,

اگر ان ترک شیرازی بدست ارد دل مارا
بخال هندویش بخشم شهرقند و بخارارا

*Si Turca Shirazia manu suâ cor meum accipe-
ret, nævo illius nigro darem urbes Bokbaram
& Samarcandam (vel Maracandam, ut
Curtio placet).*

Septima species est iambica: & constat ex
epitrito tertio sæpiùs continuato; sunt autem
versûs vel trimetri,

--- | --- | ---

Fontesque lym | phis obstrepunt | manantibus,
Somnos quod in | vitet leves | pastoribus.

qui in ultimâ sede aut bacchium admittunt,

--- | --- | ---

Fontesque lym | phis obstrepunt | manantibus,
Somnos quod in | vitet leves | puellis.

aut moloffum,

--- | --- | ---

Fontesque lym | phis obstrepuunt | manantibus,
Somnos quod in | vitet leves | pastori.

Interdum verò singuli pedes in choriambos mutantur,

--- | --- | ---
--- | --- | ---

Jane pater, | Jane tuens, | dive biceps,
O cate re | rum fator, O | principium.

Septim. apud Terentian.

sed ex solis choriambis constare debent, nam, si admiscetur dochimus, ad quintam speciem pertinent: nonnunquam in pæonas,

--- | --- | ---
--- | --- | ---

Nitida te | rosa monet, | Glycerium,
Nimia ne | tibi super | bia fiet.

nonnunquam in diiambos; ut puri sint iambici trimetri,

--- | --- | ---
--- | --- | ---

Phaselus il | le quem vide | tis, hospites,
Ait fuis | se navium | celerrimus. *Catull.*

ut in illis Arabicis,

يدب عن حريه بسيفه

ورمحه ونبله ويحني

Yadóbbó án | hareímihí | beseífihí
Warómhihi | wanáblíhi | wayáhtomí.

vel dimetri, ut

---|---

O carminum | dulces notæ,

Quas ore | fundis melleo! *Incert.*

vel trimetri catalectici,

---|---|---

Floresque nu | bes irrigant | odoros.

Sunt etiam dimetri catalectici,

---|---

Suavesque ri | dent horti.

Præterea apud recentiores quosdam poetas ver-
sus est brevissimus; qui ex uno epitrito constat,

Ut prisca gens

Mortalium.

Hac etiam specie utitur Hafiz; ut in illo venus-
tissimo carmine,

چون بلبلان نزول کنیم اشیان گل

Chún búlbulán | nezúl kuneím | áshiani gúl.

Tanquam lusciniæ in roseum nidum descendamus.

Species octava est trochaica: & epitritum se-
cundum sæpe continuatum habet. In versu se-
nario pes tertius est catalecticus, ut —

---|---|---

Cras Dione | jura dicit, | virgines,

Ipsa gemmis | purpurantem | pingit annum.

& nonnunquam etiam sextus,

· · · · | · · · · | · · ·

Cras Dione | jura dicit, | virgines,
Purpurantem | pingit annum | floribus.

quaternarii sunt vel acatalectici,

· · · · | · · · · | · · · · | · · · ·

Ver novum, ver | jam canorum est; cras
amet, qui | nunquam amavit.

vel catalectici,

· · · · | · · · · | · · · · | · · ·

Ver novum, ver | jam canorum; | vere nu-
bunt | alites.

Interdum in paribus locis recipiunt creticum,

· · · · | · · · | · · · · | · · ·

Ver canorum est, | ver novum, | vere nu-
bunt | alites.

Nonnunquam in ultimâ fede ionicum minorem
habent,

· · · · | · · · · | · · · · | · · · ·

Alites can | tant amores; | pulchra ridet |
rosa in horto.

Mutantur præterea in senariis singuli pedes in
ionicos, præter tertium, qui anapæstus est,

· · · · | · · · · | · · · ·

Miserarum est | neque dulci | lavare
Mala vino, | neque amori | dare ludum,

vel in ditrochæos, tertio cretico,

---v | ---v | -v-

Feriatu | est amor, pu | ellulæ,

Iussu | est in | ermis ire, | nudus ire.

Interdum secunda & quinta sedes in tertium
pæona vertuntur, tertia verò in amphimacrum,

---v | ---v | -v-

Vere grato | modulantur | alites,

Perque sylvas | resonantes | dulcè cantant.

Est verò ubi pes tertius amphimacer fit, sextus
verò anapæstus,

---v | ---v | -v-

Cras Dione | jura dicit, | virgines,

Ipsa gemmis | pingit annum | nitidis.

Nona etiam species est iambica: constat ex
epitritis tertiis, sequente vel cretico,

---v | ---v | -v-

Fontesque lym | phis obstrepunt | garrulis,

Somnos, quod in | vitet puel | lis leves.

vel, in ultimâ sede, spondeo,

---v | ---v | -v-

Fontesque lym | phis obstrepunt | garrulis,

Somnos quod in | vitet mihi | dulces.

vel in tertiâ & sextâ, anapæsto,

--- | --- | ---

Fontesque lym | phis obstrepunt | querulis,
Somnos quod in | vitet leves | pueris.

vel molosso, ut in versu dimidiato,

--- | --- | ---

Fontesque lym | phis obstrepunt | manantes.
Interdum verò pro epitritis diambos admittit,
ut

--- | --- | ---

Vale, Pria | pe, debeo | nil tibi,
Jacebis in | ter arva pal | lens situ.

vel choriambos,

--- | --- | ---

Alma Venus, | diva potens, | huc ades,
Linque Paphon, | linque Cypri | fylvulas.

vel pæonas quartos,

--- | --- | ---

Nitida te | rosa monet, | ne, Chloë,
Nimia fit | tibi colo | ri fides.

Versûs pariter dimidiati pro epitritis diambos
habent, & in ultimâ sede bacchium,

--- | --- | ---

Phaselus il | le quem, boni, | videtis.

vel iâ primâ, choriambum,

--- | --- | ---

Omnibus haud | idem est nitor | puellis.

Hujusmodi autem generis versûs etiam *Scanzontes* appellari possunt.

Decima species est ea quam Græci Ἀσυνάπτητος appellant; complectitur enim epitritos quartos inter tertios, qui pedes naturâ sunt diffociabiles,

--- | --- | ---

Dulces notæ, | quas blando ca | nis barbitò,
Per sylvulas, | per virgulta, | perque nemus.

ubi in ultimâ sede choriambus est; recipit interdum pro tertiis epitritis, choriambos, pro quartis, dichoreos, & in sexto loco molossum habet,

--- | --- | ---

Diva potens, | diva suavis, | alma Venus,
Gratam Cypron | sperne, diri | ge huc cygnos.
aut pro tertiis, diambos, pro quartis, antispa-
tos, sequente choriambo,

--- | --- | ---

Phafelus il | le quem cerni | tis, hospites:
Phafelus il | le quem cerni | tis, pueri.
aut pro tertiis, choriambos, pro quartis, di-
choreos,

--- | --- | ---

Diva potens, | diva suavis, | alma Venus,
Prata Cypri | sperne; linque | prata Paphi.

Interdum sunt pæonici; & quartum pæona in primo & quarto loco recipiunt, in secundo verò & quinto, pæona tertium,

˘˘˘˘ | ˘˘˘˘ | ˘˘˘˘

Nimia ne | tibi fit co | lori fides,

Nitida te | rosa, Phylli | pulchra, monet.

Ad hanc speciem pertinere dicuntur iambici dimetri catalectici,

هل بالديار انس

Estne in domicilio aliquis?

Hál bididiári ánsó.

Lymphæ cadunt loquaces.

qui etiam pro bacchio molossum recipiunt,

˘˘˘˘ | ˘˘˘˘

Fontes strepunt | manantes.

Species undecima etiam est Ἀσυναρτητος, & continet numeros iambicos inter trochaicos; id est, epitritos tertios inter secundos,

˘˘˘˘ | ˘˘˘˘ | ˘˘˘˘

Ver novum, ver | jam floridum est, | jam canorum :

Vere concor | dant alites, | vere nubunt.

recipit tamen in tertiâ & sextâ sede amphimacrum,

˘˘˘˘ | ˘˘˘˘ | ˘˘˘˘

Ver canorum, | ver floridum est, | ver novum,
 Vere carmen | lætum canunt | alites.

vel in sextâ tantummodò, ut versus fit catalec-
 ticus,

--- | --- | ---
 --- | --- | ---

Ver novum, ver | jam floridum est, | jam ca-
 norum,

Vere carmen | lætum canunt | alites.

Admittit nonnunquam in secundâ & quintâ fede
 diiambum, in reliquis ionicum minorem,

--- | --- | ---
 --- | --- | ---

Miserorum est | neque impigro | pede terram
 Quatere, aut lu | dum amoribus | dare blandis.

vel pro secundis epitritis dichoreos habet, &
 pro tertiis ionicos à majori,

--- | --- | ---
 --- | --- | ---

It puer co | mes virgini | bus, paratque
 Spicula in sci | is pectori | bus cruenta.

Interdum hi pedes variè inter se miscentur, ut

--- | --- | ---
 --- | --- | ---

Amarylli, | dulci lyrâ | modulare

Molle carmen | sub arbore | fusa sacrâ.

ubi quintus pes pæon secundus est; &

--- | --- | ---
 --- | --- | ---

Molle carmen | sub arbore | fusa sacrâ
Modulare, | dum sylvulæ | respondent.

Nonnunquam in tertio & sexto loco recipitur
anapæstus,

---|---|---
---|---|---

Jam puellæ | per hortulum, & | pueri
Lufitantes, | breves legunt | violas.

vel in sexto tantùm,

---|---|---
---|---|---

Ver novum, ver | jam floridum est, | jam ca-
norum

Vere cantu | dulci nemus | resonat.

Versus quaternarii sunt vel acatalectici,

---|---|---|---

Ver novum, ver | jam floridum est, | vere
amores | spirant leves.

vel catalectici, id est, in ultimâ sede bacchium
admittunt,

---|---|---|---

Ver novum, ver | jam floridum est, | vere lu-
dunt | amores.

Species duodecima est antispastica, & constat
ex antispasto, sequente secundo epitrito,

---|---|---|---

Merum suave | jam bibamus, | melos dulce |
jam canamus.

sed in primo loco admittitur vel creticus,

---|---|---|---

Ad lyram | jam canamus, | merum dulce |
jam bibamus.

vel antibacchius,

---|---|---|---

Per prata | iustantes | rofas fulgi | das legamus.

Ad hanc speciem pertinere dicuntur iambici &
trochaici puri ἀσυναρτητοί,

---|---|---|---

Mihi placet | jam per omne | nemus canens |
iustare.

ut in illo exemplo,

وقد ارايت الرجال فيها اري مثل زيد

Vidi autem homines, at neminem Zeido similem vidi.

Wacád arái | tórrijála | famáarí | míthla Zeídin.

In hac specie versûs tantùm sunt quaternarii.

Species decimatertia partim trochaica est, par-
tim choriambica, ut

---|---|---|---

Audienda | virginibus | blanda carmina | et
pueris.

In primâ fede admittitur antispastus,

---|---|---|---

Canam suavi | ter pueris | mollibusque | vir-
ginibus.

Species decimaquarta tertium habet epitri-
tum, secundo sequente,

---v- | -v--- | -v--- | -v---

Ver dulce, ver | jam canorum est, | læti
alites | vere nubunt.

In ultimâ fede admittit moloffum,

---v- | -v--- | -v--- | ---

Ver dulce, ver | jam canorum est, | & sylvu-
læ | respondent.

Item in locis imparibus diiambum recipit, in
paribus ionicum minorem,

v--- | v--- | v--- | v---

Placet color | violarum, at | superbiùs | rosa
fulget.

Interdum in sedibus æqualibus ionicum majorem
habet,

---v- | -v--- | -v--- | -v---

Tanquam breve | lilium ve | nuptas tua | mox
peribit.

vel secundum pæona,

v--- | -v--- | -v--- | -v---

Monet rosa, | quàm caducus | nitor tui | fit
coloris.

Ob frequentem pedis ionicus usum, placet hanc
speciem *ionicam* vocare.

Species decimaquinta est *bacchiaca*, & vel
tetrametros habet versûs, qui constant ex octo

bacchiis, vel trimetros, qui sex. Hi versûs
apud Latinos in primâ sede molossum recipere
possunt, in reliquis, pæona, ut in Ennianâ fa-
bulâ personatus Thyestes,

Nolite, hos | pites, ad | me adire il | licò istic.
apud Asiaticos verò sunt vel tetrametri acata-
lectici,

υ-- | υ-- | υ-- | υ--

Puellas | amo de | licatas, | venustas,
Capillos | odoris | revinctas | corollis.

vel catalectici,

υ-- | υ-- | υ-- | υ--

Puellas | amo de | licatas, | venustas,
Capillos | odoris | revinctas | rosis.

vel brachycatalectici,

υ-- | υ-- | υ-- | -

Puellas | amo de | licatas, | venustas,
Capillos | odoris | rosis cinc | tas.

Interdum recipiunt etiam in unaquaque sede,
præter ultimam, amphibrachyn,

υυ | υυ | υυ | υυ

Bibamus, | amice, | canamus, | amemus,
Amœni | us est quid | amore | beato?

& nonnunquam spondeum in primâ sede,

-- | υ-- | υ-- | υ--

Quis non | puellas | amat de | licatas
 Capillos | odoris | revinctas | corollis?

Interdum etiam in primâ trochæum, in quartâ
 iambum,

˘˘ | ˘˘˘ | ˘˘˘ | ˘˘˘

Ipsè | puellas | venustas | amo
 Capillos | odoris | revinctas | coronis.

Versûs trimetri in tertio loco & in sexto, iam-
 bum habent,

˘˘˘ | ˘˘˘ | ˘˘˘

Puellas | venustas | amo
 Capillos | revinctas | rosis.

vel in tertio iambum, in sexto syllabam longam,

˘˘˘ | ˘˘˘ | ˘˘˘

Puellas | amo splen | didas
 Capillos | rosis cinc | tas.

Species ultima est *cretica*: tetrametri autem
 puri sunt, & ex octo constant amphimacris,

˘˘˘ | ˘˘˘ | ˘˘˘ | ˘˘˘

Quid petam | præfidi, aut | exequar? | quove
 nunc

Applicem? | quo rece | dam? arce & ur | be
 orba sum. *Vet. Poet. apud Cic.*

Trimetri vel puri sunt, ut

˘˘˘ | ˘˘˘ | ˘˘˘

Quid petam | præfidî, aut | exequar ?

Quo rece | dam ? arce & ur | be orba sum.

vel in tertio & sexto loco minorem ionicum recipiunt, ut

--- | --- | ---

Quid petam | præfidî ? | miseram me !

Nec mihi | gaudium, | neque spes est.

Nonnunquam singuli pedes, excepto primo, in anapæstos mutantur, ut sit versus propè anapæsticus, ut

--- | --- | --- | ---

Hinnulo | similis | fugis, O | Glycere,

Tenero, | pavido, | gracili, | querulo,

Ad hanc speciem pertinent versus spondaici, anapæsticis tempore æquales; cujusmodi est ille ab Ali, Mohammedis genero, * compositus,

ان الدنيا قد غرتنا واستهوتنا واستلهتنا

In nēddūnyā | kād ghārrātnā | wāstāhwātānā |
wāstālhātānā.

hoc est ferè ad verbum,

Vitæ splendor | nos decipit, | nos oblectat, |
nos delenit,

De Asiaticorum re metricâ vereor ne nimis loquaciter (cùm breviloquens esse instituissem)

* Vid. Clerici *Profod, Arab.* p. 148,

differuisse videar; sed me à proposito abduxit argumenti varietas & copia. Exempla Arabica aut Persica subjungere nolui, ne potiùs eruditionem plus æquo curiosam ostentare, quàm lectoris aut delectationi aut utilitati consulere, viderer.

Est autem ars metrica apud Arabes antiquissima: tametsi enim princeps de eâ libellum contextuit *Ferabidius*, seculo post fugam Mohammedis secundo, tamen ante Mohammedem natum, & fortasse à primâ gentis origine, poetas Arabia tulerat innumerabiles.

Atque in hoc loco de *Hebræi* carminis naturâ non alienum erit paucis differere; siquidem ea est linguæ Hebrææ cum Arabicâ cognatio, ea poeseos utriusque gentis cùm in imaginibus, tum in figuris, similitudo; ut nequeam mihi persuadere, quin metra etiam Hebræa fuerint Arabicis persimilia, nisi quòd Arabum versiculi similiter desinant, veterum Hebræorum, non item; & hi quidem in eodem poemate diversis carminum generibus usi fuisse videantur, quod Pindarum cæterosque Lyricos fecisse perspicuum est. Itaque *analogiâ* ductus quasdam poeseos Hebrææ regulas describere conabor, non eas quidem ut certas, sed ut probabiles tantùm proponens; neque enim sum nescius plena esse errorum omnia, & in profundo demersam latere Veritatem. Puto igitur eas syllabas, quæ aut

consonante, aut vocali, א, י, ו quiescente terminantur, ut בל *bāl*, בי *bī*, longas esse, quæ secus, ut ב *bě*, breves; sed in iis vocibus quæ vocalibus carent, tenendas autumo vocales Arabicas. Et quoniam Arabes dicunt نَفْسِي *nāfsī*, *anima mea*, eodem modo vocem Hebræorum נַפְשִׁי *nāfsī* efferre non absurdum videtur; utrum verò Hebræi *nafson* pro *nafs* dixerint, ut in versibus metiendis Arabes, id certè neminem unquam sciturum arbitror.

Statuam itaque hos esse pedes Hebræos,

| | | |
|----------------------|-------------|----------------------|
| Spondæum, | נפשי | <i>nāfsī</i> . |
| Iambum, | צדיק | <i>sādīk</i> . |
| Trochæum, | כוכבים | <i>coūcā bīm</i> . |
| primæ syllabæ vocis, | | |
| Pyrrichium, | שֵׁתֶּרֶת | <i>sātā rāt</i> . |
| primæ syllabæ vocis, | | |
| Anapæstum, | שֵׁרָבֹּת | <i>sārābūt</i> . |
| Bacchium, | דְּרוֹשִׁים | <i>dērūsīm</i> . |
| Amphimacrum, | כּוֹכְבִים | <i>coūcābīm</i> . |
| Moloffum, | חִפְצֵיהֶם | <i>hāfzībēm</i> . |

Ex quibus pæonas, epitritos, & reliquos, ut vocantur, *numeros*, facillimum erit componere. Equidem satis accuratè observavi *Jobi poematis* caput octavum & vicesimum, *Solomonis carmen*, unum atque alterum *Psalium*, *Jeremicæ* Ἡρακλῆος, *Mosis* & *Deboræ* carmina, & *Davidis* in obitum *Sauli* & *Jonathani elegiam*, (in qua bacchius

propè singula disticha claudere videtur,) & in
iis omnibus perspicuam vidi cum metris *Arabicis*
affinitatem. Age, legat quis plures versûs
Arabicos,

ان اتود الجيش واحمد رايتي
للجيش يقدمهم كهي اصيد *
ليث يغامر الطعان كانها
يقم الرجال فنيق ملبد *

& deinceps totidem Hebræos *.

שאנת אריה וקול שחל
ישני כפירים נתעו ;
ליש אבד סבלי סוף
ובני לביא יתפרדו ;

summam inter eorum numeros ac modulationem
perspiciet similitudinem.

Sic elegantis hujus distichi,

שחורה אני ונארה בנות ירושלים
כאהלי קדר כיריות שלמה :

*Fusca sum, at formosa, Solymitides,
Tanquam tentoria Kedarî, tanquam aulaea Sc-
lomonis.*

primum versiculum ad speciem secundam per-
tinere arbitror, ut

* Job iv. 10, 11.

u---|---|---|---

Sehureh a | ni vana | uhbenut ye | rufalem.
secundum verò ad quintamdecimam, seu *bac-*
chiacam, ut

---|---|---|---

Caahli | kedarca | yeriut | Solomeh.

hi enim versûs in ultimâ sede (ut dictum est)
recipiunt anapæstum. Quod attinet ad Psalmum
undecimum & centesimum, quem jam exposue-
runt duo eruditissimi viri, * alter ferid & satis
infelicitè, † alter facetè & εἰρωνικῶς equidem
eundem inspexi, & nullus dubito, quin singuli
versiculi ad unam vel alteram harum sedecim
specierum referri facillimè possint. Sic versus
octavus,

סמוכים לעד לעולם
עשיהם באמת וישד

Sēmūkīm | lēād | lēōlām
āsūīm | bēāmāt | vāyīsēr.

purus est bacchiacus, excepto, in secundâ sede,
iambo, qui pes, ut suprâ dixi, in hac specie
locum habet. Sed hūic quæstioni, sine infinito
labore, & summo otio, quod mihi minimè sup-
petit, satisfacere non potero: sufficiet fontem

* Vide Harii Psalmos.

† Vide Metricæ Harianæ Confutationem Prælect. de Sacrà
Poesi subjectam.

aperuisse, & novam rei metricæ Hebræorum investigandæ viam quasi digito monstrâsse.

Nec verò affirmare audeo (quo nihil arrogantius) Hebræi carminis naturam, quæ cæteros latuit, mihi soli innotescere. Quid enim, post inutiles tot doctissimorum hominum conatûs, effecturum me confidam? aut cur me pervenire posse sperem ad illud littus, ubi tot scriptores admirabiles naufragium passi sunt? Id solum innuere volui, cùm linguæ Hebræa atque Arabica sorores germanæ sint, verisimillimum esse eas, si quando iis poeticè loqui contigerit, iisdem numeris ac pedibus, & iisdem ferè metrorum generibus usas fuisse. Ac si cui versûs istî antispastici, pæonici, aliique, solutz orationi similiore esse videantur, is in mentem revocet, iisdem metris usos esse poetas eos, qui *λυρικοί* à Græcis appellantur, & “ quos, ut in Oratore ait M. Tullius, cùm cantu spoliaveris, nuda pœnè remanet oratio.” Quod si quis hujusmodi versiculos neget esse poeticos, eidem non videbitur Pindarus aut Bacchylides poeta.

His positis, sine quibus ea, quæ sequuntur, intelligi nullo modo poterunt, ad amœniora tandem poeseos Asiaticæ spatia veniamus.

CAPUT III.

التصيد

SIVE

De Idyllio Arabico.

PERANTIQUUM & præcipuè *Arabibus* excultum poematis genus est, quod تصيدة *kasida* vocatur. Quod ad *kasidæ* formam attinet, primi versiculi similiter desinunt, & deinde per totum poema versûs pares similibus sonis terminantur: debet autem poema modicæ esse magnitudinis; rarò enim aut plura quàm centum disticha complectitur, aut pauciora quàm viginti: sunt tamen nonnulla quæ septem tantùm continent, velut * illud de laudibus collegii cujusdam, cui præfuit vir eximiè doctus, *Abu Hanîfa*.

فلها به فضل علي الاقران
* ما بان في الاغصان فضل البان
قد انبت الرحيم في محرابها

* Shecardan, cap. v.

* زهر آكدّر قلايد العقيان *
 فكانه كسري انوشيروان قد
 * وضعوا عليه التاج في الايوان *
 لو لم تبت وابو حنيفة شيخها
 * ما شبهت بشقايق النعبان *
 خير يطوف بهصر بحر علومه
 * حتي كان الناس في الطوفان *
 يثني اليها العلم فهي زمامه
 * وابو حنيفتنا الامام الثان *
 وغدت له في البحث كل طريقة
 * نسبت الي التحقيق والاتقان *

- “ Ei autem (*collegio*) ob hunc (*virum*) tanta
 “ est præ cæteris excellentia, quanta inter
 “ ramos enitescit præstantia myrobalani.
 “ Succrescere facit Deus in sancto ejus recessu
 “ florem, qui auri puri monilia obscura
 “ reddit.
 “ Tanquam esset (*Perfarum rex*) *Cosri Anushir-*
 “ *van*, cui in palatio corona imponitur.
 “ Nisi ita staret, essetque præfes ejus *Abu Ha-*
 “ *nifa*, non esset cùm anemonis (*ob eximiam*
 “ *pulchritudinem*) comparatum.
 “ Felicitur *Ægyptum* circumdat mare doctrina-

- “ rum ejus, adeò ut populus diluvio inun-
 “ detur.
 “ Flectitur in illud (*collegium*) doctrina, est au-
 “ tem tanquam habena ejus, & Abu Hanifa,
 “ sacerdos noster, eam flectit.
 “ In disputationibus autem singuli cursûs ad ve-
 “ ritatem investigandam, & pernoscendam
 “ scientiam referuntur.”

Hoc tamen statui potest: ea carmina quæ ex paucioribus quàm viginti constant distichis, si amores, lusûs, ac delicias continent, esse inter Odas recensenda, at si laudationem, si vituperium, si præcepta moralia, si quid heroicum, si quid tandem funebre & luctuosum complectuntur, ad horum poematum, seu *kafidarum* classis, referri possit. Atque hæc poematis species elegiæ nostræ nec undequaque convenit, nec est tamen profûs dissimilis. Hoc autem inter eam & elegiam maximè videtur interesse, quod hæc in amore aut tristitiâ plerumque versetur, illa verò intra nullius argumenti limites restringatur, sed vel præcepta, vel querimoniam, vel laudationem, vel delicias ac lusûs, vel vituperationem possit complecti. Sed mos erat perpetuus antiquis Arabum poetis, aut ab amoribus poema ordiri, aut amorum descriptionem medio poemati aptè intexere; deinde equum aut camelum describere, quo vecti ad amicarum tentoria ac-

cederent; & postea ad argumentum præcipuum uberiùs tractandum properare, donec per suavem rerum varietatem carmen deducentes, lapsu quodam molli & æquabili, in clausulam quasi subito caderent. Hæc autem mihi attentè consideranti, videtur hoc poematis genus Εἰδυλλίω Græcorum mirificè congruere. Sic *Abîl Ola* nobilissimum illud poema in laudem principis Sáid, Theocriti Ἐσκωμῖω εἰς Πτολεμαῖον convenit; nisi sit potiùs ob audacissimas figuras & crebras à proposito declinationes, cum Pindari odis conferendum. *Tograi* porro carmen in primis politum atque elegans, ad Idyllii, quod Χαρίτες inscribitur, naturam videtur accedere; nam ut in hoc vituperatur Hieronis atque aliorum avaritia, sic in illo, amicorum perfidia ac fortunæ temeritas reprehenditur. Itaque inter Idyllia recensio venustissimum illud carmen *Caab Ben Zobeir*, & illud, quod *Bordab* appellatur, & cui amores, ut affolet, intexuntur: velut in illis mollissimis versibus,

بحسب الصبّ ان الحبّ منكم
 ما بين منسجم منه ومضطرم *
 لولا الهوي لم ترق دمعاً علي طلل
 ولا ارتقت لذكر البان والعلم *

فكيف تنكر حباً بعد ما شهدت
به عليك عدول الدمع والسقم *

- “ Putatne amator, amorem celatum iri,
 “ Qui partim effusis lachrymis, partim cordis
 “ ardore detegitur?
 “ Nisi amares, non lacrymâsses ob ruinosa
 “ domicilia,
 “ Neque ob myrobalani & collis recorda-
 “ tionem infomnis esses.
 “ Quî itaque amare te neges, siquidem testes
 “ sunt
 “ In te veri, pallor ac lachrymarum effusio *?”

Sed longè omnium celeberrima in hoc genere poemata ea sunt septem Idyllia, quæ, ob eximiam elegantiam, in templo Meccano suspensa fuisse memoriæ proditum est. Atqui de iis prolixè differere, non est necessarium: hujus enim linguæ cultoribus tam nota sunt, quàm Græcarum literarum studiosis Pleias illa Ægyptia†. Prætereà de illis ita fusè, ita eruditè differuit Reiskius nihil ut dici melius possit: quamvis majorem esset laudem consecutus, si modum

* Vide Poema hoc *Lugduni* editum, & à viro erudito Jo. Uri quàm accuratissimè versum.

† Lycophron, Homerus Junior, Nicander, Philicus Theocritus, Aratus, Apollonius.

tenere potuisset; nimis enim ob variæ eruditionis copiam effunditur ac redundat.

Septem his Idylliis dispari in genere laus propè similis tribuitur. *Amralkeifi* poema molle est, lætum, splendidum, elegans, varium, venustum: *Tarafæ* audax, incitatum, exultans, quadam tamen hilaritate perspersum: *Zobeiri* acutum, severum, castum; præceptis moralibus, ac sententiis plenum gravissimis: *Lebidi* love, amatorium, nitidum, delicatum, & secundæ Virgilio eclogæ non dissimile; queritur enim de amicæ fastu ac superbia; divitias etiam suas, ut Virgilianus ille Corydon, enumerat, suas denique virtutes, suæque tribûs gloriam in cælum effert: *Antaræ* porrò carmen elatum est, minax, vibrans, magnificum, cum quadam etiam descriptionem atque imaginum pulchritudine: *Amri* vehemens, excelsum, & gloriosum; *Harethi* denique plenissimum sapientiæ, acuminis, dignitatis. Sunt autem *Amri* atque *Harethi* poeticæ quodammodò orationes, inter se, ut *Æschinis* illæ ac *Demosthenis*, contrariæ: habitæ sunt enim in quodam Arabum conventu ad fœdus inter duas tribûs faciendum congregato. Suam autem *Hareth Ben Helza* vehementissimo animi impetu, arcui suo, more Asiatico, innixus, effudisse ex tempore dicitur. De singulis horum poematum elegantissimis commodior erit

aliquando differendi locus: nunc de primo solum, *Amralkeifi* scilicet, loquar.

Est igitur hujus poematis dictio læta, picta, florida, animata, & ad suavitatem ac delicias unicè comparata: imaginibus abundat ita splendidis, comparisonibus ita variis ac delicatis, ita tandem lectis & exquisitis coloribus verborum, & nitidis figurarum luminibus, ut divinum illud Salomonis carmen propè æquare videatur. Operæ pretium erit pulcherrimi hujus Idyllii argumentum exponere, & deinde præcipuas imaginum & comparisonum venustates delibare.

Deflet initiò amicarum discessum, duos sodales allocutus, quos secum affert, ad deserta mansionum vestigia intuenda. Hæc inspiciens, lacrymat, queritur, desperat. Socii eum solari cupiunt: at solatium repellit. Illi verò haud minùs dura eum antea passum esse affirmant: *Sed enim tunc, inquit, cum discederent amicæ meæ, & suavissimus odor ab iis afflatus esset,*

فاضت دموع العين مني صباية
علي النحر حتي بل دموعي محبلي

“ Effundebantur ob desiderium ex oculis meis
“ lachrymæ usque eò, ut in gremium defluentes
“ balteum meum madefacerent.” Respondent;
Verùm banc mæstitiam lenire debet præteritæ bi-

laritatis recordatio, sæpè enim cum illis jucundè vixisti. Hac consolatione aliquantulum levatus poeta, hilariores quosdam dies commemorat; delicias quasdam describit, & amatoria sua colloquia cum formosissimis puellis *Onëiza & Fathïma*, mirâ jucunditate, recitat. Gloriatur se virginem pulcherrimam amavisse, & per medias hastas ac media pericula, ad eam usque adedè perrexisse, donec optato fueretur laboris fructu. Amorem deinde collaudat, cujus reprehenses irridet. Postea seipsum ob fortitudinem laudat & constantiam, quâ per valles incultas ac tenebrosas noctu incedit. Tum equum nobilissimè pingit; venationem describit, & post eam, epulas; ac tandem cum eximiâ imbris descriptione, poema claudit. Ad summam, hoc Idyllium (quod ad minorem illam poeseos dramaticæ speciem pertinet) deliciis ac suavitatibus abundat, & cum venustissimis Europæorum poetarum eclogis potest comparari. Quàm læta & vivida hæc est similitudo!

إذا قامت تصوع المسك منها

نسيم الصبا جاءت برّيا القرنفل

“ Cùm duæ puellæ affurgerent, afflatus est

“ ab illis odor,

“ Tanquam zephyrus auram * floris Iodici

“ perferens.”

* Anglicè *clove-gilly-flower*.

qua comparatione creberrimè utuntur poetæ
Perfici; ut Hafiz,

نسِيم صَبِيحِ عَنبَرِ بُوَسْتِ اَمْرُوَزِ
مَكْرِ يَارْمِ رَهْ صَحْرَا كَرْتَسْتِ

“ Aura matutina ambari hodiè odorem habet,
“ Forfan, puella mea in prato incedit.”

& alibi sæpiùs. Similiter * alius, amicam ac-
cedentem describens, ait bellissimè,

مَكْرِ نَسِيمِ صَبَا اَز چِهِنِ رَشِيدِ
يَا كَارَوَانَ مَشَكِ زَرَاهِ خَتَنِ رَشِيدِ

“ Suavisne aura ex hortulo proveniens spirat?
“ An moscho onusta caterva exviâ *Khoteni*
“ redit?”

Alias proferamus comparationes non minùs ve-
nuftas :

اِذَا مَا التَّرِيَا فِي السَّمَاءِ تَعْرَضَتْ
تَعْرَضُ اِثْنَاءِ الْوَشَاحِ الْمَفْصَلِ

“ Cùm in cælo splenderent Pleiades,
“ Tanquam extrema pars chlamydis marga-
“ ritas ornatæ.”

Comparatur æther cœruleus cum puellæ veste,
Pleiades verò cum gemmis super eam sparsis.

* Vide Herbelotum in voce *Khoten*, pag. 999.

Pulchrè easdem comparat *Mohammed Ben Abdalla el Catib* cum gemmâ *Turchesâ* margaritis distinctâ,

حكت طبقا فيروزجيا ادييه

نثرت عليه سبع حبات لؤلؤ

“ Similes sunt (Pleiades) vasi è gemmâ cœ-
“ ruleâ facto,

“ Super quod sparguntur septem margaritæ.”

مهفهفة بيضاء غير مفاضة

ترايبها مصقولة كالسجنجل

“ Gracilis puella, splendida, non amplum
“ habens corpus,

“ Cujus pectus politum est tanquam specu-
“ lum.”

Potest etiam reddi tanquam * *argentum liquidum*.

تصدّ وتبدي عن اسيل وتتقي

بناظرة من وحش وجرة مطفل

“ Se avertit, ac detexit molles genas, cir-
“ cumspiciens,

“ Tenero aspectu velut timida hinnulorum
“ mater.”

Confert languidos puellæ oculos, amoris plenissimos, cum cervæ tenerrimo aspectu.

* Vide Kamûs in voce *سجنجل*

وجيد هكجيد الريم ليس بفاحش
اذا هي نصته ولا يعطل

“ Collum ejus, sicut collum capreolæ non
“ invenuto,
“ Cum illud erigat, nec monilibus carens.”

Quicumque الطيبي pulcherrimum animal
aspexerit, hujus comparationis elegantiam &
suavitatem perspiciet.

وفرع يزين المتن اسود فاحم
اثيث كقنو النحلة المتعثل

“ Crines, qui tergum ornant, nigri, imò ni-
“ gerrimi,
“ Densi, tanquam racemi palmæ copiosi.”

Eandem similitudinem innuere videtur Salomo,
licet capillos haud nominet :

אשכל הכפר דחי לי
בפרמי עין גדי

“ Racemus uvarum dilectus meus mihi,
“ In hortis Eingedi.”

Certè Græci cincinnos plexos & nigros cum
uvarum racemis creberrimè comparant.

وكشمح لطيف كالجديل منحصر
وساق كانبوب السقي المذلل

- “ Medium ejus corpus funiculo tenui simile,
 “ Crus autem palmæ aquâ rigatæ remisso
 “ furculo.”

تضي الظالم بالعشاء كانها
 منارة مهسي راهب متبتل

- “ Caliginem noctis illuminat, velut
 “ Lampas viri solitarii, vespertini, abditi.”

كبكر المقناة البياض بصفرة
 غداها نهير الماء غير محلل

- “ Similis est (facies ejus) margaritæ partim
 “ candidæ, partim flavæ,
 “ Quam nutrit dulcis aqua, non turbata
 “ viatoribus.”

Pulchrior est nimirum color margaritæ, quæ non fit puri candoris.

Possunt hæc atque alia hujus poematis loca cum Salomonis * delicatis illis ac venustis descriptionibus comparari; cujus sanctissimum carmen inter *Idyllia Hebræa* recensendum puto.

Inter poetas recentiores facilè omnibus præstat *Ebn'ol Faredb*, cujus elegans volumen in *Academiæ bibliothecâ* vidimus: unam hujusce scriptoris elegiam, quæ imagines Arabum campestrium luculentè demonstrat, libet huic capiti subjungere.

* Cap. iv. & v. 9—10.

قال ابن الفارض
 ابرق بدا من جانب الغور لامع
 ام ارتفعت عن وجه ليلى البراقع
 انار الغضا ضاءت وسلمي بذى الغضا
 ام ابتسمت عما حكته المدامع
 انشر خزامي فاح ام عرف حاجر
 بام القري ام عطر عزة ضابع
 الا لبت شعري هل سلمي مقية
 بوادي الحمي حيث المتيم والبع
 وهل لعلع الرعد الهتون بلعلع
 وهل جادها صوب المزن هامع ب
 وهل اردن ماء العذيب وحاجر
 جهاراً وسر الليل بالصبح شابع
 وهل قاعة الوعساء مخضرة الرباء
 وهل ما مضى فيها من العيش راجع
 وهل بربا نجد فتوضح مسند
 اهيل النقا عما حوته الاضالع
 وهل بلوي سلع يسلم عن متيم
 يكاطمة ما ذا به الشوق صانع

وهل عذبات الرند تقطف نورها
 وهل سلها بالهجاز ايانع
 وهل اثلاث الجزع مثيرة وهل
 عيون عوادي الدهر عنها هواجع
 وهل قاصرات الطرف عين بعالمج
 علي عهدي المعهود ام هو ضايغ
 وهل طبيبات الرقمتين بعيدنا
 اتمن بها ام دون ذلك مانع
 وهل فتيات بالغوير ترينني
 مرابع نعم نعم تلك المربع
 وهل ظل ذاك الضال شرقي ضارج
 ظليل فقد روته مني المدامع
 وهل عامر بعدنا شعب عامر
 وهل هو يوماً للمحبين جامع
 وهل ام بيت الله يا ام مالك
 عريب لهم عندي جميعا صنايع
 وهل نزل الركب العراقي معرفا
 وهل شرعت نحو الخيام شرايع
 وهل رققت بالمأزمين قلايص
 وهل لقباب البيض فيها تدافع

لعل اصبحجابي بهكة يبردوا
 بذكر سليبي ما تجنّ الاضالع
 وعلي الليلات التي قد تصرمت
 تعود لنا يوماً فيظفر طامع
 ويفرح مخزون ويحومتيم
 وياءنس مشتاق ويالتذ سامع

Hoc est ferè ad verbum,

- “ Fulgure apparet ex latere vallis rutilans?
 “ an amoventur è facie Leilæ *puellæ* vela?
 “ Ignisne inter *arbores dictas* Gadha splendet,
 “ dum Solima in loco his arboribus confito
 “ commoratur? an renident, supra quam dici
 “ potest, illius oculi?
 “ Odorne *herbæ* Khozámi spirat? an Hageri
 “ fragrantia ex matre urbium, *Mecca*? an
 “ dulcis halitus Azzæ *puellæ* dispergitur?
 “ Hui! utinam scirem num habitet Soleima in
 “ valle inaccessâ, ubi amator desperans luget.
 “ *Cupio autem scire*, num sonet adhuc tonitru
 “ plena, *nubes* pluviosa in Laláo monte, &
 “ num irriget eum effusio pluvix manantis:
 “ Num hauriam *amplius* aquam Azibi & Ha-
 “ geri, apertè dum arcanum noctis ab Aurorâ
 “ detegitur:

- “ Num planities arenosa virides habeat colles;
 “ & num vita, quæ in ea transacta est, sit
 “ aliquando tandem reditura :
- “ Num in collibus *Najdi* & *Taudhi* sit qui nar-
 “ ret, O dulcis amicule, de eo *ardore* quem
 “ pectora sua contegunt :
- “ Num in arenæ cumulo *montis Salái*, roget
 “ quispiam de amatore perduto in *Cadbemá*,
 “ *dicens*, Ecquid est in eo quod amor efficiat?
- “ Num ramuli myrtei decutiant flores suos, &
 “ num *arbores* Salamæ in *regione Hegiáz* ma-
 “ turescant :
- “ Num myricæ vallis florescant, & num adversæ
 “ fortunæ oculi procul ab illis dormiant :
- “ Num puellæ demissis oculis, iisque amplis, in
 “ *loco Alija*, fidem servent, an negligant :
- “ Num hinnuli *Rakimatein duorum hortulorum*
 “ procul à nobis commorentur in iis, an sit
 “ qui eos prohibeat :
- “ Num virgines in valliculâ monstraturæ sint
 “ mihi vernas *Noamæ puellæ* sedes ; O sedes
 “ dulcissimas !
- “ Num loti sylvestris umbra, quæ lotus orienti
 “ soli exponitur in *Dharijá*, spissa *adbu*c ma-
 “ neat ; certè *illam arborem* oculi mei lacry-
 “ mis irrigabant :
- “ Num colitur, nobis absentibus, vallis *Ameri*,
 “ & num vallis ista amatoribus congregiendi
 “ locus unquam futura sit :

- “ Num templum Meccanum, O mater Malikæ,
 “ petiverint Arabes adolescentuli, quibus om-
 “ nibus ob benefacta gratiæ à me habendæ
 “ sunt :
- “ Num cœtus equitum Chaldæorum descende-
 “ rint in *monte* Arafat religionis ergo; &
 “ num apud tentoria patefactæ sint leges
 “ *Mohammedis* :
- “ Num saliant in angustiis *Meccæ* & *Arafæ*,
 “ camelæ juvencæ, & quatiantur inter eas
 “ albæ *dorsorum* turriculæ :
- “ Num salutet Solima lapidem apud quem scœ-
 “ dus nostrum fuerat, & premat eum di-
 “ gitis :
- “ Forfan amîculi mei in Meccâ extinguent, re-
 “ cordatione Soleimæ, *ignem* quem eorum
 “ celant pectora :
- “ *Spero autem* noctes, quas transegimus, reditu-
 “ ras nobis aliquando, ut exultet perditè
 “ amans,
- “ Et gaudeat tristitiâ oppressus, & vivat amore
 “ percitus, & societatem petat desiderio fla-
 “ grans, & delectetur quicumque hæc au-
 “ diet.”

Hoc poema versibus elegiacis reddere conati sumus, vel potius imitari, aliis sententiis paululum mutatis, aliis omninò rejectis, ita tamen ut elegiæ Arabicæ forma atque argumentum satis accuratè serventur.

Fulgur an è densâ vibratum nube coruscet ?
 An roseas nudat *Leila* pudica genas ?
 Bacciferumne celer fruticetum devorat ignis ?
 Siderea an *Solima* lumina dulcè micant ?
 Nardus an *Hageri*, an spirant violaria *Mecca*,
 Suavis odoriferis an venit *Azza* comis ?
 Quàm juvat ah ! patrios memori tenuisse recessûs
 Mente, per ignotos dum vagor exul agros !
 Valle sub umbrosâ, pallens ubi luget amator,
 Num colit assuetos mollis amica lares ?
 Jamne cient raucum præfracta tonitrua murmur
 Montibus, effusæ quos rigat imber aquæ ?
 An tua, dum fundit primum lux alma ruborem,
 Lympha, *Azibe*, meam pellet, ut antè, sitim ?
 Quot mea felices vidistis gaudia, campi,
 Gaudia væ ! misero non renovanda mihi ?
 Ecquis apud *Nagedi* lucos aut pascua *Tuda*
 Pastor amatorum spesque metûsque canet ?
 Ecquis ait, gelidâ *Sala* dum valle recumbit,
 Heu ! quid *Cademeo* in monte sodalis agit ?
 Num graciles rident hyemalia frigora myrti ?
 Num viret in solitis lotos amata locis ?
 Num vernant humiles in aprico colle myricæ ?
 Ne malus has oculus, ne mala lædat hyems !
 An mea *Alegiades*, dulcissima turba, puellæ
 Curant, an zephyris irrita vota dabunt ?
 An viridem saliant, nullo venante, per hortum
 Hinnuleique citi, capreolique leves ?
 Visamne umbriferos, loca dilectissima, saltûs,
 Ducit ubi facilem læta *Noama* chorum ?
 Num *Daregi* ripas patulâ tegit arbutus umbrâ,
 Ah ! quoties lacrymis humida facta meis ?
 Grata quis antra colit, nobis absentibus, *Amri*,
 Antra puellarum quàm benè nota gregi ?
 Forfan amatores *Meccanâ* in valle reductos
 Absentis *Solima* commeminisse juvat.

Tempus erit, levibus quo pervigilata cachinnis
Nox dabit unanimi gaudia plena choro;
Quo dulces juvenum spirabit coctus amores,
Et lætos avidâ combibet aure modos.

CAPUT IV.

الغزل

SIVE

De Carmine Persico.

ALTERA poematis species quâ utuntur Asiatici, & ex iis præcipuè Persæ, الغزل seu *carmen amatorium*, vocatur. Hujus autem carminis leges insigniores sunt, ut sit breve, ut varium, ut venustum: breve, nam pluribus quàm septendecim distichis constare nequit, & septem tantùm aut octo plerumque complectitur; varium, utpote cujus singuli versûs singulos habeant sensûs, qui vix ullo inter se nexu cohæreant; venustum, quia imaginibus lætis ac floridis abundat, quas pœnè necessariò subsequitur verborum pulchritudo ac nitor. Duo porrò primi uniuscujusque Odæ versiculi similiter desinant oportet, idemque sonus per totum carmen in versiculorum parium sine continuatur. In ultimo autem versu, vel saltem in eo qui ultimum præcedit, poeta nomen suum artificiosè & jucundè intexit. Quæ res ut clariores red-

dantur, subjiciam carmen venustissimum, à poetâ admirabili *Hafez* scriptum, quem in hoc opere sæpissimè laudabo;

دوستان وقت کل آن به که بعشرت کوسیم
سخن پیر مغانست بجان نپوشیم

“ Amici, rofarum tempore, melius est hila-
“ ritati curam impendere;
“ Vox est senis tabernarii animæ nostræ;
“ ne cunctemur.”

نیست در کس کرم و وقت طرب میکذرد
چاره آنست که سجاده بهی بفروشیم

“ Nemini est mœstitia; at lætitiæ tempus
“ avolat;
“ Illud nobis erit auxilium, ut * sacrum stra-
“ gulum vino permutemus.”

خوش هوایست فرح بخش خدایا بغرشت
نازیننی که برویش می کلکون نوشیم

“ Dulcis aura est, gaudium præbens; mitte,
“ ô faustum numen,
“ Lascivam puellam, quâ præsentè vinum
“ roseum bibamus.”

* Super quo se prosternunt *Mohammedani*, cum preces fundunt.

ارغنون ساز فلک رهزن اهل هنرست
چون از بن غصه ننالیم و چرا نخروشیم

- “ Lyræ apta: fortuna proborum hominum
“ prædatrix est;
“ Siquidem ob illum dolorem non queramur,
“ cur non clamorem excitemus?”

کل بجوش آمد و از می نزدیکش آبی
لاجرم ز آتش حرمان وهوس در جوشیم

- “ Rosa cum strepitu venit: annon è vino
“ aquam illidemus?
“ Præcipuè cum igne amoris & desiderii tu-
“ multuemur.”

حافظ این حال عجب با که توان گفت که ما
بلبلانیم که در موسم کل خاموشیم

- “ O Hæfaz, mirum esset si quis posset dicere,
“ Nos lusciniæ esse, & tempore rosarum filere.”

Hæc verti, ut multa ejusdem poetæ; exem-
plum secutus amicissimi & nobilissimi viri Caroli
Revizkii, qui semper est à me honorificè nomi-
nandus*:

Jam rosa purpureum caput explicat. Adsit, amici,
Suavis voluptatum cohors:
Sic monûere fenes.

* Vide Specimen Poeseos Persicæ Vindobonæ editum.

Nunc læti fumus: at citiùs læta avolat ætas.

Quin sacra permutem mero

Stragula nectareo?

Dulcè gemit zephyrus. Ridentem mitte puellam,

Quam molli in amplexu tenens

Pocula læta bibam.

Tange chelyn. Sævit fortuna; at mitte querelas.

Cur non canoros barbati

Elicimus modulos?

En! florum regina nitet rosa. Fundite vini,

Quod Amoris extinguat facem,

Nectareos latices.

Suavè loquens Philomela vocor: Quí fiat ut umbrá

Tectus rofarum nexili

(Veris avis) taceam?

Hæc Ode longâ explicatione non eget. Pauca tamen hic breviter notanda sunt, ad ultimi versûs suavitatem intelligendam, quæ * aliàs fusius exponam. Primùm poetæ Asiatici seipfos cum Iusciniis sæpissimè comparant; quæ res à poetâ Græcâ haud multum abhorret: sic enim, si meminimus, Anacreon:

Οεις γενεσθαι βηλομαι

Λιγυμυθος αηδιων.

'Αναπετομαι δη προς Ολυμπον

Πτερυγεασι κηφαις. πετομαι δ' ἴδον

Αλλοτ' ἐπ' αλλαν μελεων.

Deinde, respicit poetâ fabulam illam jucundissimam

* Vide Caput De Imaginibus Poeticis.

mam, & in Asia pervagatam, de lusciniæ & rosæ amoribus, de quâ in capite *de Imaginibus* uberius differam. Dicit itaque, *ferine potest quin, cùm rosæ, floris dilectissimi, pulchritudinem intuear, lætitiâ me efferam, & in dulcem modulationem erumpam?* Quæ imago quàm hilaris est, quàm vivida! & ut clariùs ostendam, quantum jucunditatis poesi Persicæ afferant ab hac fabellâ depromptæ imagines; aliud ejusdem poetæ carmen exponam, breve illud quidem, sed, ut ait poeta,

Χαριτων αυτων λυκων.

& quod pulcherrimum *Gazelæ* erit exemplum.

ساقی بیار باده که آمد زمان کل
تا بشکنیم توبه ذکر در میان کل

“ Puer, affer vinum: venit enim tempus ro-
“ farum;

“ Ut pietatis vota iterum inter rosas viole-
“ mus.”

کوری خوار نعره زنان در چمن رویم
چون بلبلان نزول کنیم آشیان کل

“ Hilares, strepentes, in hortum eamus,

“ Tanquam lusciniæ in roseum nidum de-
“ scendamus.”

در صحن بوستان قدح باده نوش کن
کایات خوشدلی همه آمد بشان کل

- “ In horti recessu vini cyathum ebibe,
 “ Nam lætitiæ signa iussu rosæ veniunt.”

كل در چمن رسيد مشو ايمن از فراق
 يار و شراب جوي وسرا بوستان كل

- “ Rosa in hortum venit; ne sis à digressus
 “ metu omninò vacuus:
 “ Sodalem, & vinum pete, & palatium ro-
 “ seti.”

حافظ وصال كل طلبي همچو بلبلان
 جان کن فدای خاک ره باغبان كل

- “ Hafez, rosarum adventum petis, tanquam
 “ Iuscinia.
 “ Anima tua pulverem viæ redimat, quâ
 “ roseti custos incedit.”

Hanc Odam, varietatis causâ, Græcè imitari
 sum conatus, versibus dactylicis Theocriteis:

Ἐγκυρικ, φιλε παι, γλυκον οινον ἀφειδως,
 Ηλυθεν γαρ εαρ πολυδαιδαλον, ηλυθεν.
 Ἐν ῥοδοις κατακεισ', οσα δε χθες ὑπεσχεο
 Σαμερον Ζεφυροις μαλακαιψασι δεσ φερεικ.
 Αμμες δε, σφρανοις θαλεροις πεπυκασμενοι
 Ἄβρα μειδιωντες, ἑταιρε, χορευσομεν,
 Ως δ' αηδονες ἔχομεναι ἐπι δενδρειω
 Κλισμω ἐν ῥοδινω κατακεισομεθ' ἀδεως.
 Εἰς καπον, φιλε κερε, βαδιζε βαθυσκιον,
 Παιδα δ' εὐραθαμιγα μελιφρον αμπελε
 Χρυσεαις ἐν φιαλαισιν ἀμυσι συνεκτισ,

Τερψίς γὰρ Γλυκυτῆς τε ῥοδοχροῦς ἐρχεται.
 Ὅρας, ὡς ῥοδεὸν πεταλὸν Ζεφυρῶ γέλα.
 Αὐριὸν δὲ ταχ' ἰσακίς ἐκ ἀπολαμψεται.
 Νῦν δὲ νεκταραίας ἑστρωῶν ῥανίδας πίε,
 Κεῖσο δ' ἐν ῥοδεῖσι λιπαροχροῦς ἀνθεσί,
 Κεφρὴν δὲ ῥαδινοῖς μελεεσθεὶ πεδερχεο.
 Ἐγὼν μαν ὄψ' ἐρωτὶ ῥόδων ἀπαλοχρῶν
 Δαχθεῖς τακομαί, ὡς λιγυφῶν αἰθρονίς,
 Χρῆν σ' ἀρ', ὦ φίλον ἦτορ, ὑπερφίλειν κοινῶ
 Βησθῶν, ἐνθα ῥόδων μελετωρ ἐπινίσσεται.

Haecenus de Odæ Asiaticæ formâ & structurâ.
 Sequitur ut de argumento ejus differam. Nam
 de numeris in secundo capite satis, ut arbitror,
 dictum est. Complectitur autem hæc carminis
 species vel vini ac deliciarum, vel τῶν ἐρωτικῶν, vel
 humanæ pulchritudinis, vel amœnitatum ac re-
 rum naturalium suavem & floridam descrip-
 tionem.

Perspicuum est aded Odam ex jucundissimis
 animi affectibus originem duxisse, Amore ac
 Lætitiâ. Ac de amatorio quidem carmine, alias
 plenius*. Nunc verò de eo differam, quod ab
 hilaritate & gaudio profectum esse initiò videtur.
 Amat igitur imagines à naturæ amœnitatibus
 derivatas; quæ omnium sunt dulcissimæ, & cùm
 omni potissimum præcipuè Asiaticæ incredibilem
 afferunt venustatem. Nempe in Persarum at-
 que Arabum carminibus ubique describuntur

* Vide Caput de Poesi Amatoriâ.

verni temporis suavitates, atque oblectamenta; horti floribus pulcherrimis ornati, rosis, narcissis, hyacinthis, violis: prata herbis vestita viridissimis; fontes gelidi, amnes perlucidi, pomaria fructuum omnium varietate distincta; adde huc, avium delicatissimas modulationes, & à moschiferis hinnuleis afflatos odores; cæteraque omnia, quæ sensûs non delectant solùm, sed etiam insatiabili voluptate perfundunt. Possumus itaque hanc poematis speciem legitimam Naturæ-progeniem vocare: nam si esset, qui in speluncâ obscurâ semper habitavisset, nec unquam aspexisset vel divinam cœrulei ætheris pulchritudinem, vel naturalium rerum splendidissimos ornatûs; deinde in Arabiæ Felicis campos repente fuisset asportatus, non puto fieri posse quin, cum flores, herbas, fruges, arbores, & reliqua quæ modò percensui, vidisset, cœlesti quodam instinctu inflammaretur, & in cantum se effunderet lætum, vividum, audacem, exultantem: & vel illa caneret,

Ver novum, ver jam canorum, vere natus
orbis est,

Vere concordant amores, vere nubunt alii-
tes*.

vel (si illum Arabico sermone uti fingamus) hos
† venusti poetæ versûs recitaret,

* Pervigil. Veneris.

† Abu Nawâs.

تأمل في رياض الارض وانظر
 الي اثار ما صنع المليك *
 عيون من لجين شاخصات
 باحداق كما الذهب السبيك *
 علي قصب الزمرد شاهدات
 بان الله ليس له شريك *

- “ Contemplator terræ hortos, & aspice
 Vestigia earum rerum, quas effecit numen
 divinum;
 “ Oculos argenti (*narcissos*) ubique fixos &
 apertos,
 Cum pupillis auro liquefacto similibus,
 “ Super calamo smaragdino, testantes
 Neminem esse Deo parem.”

Verisimile est enim illum eodem tempore, quo
 has naturæ suavitates laudavisset, & esse Deum,
 & Deum harum rerum effectorem, putaturum
 fuisse; ubi carminum sacrorum, quæ Græci
μυστα vocant, videmus originem. Sed de his
 aliàs * : jam illuc redeo, unde digressus sum.

Restat itaque ut de Odæ Asiaticæ dictione lo-
 quar. Ea autem non abesse potest quin sit dul-
 cissima: nam venustarum imaginum comes est,
 & quasi soror venusta oratio; & haud admodum

* Vide Caput de *Laudatione*.

facile est, nisi deditâ operâ, de rebus jucundis injucundè dicere. Sed quoniam de Venustate separatim *, & fusiùs scribere in animo est, plura de eodem argumento hic differere non est necessarium. Expromam igitur ejusdem Lyrici carmen in primis elegans, & in quod mirum est quàm splendidæ, quàm hilares, quàm novæ inducantur imagines; quàm exquisiti verborum colores, quàm nitida figurarum lumina.

بهار و گل طرب انگیز کشت و عهد شکن
بشادی رخ گل بیخ غم زدل برکن

“ Ver & rosæ lætitiâ excitant, & fœdus violare faciunt ;

Ob hilarem rosæ vultum, radicem tristitiæ è corde evelle.”

رسید باد صبا غنچه در هواداری
ز خود برون شد و در تن درید پیراهن

“ Venit zephyrus : rosæ calyx ob levitatem Extra se rapitur, & vestem, quæ corpus velat, lacerat.”

طریق صدق بیاموز ز آب صافی دل
براستی طلب آزادگی ز سرو چمن

* Vide Caput de Venustate.

“ Viam veritatis difce ab aquâ perlucidâ, cor
meum,
Æquitatem & libertatem à cupressu horti
quære.”

زدستبرد صبا کرد کل کلاله نگر
شکنج کیسو سنبل ببین بروی سمن

“ A Zephyri violento spiritu circa rosam
cincinnos vide ;
Plexam hyacinthi cæsariem super jasmini facie
aspice.”

عروس غنچه پر از زیور تبسم خویش
بعینه دل و دین میبرد بوجه حسن

“ Rosæ calyx, tanquam sponsa, rifu suo ama-
bili ornatur,
Corda & religionem eorum quos intuitur pul-
chrâ facie statim furripit.”

صغیر بلبل شوریده و نغیر هزار
برای چشن کل آمد برون زبیت حزن

“ Lusciniaæ amore percitæ modulatio, & stre-
pitus carduelis auditur,
Ob festum diem rosa è tristitiaæ domicilio
exit.”

حدیث قصه دوران از جام حافظ پرس
بقول مطرب فتوی پیر صاحب فن

- “ Narrationem de fortunæ fabulis à poculo,
Hafez, percontator,
Dum modulatur fidicen, & senex scientiâ im-
butus doctè respondit.”

Hoc carmen, ob imagines poeseos Asiaticæ proprias, Latinis versibus commodè reddi non potuit.

Jam verò Odæ Asiaticæ leges satis dilucidè (spero certè quidem) exposui, & lectis exemplis illustravi: notandum est tamen poetas leges hæc interdum negligere; æquum est enim illos jure uti suo, & regulas, quas ipsi scilicet invenerint, si collibeat, prætermittere. Itaque, tamen hæc Odæ speciem maximâ ex parte distinguit suavitas, nonnunquam tamen elatiorum imaginum quasi temperationem admittit: velut in illo Ferdusii poetæ admirabilis carmine, quod, etsi amatorium sit, grande est tamen, & sonorum; licet, ut verum fateamur, nimis turgidum:

شبی در بزت کر بر آسودمی
سر فخر بر آسمان سودمی

“ Si unâ nocte possem in tuo gremio requiescere,

Excelsa capite cælum ipsum ferirem,”

قلم در کف تیر بشکستی
کلاه از سر ماه بر بودمی

“ Calamum in Sagittariï manu frangerem,
Coronam de lunæ capite diriperem:”

بقدر از نهم چرخ بگذشتی
به پی فرغ کردون بفرسودی

“ A nono cœlo potenter transfirem,
Arrogantiæ pede orbem terrarum calcitra-
rem,”

جهال تو کر زانکه من دارمی
بجای تو کر زانکه من بودمی

“ Quòd si illic pulchritudinem tuam habe-
rem,
Si illic in tuo loco starem,”

به بیچارگان رحمت آورمی
بدرماندگان بز بخشودمی

“ (Amatoribus) auxilio destitutis essem mi-
sericors,
Curâ attritis benefacerem.”

Hic porrò nomen suum in ultimo versu, quem *Regium* appellant, non induxit; eundem-que sensum per totum carmen continuat; & quanquam effrenis illa evagandi licentia poetis Lyricis non conceditur solum, sed etiam in iis collaudatur, atque adeò pœnè necessaria est; in nonnullis tamen carminibus, disticha arctissimo

nexu colligantur; & sensus per jucundam rerum varietatem leniter & æquabiliter profluens in acumen quoddam definit. Utraque sanè species suam habet pulchritudinem; sed in diverso tamen genere; nempe illa naturam & exultantis ingenii impetum præ se fert, hæc artem: illa copioso fluvio similior est, hæc perlucido rivulo, quæ multiplici lapsu errans, illuc revertitur, unde defluerat; quamobrem illa ad poesin *Asiaticam* videtur esse accommodatior, hæc ad *Europæam*. Tametsi Hafizi carmina longè plurima ad priorem illam speciem referenda sunt, quædam tamen inter ea secundæ formæ pulcherrima præbent exempla; cujusmodi illud est,

عشقبازي وجواني و شراب لعلقام
مجلس انس و حريف همدم و شرب مدام

“ Amoris lufûs, adolescentia, vinum pyropo simile,
Convivium, & sodalis unanims, & meri potio,”

ساقى شکردهان و مطرب شيرين سخن
همنشين نيک کردار و نديم نيکنام

“ Vini minister ore sacchareo præditus, &
cantor dulciloquus,
Amicus beneficus, & compotor bonæ existimationis,”

شاهدي از لطف و پياهي همچو آب زندگي
دلبري در حسن و خوبي غيرت ماه تمام

“ Puella amata lenitate & moribus aquæ im-
mortalitatis fimilis,
Cordis prædatrix formâ & pulchritudine plenæ
lunæ æmula,”

بزمکاهي دلغريب چون قصر فردوس برين
کلشني پيرامنش چون روضه دار السلام

“ Convivii locus, cor exhilarans, tanquam
paradisi palatium, & in eo
Rosetum undequaque horto domicilii pacis
fimile,”

صف نشينان نيکخواه و پيشکاران باآدب
دوستداران صاحب اسرار و حريغان
دوستکام

“ Series comitum benevolorum, & artifices
ingeniosi,
Amici arcanorum custodes, & focii dilecti,”

باده مکلرنک تلخ و تيز و خوشخوار و سبک
نقلي از لعل نکار و نقلي از ياقوت جام

“ Vinum roseum, acre, vividum, gustu dulce,
& leve,
Pars ex rubino ornato, pars ex poculo pyro-
pino,”

غمزه ساقی بیغهای خرد آهیخته تیغ
زلف جانان از برای صید آفکنده دام

“ Obtutus oculorum puellæ sagacis tanquam
ensis strictus,

Virginum formosarum cincinni, venandi causâ
tanquam laquei appensi,”

نکته دانی بزله کوچون حافظ شیرین سخن
بخشش آموزی جهان افروز چون حاجی قوام

“ Dictorum sagacium sciens, facetè loquens,
dulci voce tanquam Hafiz præditus,

Liberalitatem docens, orbem terrarum illu-
minans, tanquam *Hagi Kovâm* *,”

هر که این صحبت نخواهد خوشدلی بروی
تباہ

وآنکه این عشرت نجوید زندگی بروی حرام

“ Hæ sunt deliciæ, quarum societatem si quis
non cupit, illi corrupta est suavitas,

Et quarum jucunditatem si quis non petit,
illi negatur immortalitas.”

Hanc poematis speciem haud multum exco-
luisse videntur Arabes; nam Elegiæ venustatem

* Vir eximiè liberalis, quem non minus sæpè laudat Hafiz,
quàm Mæcenatem Horatius.

& elegantiam sibi quasi suo jure vendicantes, carminis amatorii laudem *Perfis* concedunt; quos Turcæ, ut solent, imitantur. Subjiciam tamen carmen Arabicum à poetâ mihi quidem ignoto scriptum, sed ornatum summâ numeroꝝ dulcedine, dictionis suavitate, imaginum splendore, translationum pulchritudine: & quod cùm optimis *Perfarum* Odis audeo conferre. Complectitur formosæ adolescentulæ descriptionem.

- قسما بنشوة جفنه وبخصره
 وباسهم يرمي بها من سحره *
 ويلين عطفيه ومرهف لحظه
 وبياض غرته واسود شعره *
 وبحاجب منع الكري عن ناظري
 وسطا علي بنهيه وباءمه *
 وعقارب قد ارسلت من صدغه
 وسبت لقتل العاشقين بهجره *
 وبورد خديه وآس عذاره
 وعقيق مبسه ولؤلؤ ثغره *
 وبطيب نكهته وسلسال جري
 في فيه مع شهد بريقه خيره *
 وبجيدة مع غصن قامته
 ونهود كالرمان في صدره *

- وبردفه المرتج في حر كاته
 وسكونه وبرقة في خصره *
 وحرير ملهسه وخفة روجه
 * وبها حواه من الجهال بأسره
 وببجود راحته وصدق لسانه
 * وبطيب مولده وعالي قدره
 ما للمسك ان عرفوه الا عرفه
 * والريح طيب نشرة في نشرة
 ولذلك الشمس المنيرة دونه
 * وكذا الهلال حكي قلامته ظفره

- “ Juro per arcum supercilii, & per medium corpus,
 “ Perque fagittas, quibus fascinum suum vibrat ;
 “ Et per laterum ejus molliem, & acutum aspectûs ensem,
 “ Et frontis splendori albedinem, & crinium nigrorem,
 “ Perque supercilium, quod somnum ab oculo meo abigit,
 “ Et in me, seu jubet seu vetat, injustè agit.
 “ Per * scorpiones qui à cincinnis ejus emittuntur,
 “ Et veneno imbuuntur ad necandos amatores ob ejus de-
 “ cefsum,
 “ Perque rosas genæ ejus, & myrtum lanuginis,
 “ Et rubinum ridentis (labii) & dentium margaritas.
 “ Et per suavem ejus odorem, & aquam dulcè labentem
 “ Ab ore ejus, cum favis & vini guttulis. (*verba scilicet.*)
 “ Per collum ejus, cum staturæ ejus ramulo,

* Eadem similitudine utuntur Græci, cum plexos puerorum capillos Σκορπιος vocant. Vide Schol. Thucyd.

- “ Et mamillas in pectore extantes tanquam mala Punica,
 “ Tergumque dum movet, leviter vacillans,
 “ Et dum quiescit, ac per medii corporis gracilitatem,
 “ Et per fericum tactûs illius, & levitatem spiritûs,
 “ Ac per omnes pulchritudinis formas, quas complectitur,
 “ Perque benevolam ejus indolem, & linguæ veritatem,
 “ Per bonam ejus nativitatem, & potentiz altitudinem,
 “ Nullum esse moscho odorem, si illum olfacimus, præter
 “ odorem hujus *puellæ*.
 “ Et auram ab ejus halitu, halitum suum dulcem reddere,
 “ Solem porrò nitidum illi esse inferiorem,
 “ Ac lunam (si cum illâ comparatur) abjectissimam videri.”

PARS TERTIA :

7

De poeseos Asiaticæ figuris, ac dictione.

CAPUT V.

De Imaginibus Poeticis.

JUVAT de imaginibus, quibus ornatur poesis Asiatica, pauca antè dicere, quàm ad figuras separatim tractandas accedam. Sequor itaque libentissimè in imaginum poeticarum partitione virum illum doctissimum, qui, etsi à me sæpe jam laudatus est, laudandus est tamen sæpiùs*. Is quatuor statuit fontes, à quibus ex depromantur imagines; nam vel *ex naturâ*, vel *ex vitâ communi*, vel *ex religione*, vel *ex historid* desumuntur; quibus fontibus libet quintum addere, quem ille, de verissimâ Vatum divinorum poesi differens, admittere non potuit: *fabulas dico poeticas*, à quibus cùm in aliarum gentium, tum præcipuè in *Persarum* poesi crebræ ima-

* De Sacra Poesi Prælect. vi. vii. viii. & ix.

gines, æque pulcherrimæ, manare solent. Atque hîc repetendum est id, quod antea dixi (& sæpe profectò dicendum est) neminem idoneum esse poematum *Asiaticorum* lectorem, nisi totius *Asiæ historiam*, ut vocant, *naturalem* accuratè sciat, nisi mores earum gentium cognoscat, nisi ritûs ac disciplinas animo percipiat, nisi historiarum varietates memoriâ teneat, nisi porrò variis poetarum figmentis optimè sit instructus. Hæc, inquam, omnia qui non mente complectatur, næ illum Asiaticæ poeseos iniquissimum judicem audeo dicere. Nam apertiores solummodò elegantias videbit, sed reconditiores & exquisitiores venustates perspicere nullo modo poterit, &, ut ait in Agamemnone Æschylus,

— ἐκ καλυμμάτων

Ἐσται δεδορκως νεογαμβ νυμφης δικην.

Fingamus enim, verbi causâ, *Arabem* quendam qui *Græco sermone* satis perfectè sit imbutus, sed qui prorsùs ignoret, qui fuerint *Jupiter, Apollo, Bacchus*, alii; qui *Hercules, Theseus, Argonautæ*; quis apud inferos *Cerberus*, quæ prata *Elysia*, quis *Tantalus*, quis *Ixion*, quæ cætera poetarum portenta: demus huic homini, ut alios poetas omittam, *Pindari* carmina propè divina; apertas illas amœnitatum descriptiones & omnium gentium communes,

Αὔραι περιπνευσί, ἀν-
 θεμα δὲ χρυσοφλεγί,
 τὰ μὲν χερσοθεν, ἀπ' ἀ-
 γλαῶν δένδρων,
 ὕδωρ δ' ἀλλὰ φερβεί,
 ὀρμοῖσι τῶν χεῖρας ἀνα-
 πλεκόντι καὶ σφραγῆς *,

percipiet ille quidem, & delectabitur: sed per-
 gat aliquantulum,

Βελαις ἐν ὄρθαις Ῥαδαμανθυος
 ἐν πατρὶ εἶχει Κρονος ἐτοι-
 μὸν αὐτῷ παρεδρον,
 ποσις ὁ πάντων Ρεας
 ὑπερτατον ἐχοισας θρονον.
 Πηλεὺς τε καὶ Καδμῶς ἐν τοῖσιν ἀλεῖονται.
 Ἄχιλλεα τ' ἐνεῖκ', ἔπει
 Ζηνος ἠτορ λιταῖς ἐπέισε, ματῆρ,
 Ὅς Ἐκτορ' ἐσφαλε Τροίας
 ἀμαχὸν ἀσραβῆ κι-
 να, Κυκνον τε θανατῶ πορευ.
 Ἄβς τε παῖδ' Αἰθιο-
 πα—

Hos profectò versûs pro facillimis, obscurissi-
 mos, pro dulcibus, hiantes, pro gravissimis, sub-
 insulfos esse autumabit: atque in cæteris ejus-
 dem poetæ carminibus, ne milleffimam quidem
 elegantiarum ac venustatum partem intelliget.
 Similiter eum (ut ab imaginibus à rebus natu-
 ralibus depromptis ordiâr) qui ad poema vel
Arabicum vel *Perficum* legendum accedit, nisi

* Olymp. II.

regionis, in quâ versabatur poeta, situm ac proprietates percipiat, fieri non potest quin præcipua lateat totius carminis pulchritudo; sic cum dicat *Abu Ebadeh Albokbteri**,

* فكانها تبتسم عن لؤلؤ منضد او برد واقاح

وطرة كالليل مرخية نخجل ضؤ الصباح *

“ Tanquam subrideret (dentes habens nitidiores),

“ Margaritis confertis, aut grandine aut anthemide:

“ Cinnus ejus, tanquam nox, demissus est, (Facies) ejus lucem auroræ pudore afficit.”

& alius,

اخجلت بالشعر ثنانيا الاقاح
ياطرة الليل ووجه الصباح

“ Dentium tuorum splendore florem anthemidis pudore afficis,

“ O tu, cujus cinnus nocti similes sunt, facies verò auroræ.”

fugiet eum maxima harum similitudinum suavitas, nisi sciat, primùm, *anthemidem* florem esse candidissimum, de quo *Nicander* in secundo *Georgicorum* libro,

* Vide *Haririum Mekam*. II. & *Noctes Arabicas*.

Οὐδὲ μὲν Ἀνθεμίδων κενεὴ γήρυσται ἀκμή,

& cui poetæ Arabici puellarum dentes frequen-
tissimè affimilant; deinde, *Arabibus* in tentoriis
perpetuè degentibus auroræ exorientis imaginem
esse notissimam, quâ utuntur sæpissimè, cum
albas genas jucundo rubore suffusas describant.
Pariter *Amralkeis*,

وتعظو برخص غير شثن كانه
اساربع ظبي او مساويك اشحل

“ Porrigit ea quæ dat, digitis teneris, non du-
ris, tanquam vermibus in arenâ repenti-
bus, aut ligno *Isbil*.”

Quis hunc versiculum potest intelligere, nisi
qui sciat *يسروع* vermem esse longum, candi-
dum habentem corpus, & rubrum caput; cum
quo puellæ digiti herbâ quâdam purpureâ tincti
comparantur; & *Isbil* ligni albi esse genus, quo
defricantur dentes? Ad summam, poematum
Asiaticorum lectoribus notum esse debet, eorum
auctores in regione amœnissimâ vitam egisse,
florum, arborum, animalium, aliarumque rerum
abundantissimâ, quas in *Europâ* non habemus;
eas itaque imagines quæ illis dilucidæ sunt, no-
bis videri obscuras, quæ illis pervagatæ, nobis
abditas, quæ illis splendidæ, nobis temerarias,
quæ illis denique sublimes, lætæ, plenæ, ju-

cundæ, nobis abruptas, nimias, tumidas, luxuriosas, dissolutas: sed ad alia pergamus.

Longum esset percensere, quam variæ ac venustæ imagines in poesi *Arabum* ac *Persarum* deriventur vel à moribus, & vitæ communis consuetudine, artibus, ludis ac disciplinis, vel à rebus sacris, ut ab *Alcorano*, & templi *Mecani* ædificio, vel ab historiis regum, heroüm, ac bellorum memorabilium. Verùm si quis de his singulis plenè & copiosè velit differere, volumen integrum contextat necesse est.

Nunc verò de ultimo imaginum fonte, *fictionibus* scilicet poeticis, pauca dicam. Sunt autem imagines à fabulis derivatæ, ut rectè judicat *Hermogenes* *, jucundissimæ.

Nimum est quantâ cum voluptate & delectatione fabulas & recitatas audiamus, & scriptas legamus. Hoc sensit *Plato*; ideoque illas de *Boreâ* & *Oritbyâ*, de *Gige*, & annulo illo mirifico, dulcissimè orationi suæ intexit. Notant contrà dicendi magistri unum tantummodò in horridâ *Thucydidis* historiâ locum esse jucundum, ubi scilicet *Terei* & *Philomelæ* fabula inducitur †! Est sanè fictio, poeseos (Hebræam omnium verissimam excipio) quæsi anima, sine

* Περὶ Ἰδεων, lib. ii. cap. iii. περὶ Γλοκυτητῶ.

† Pag. 100. Edit. Hudf. Τηρει δὲ τῷ Προκηνῇ τὴν Πανδιονος ἀπ' Ἀθηνῶν σχοῦντι γυναίκα, προσήκει ὁ Τηρης πρὸς εἶδεν, ἡδὲ τῆς αὐτῆς Θρακῆς ἐγενετο, & quæ sequuntur,

quâ nec naturam neque etiam nomen retinere possit. Ac mirum est quantum omnium gentium poesi hæc figmenta dulcedinem, & suavitatem afferant. De *Homero* harum fictionum, ut nonnulli putant, patre atque inventore, quem cùm veteres tum recentiores poetæ imitati sunt, loqui non est necessarium. In veteri *Gothorum* poesi translationes propè omnes à fabulis sumuntur * : itaque in eâ aurum vocatur *Freyæ laorymæ* ; poesis, *Odini munus*. Versûs quosdam *Peruvianos*, eosque antiquissimos, citat *Garcilassus* † ; quorum sensus hic est : “ Puella formosa, frater
 “ tuus pluviosus, urnulam tuam nunc infrin-
 “ git ; cujus ictus tonat, fulget, fulgurat. Tu
 “ vero, puella, jucundos imbres fundis ; inter-
 “ dum grandinem ac nivem mittis ; rerum om-
 “ nium effector & procreator tibi hoc munus
 “ tribuit.” Fingunt enim poetæ *Peruviani* puellam esse in cœlo formosissimam, quæ amphoram aquæ plenam manu tenet ; quam in terram identidem fundit ; sed hujus puellæ fratrem, hominum generi inimicissimum, hanc amphoram interdum frangere, unde tonitrua & fulgura proveniunt. Dicit itaque *Garcilassus*, veterum *Yncarum*, seu regum, quendam, qui & poeta admirabilis esset, & philosophus insignis, hoc

* Vide Eddam & Malleti Histor. Dan.

† Historia de Peru, lib. ii. cap. xxviii.

earmen contexuisse; additque hos vericulos inter nodos perveteres ac variis distinctos coloribus fuisse inventos. Notissimum enim est Peruvianos pro literis, nodis quibusdam usos esse. Sed redeam us ad Asiaticos. Apud eos multæ sunt pervagatæ fabulæ, quæ etiam in fictas * Europæorum historias tandem defluerunt: nam Ariosti *Hippogryfus* nihil aliud esse videtur, præter Persarum *Simorg* avem, de quâ mentio fit in *Sadii* libro *Bustân*,

چنان پهن خوان کرم گسترد
که سیرغ در قاف قسمت خورد

- “ Campum mensæ liberalitatis ita latè extendit,
 “ Ut gryps (*Simorg*) in monte Káf cibi portionem accipiat.”

Eadem avis mirifica in magno Ferdusii poemate inducitur Rustemo vulnerato administrans. Præterea fingunt poetæ Persici duo esse animantium genera ex igne puro confecta, quorum unum benevolum & mansuetum esse aiunt & aspectu venustissimum, in urbe splendidissimâ habitans, quam *شاد و کام* Hilaritatem & Desiderium vocant; alterum, deforme, sævum, truculentum, generique hominum infestissimum, in locis mon-

* *Historias videlicet Romanenses.*

tuosis ac sylvestribus latens ; hoc autem genus Persæ دیو, Arabes عفریت appellant, illud پری Peri, & جن Gen nominant, quibus vocibus etiam Europæi utuntur. Sed jucundissima omnium est ea de rosæ & luscinia amore fabula, quam frequentè attingunt poetæ Persici ; inde fit ut, cùm in eorum carminibus de rosâ mentio incidat, luscinia nomen plurimùm subsequatur ; velut in illo disticho,

مغنی کجای کہ وقت کست
چہنا پر از غلغل بلبست

“ Cantor, ubi es? nam rosarum tempus est ;
“ Horti autem lusciniarum modulis pleni sunt.”

fic Gelalo'ddin Ruzbehâr in poemate الاشجار
ثمرات seu *Fructus arborum* vocato, divinum
numen alloquitur,

تا بحمد تو نعره زد بلبل
ہمہ گوش ام چون درخت کل

“ Dum laudes tuas modulatè canit luscinia,
“ Ex omni parte auris sum, tanquam rosæ
“ frutex.”

Poetam rosæ folia cum auribus comparare inquit Herbelotus, à quo dissentio. “ *Totam au-*

rem esse," nihil aliud significat, nisi attentè au-
dire: quam locutionem linguæ etiam Europææ
non aspernari videntur.

Similiter quoque Sadi in libro Gulistân,

نه بلبل بر كلش تسبيح خوانست
که هر خاري بتسبيحش زبانست

" Non lusciniæ solùm rosæ insidens laudes
" ejus canit,
" Unaquæque enim spina, ut eum laudet,
" lingua fit."

Et Hafez pereleganter,

کنونکه در کف کل جام بادۀ صانست
بصد هزار زبان بلبلش در او صانست

" Nunc cùm in rosæ manu vini puri calix fit,
" Centum mille linguis lusciniæ illius laudes
" canit."

ubi occulta est comparatio, eaque bellissima,
rosæ enim calyculum, jam se explicantem, &
purpureo colore suffusum, cùm vini rubescentis
poculo venustè comparat. Idem alibi,

چو در رویت بختند کل مشو مغرور ای
بلبل

که بر کل اعتیادی نیست کر حسن جهان
دارد

- “ Cum in vultu tuo subridet rosa, ne idcirco
 “ vanâ spe decipiaris, O lusciniâ,
 “ Siquidem rosæ nulla est fiducia, licet totius or-
 “ bis terrarum pulchritudinem complectatur.”

Et

رونق عهد شبابست ذکر بستانرا
 میرسد مزدهٔ کل بلبل خوش الحانرا

- “ Splendidum adolescentiæ tempus horto re-
 “ dit,
 “ Faustum rosæ nuncium suaviloquæ luscini-
 “ niæ affertur.”

Et

نوای بلیلت ای کل کجا پسند اقتد
 چوکوش وهوش بهرغان هرزه کوداری

- “ Modulatio lusciniæ tibi, O rosa, quo modo
 “ grata esse potest,
 “ Dum aurem atque intellectum avibus futilia
 “ loquentibus præbes?”

hoc est, “ Quo modo jucunda esse possunt poetæ
 “ tui & amatoris carmina, formosa adolescen-
 “ tula, dum improbis delatoribus fidem habes?”
 Solent enim poetæ Perfici seipfos cum lusciniis,
 amicas verò cum rosis sæpenuerò comparare,
 velut in pulchro carmine elegantissimus Hafez,

غرور حسن اجازت مکر نداد ای کل
 که پرسشی نکنی عندلیب شیدارا

- “ An arrogantia tua ob pulchritudinem te
 “ non finit, O rosa,
 “ Ut quippiam de lusciniâ amore percitâ
 “ perconteris ?”

Et alibi pari cum venustate,

دیگر زشاخ سرو سہی بلبل صبور
 کلبانک زد کہ چشم بد از روی کل بدور
 ای کل بشکر انکہ توی پادشاہ حسن
 با عاشقان بیدل مسکین مکن غرور

- “ Rursus è procero cupressi ramo lusciniâ
 “ patiens
 “ Modulos iterat (dicens) Malus oculus à
 “ rosæ facie procul abfit !
 “ O rosa, quòd tu regina sis pulchritudinis,
 “ ne idcirco
 “ Amatoribus tuis excordibus, miseris, te in-
 “ humanam præbeas.”

Ita porrò idem,

دوشم ز بلبل چه خوش آمد کہ می سرود
 کل کوش پهن کردہ زشاخ دیرخت خویش

“ Heri quanta mihi dulcedo à lusciniâ venit,
 “ quæ suaviter modulata est,
 “ Rosâ aurem explicante à ramo fruticis !”

Eâdem imagine frequentissimè utuntur Turcæ,
 qui Persas, ut Latini Græcos, semper imitantur ;
 sic poeta in *Humaiun Nâmeb* citatus,

گللم کل کبی بردم اولوب شاد
 قلب بلبل کبی الحان و فریاد

“ Læti perpetuè veniamus, tanquam rosæ,
 “ Modulatè canentes & strepentes instar luf-
 “ ciniaë.”

Ita denique Persicorum poetarum princeps,
 omniumque forsan post Homerum elatissimus,
 in pulchro poemate de Rustemi & Asfendiari
 prælio, orditur,

کنون خورد باید می خوشکوار
 که می بوی مشک آید از کوهسار
 همه بوستان زیر برک کست
 همه کوه پر لاله و سنبلست
 بیالیز بلبل بنالد همی
 کل از ناله او بیالد همی
 شب تیر بلبل بخندد همی

کل از باد و باران ببندد همی
 من از ابر بینم همی باد و دم
 ندانم که ببلبل چرا شد دژم
 بخندد همی ببلبل از بوستان
 چو بر کل نشیند کشاید زبان
 که داند که ببلبل چه گوید همی
 بزیر کل اندر چه بوید همی
 نکه کن سحر که که تا بشنوی
 زبلبل سخن گفتن پهلوی
 همی نالد از مرک اسفندیار
 که با من همی بر کند شهریار
 زبلبل شنیدم یکی داستان
 که خواند از گفته باستان

- “ Nunc est vinum bibendum gustu dulce,
 “ Odor enim moschi à montibus afflatur.
 “ Unusquisque hortus rosarum foliis tegitur,
 “ Unusquisque collis tulipis & hyacinthis plenus est.
 “ In hortulo luscinia modulatè queritur,
 “ Rosa ob questum ejus expergiscitur.
 “ Nocte tenebrofâ subridet luscinia,
 “ Rosa vento & pluvia arctè ligatur.
 “ Equidem à nubibus venientes aspicio ventos & flatûs,
 “ Nescio quam ob causam luscinia tristis sit.
 “ Ridet enimverò luscinia ex horti recessu,
 “ Cùm rosæ infidet, os aperit.
 “ Quis scit quid luscinia loquatur,

- “ Quid sub rosâ illâ odoratu investiget ?
 “ Attende matutino tempore, ut exaudias
 “ A lusciniâ orationem Perficam.
 “ Ob mortem Isfendiari gemit (dicens),
 “ *A me princeps ille eripitur!*
 “ Jam verò lusciniæ narrationem audio
 “ Quæ à veteribus recitari solebat.”

Nec est fanè difficile conjecturâ consequi, unde commentitius hicce floris ac lusciniæ amor originem habuerit; narrant enim mercatores, lusciniâs in *Asia* rosarum odoratu incredibiliter delectari, & persæpè inter eas usque adèò volitare, donec odoris dulcedine, quæ in illis regionibus est acerrima, quasi ebriciæ factæ, pennas remittant ac decidant*: illud etiam addendum est, eâdem anni tempestate cùm rosas florere, tùm aves etiam solitas esse inter arbusa modulari.

Huic capiti Oden *Hafezianam* haud alienum erit subjungere, quæ varias omnium propè formarum *imagines* complecti videatur:

کنونکه در چمن آمد کل از عدم بوجود
 بنفشه در قدم او نهاد سر بسجود

- “ Nunc cùm in hortum venit rosa à nihilo in
 “ vitam,
 “ Viola super pedem ejus ponit caput, ad-
 “ randi causâ.”

* Vide Hyd. de Relig. Vet. Pers.

Voces Arabicæ *عدم* & *وجود* inter se contrariæ sunt, & sæpè sibi invicem opponuntur. Innuunt autem poeta rosam, suo iudicio, violæ præstare, & tanquam reginam flosculum illum pedibus submittere. Bella est florum inter se nexorum descriptio: est præterea ficta personæ inductio, eaque perelegans. Similiter de rosâ & narcisso poeta venustus Ebn Tamim,

من فضل النرجس وهو الذي
يرضي بحكم الورد ان يرأس
اما تزي الورد غدا جالسا
ان قام في خدمته النرجس

“ Ex narcissi excellentiis hæc est, quod rosæ imperio, cùm dominatur, cedit: Nonne vides rosam sedentem, ad cuius servitium surgit narcissus?”

بنوش جام صبوحى بناله دف وچنك
بيوس غبغب ساقى بناله دف وعود

“ Bibe cyathum vini matutini ad modulus cymbali & lyræ, Osculare cervices puellarum ad modulus cymbali & fidium.”

بباغ تازه کن آيين دين زردشتي
کنونکه لاله برافروخت زآتش نهرون

“ In horto recentem fac ritum religionis *Zoroastris*,
Nunc cùm tulipa ardet igne *Nimrodi*.”

De religione *Zerduſhti*, & igne *Nimrodi*, vide Hydii *de Perſarum religione* librum : describit poeta igneum florum ſplendorem.

ز دست ساتي سيهيني عذار عيسي دم
شراب نوش ورها کن حديث عاد و ثمود

“ A manu pocillatoris genam argenteam, &
Messia halitum habentis,
Vinum bibe, & miſſam fac hiftoriam *Adi* &
Tbemudi.”

Messia halitus innuit mollem ſpiritum ac jucundum, qui mortuos in vitam poſſit revocare. *Ad* & *Tbemud* nomina ſunt tribuum antiquarum in *Arabia* degentium, quas monitis *Vatis Saleb* obtemperare recuſantes, periſſe dicit auctor *Alcorani*.

Huc reſpicit *Atthar* in *Pendnameh*,

انکه فرمان داد تهرش بادرا
تا سزاي داد قوم عادرا

“ Qui mandatum potentiaẽ ſuaẽ dedit vento,
Ut ſupplicium meritum populo *Adi* daret.”

جهان چو خلد برین شد بدور سوسن وکل
ولی چسود که دروی نه مکنست خلود

“ Orbis terrarum tanquam cœlestis paradifus
fit liliorum ac rofarum tempore :

Sed quid juvat, cùm in eo nequit esse æter-
nitas?”

Pulchram vides annominationem inter خلد *pa-*
radifum, & خلود *æternitatem*.

چوکل سوار شود بر هوا سلیهان وار
سحرکه مرغ درآید بنغمه داوود

“ Cùm rosa equitat in aëre tanquam *Salomo*,
Manè avis venit cum concentu *Davidis*.”

Fingunt Asiatici fuisse *Salomoni* tapeta mirifi-
cum, quo vectus in aëre iter faceret. Multa
autem de carminibus ac lyrâ *Davidis* loquun-
tur: velut poeta in præfatione ad libri *Humaiun*
Nâmeb,

صربیر کلک تو در حل مشکلات امور
چنانکه نغمت داوود در آدای زبور

“ Sonus calami tui cum negotia difficilia ex-
pedias,

“ Similis est modulis *Davidis*, cùm *Psalmos*
“ caneret.”

بدور كل منشين بي شراب وشاهد وچنك
 كه همچو دور بقا هفته بود معدود

- “ Tempore rosarum noli federe sine vino, &
 “ amicâ, & citharâ,
 “ Nam tanquam tempus durationis septima-
 “ næ, numeratur.”

بخواه جام لبالب ببياد آصف عهد
 وزير ملك سليمان عباد الدين محمود

- “ Pete cyathum ad oram plenum in memo-
 “ riam *Asafi* hujus ætatis,
 “ *Viziri regis Soliman, Emadeddin Mahmûd.*”

Asaf Salomonis fuit, si Asiaticis fides sit habenda, *minister*, idemque cujus nomen Psalmo uni atque alteri præfigitur. *Emadeddin* vir erat quidam summæ dignitatis, quem laudare vult poeta.

ز عيش كام ابد چو بدور او اي دل
 كه بان تا بابد ظل عاليش مهود

- “ Hilaritatis desiderium fit perpetuum, velut
 “ in ejus ætate, O cor meum!
 “ Sit enim perpetuè umbra excelsa ejus ex-
 “ tensa.”

بیار بادہ کہ حافظ مدامش استظهار
بفضل رحمت حق است غافر معبود

“ Affer vinum: nam Hafez illud semper petit à præstantiâ & misericordiâ Domini benevoli, adorati.”

Quinque his *imaginum poeticarum* fontibus constitutis, ad *figuras* dictionis, tanquam ad amœnos & luxuriantes rivulos, libet accedere.

CAPUT VI.

De Figuris Dictionis, ac primùm

الاستعارة

SIVE

De Translatione.

FIGURAS Asiaticæ dictionis tractaturus, missas faciam Rhetorum definitiones & distinctiones, quæ subtilitatis & acuminis habent plurimum, utilitatis verò parum: quis enim non illicò videt, * *Figuram esse vocis mutationem à primâ significatione detortam & primum necessitatis causâ usurpatam, deinde venustatis?* aut quis ignorare potest † *Translationem esse, cùm verbum in quandam rem transfertur ex aliâ re, quod propter similitudinem rectè videtur posse transferri?* Ac primùm de translatione loquar, quâ præcipuè utuntur poetæ Asiatici ornatûs causâ & suavitatis,

* *Figuram sic definit Tiberius Rhetor,*

Εσι τοινυν σχημα, το μη κατα φυσιν τον νην εκφερειν, μηδε επ' ευθειας, αλλ' εκτρεπειν και εξαλλαττειν την διανοιαν, κοσμος τινος τη πλασει η χρειας ενεκα.

† *Ad Herenn. lib. iv.*

Translatio autem duplex est; alteram *Græci* vocant *Μεταφοραν*, *Arabes* استعارة quasi, *Mutationem*; alteram, rhetores *Μετωνυμιαν*, *Asiatici* كنية appellant; quam ex *Latinis* alii *Verborum Immutationem* nominant, alii cum *Aristotele* translationi subjungunt. Figuræ hujus pulcherri-
 mus usus est, quo rei cujusdam adjuncta vel *Filii*, vel *Fratres*, & *Sorores*, vel *Patres*, vel denique *Matres* nominantur. Dictu difficile est quantum splendoris & jucunditatis linguæ *Arabicæ* hæc figura afferat: cujus rei exempla quædam feligam.

Mobammedes vinum appellabat أم الخبأيث feu, *Matrem peccatorum*; cui sententiæ *Hafez*, *Anacreon* ille *Perfarum*, minimè ascribit suam; dicit autem

آن تلخوش كه صوفي ام الخبأيش خواند
 اشهي لنا واحلي من قبلة العذارا *

“ Acre illud (vinum) quod vir religiosus

“ *matrem peccatorum* vocitat,

“ Optabilius nobis ac dulcius videtur, quam

“ virginis suavium.”

Pulcherrimè *Abu'lola* columbas vocat *Filias tris-
 titiæ*;

الا نهتني قتيات بث

“ Heu, *mæroris filia* me infomnem reddunt.”

Nec minori elegantia, vinum *uvarum filius* appellatur, & aqua *Nubium filia*; ut poeta in libro *Hiliato'lcomeit*, puellam tristiore alloquens,

اليوم يوم شرور لا شرور به
فزوج ابن السحاب بابنة العنب
ما انصف الكاس من ايدي القطوب لها
وثغرها باسم عن لؤلؤ الحبيب

- “ Hic dies, lætitiæ dies est; nulla est in eo
“ calamitas;
“ Ducit autem *filius nubium filiam uvarum*;
“ Non decet cyathus à manu (puellæ) tristem
“ vultum habentis,
“ Et cujus dentes renident splendidiùs quàm
“ baccæ margaritarum.”

In hoc genere venustæ sunt illæ figuræ, الشفة, بنت العين, بنت الجبل, بنت المنية, بنت *montis, labiorum, mortis, oculi, filia*; quibus significantur, *Echo, Verba, Febris, Lachryma*; aliæque innumerabiles. Meliùs tamen hoc genus *fictis personarum inductionibus* nonnulli subjungunt.

Nec verò existimandum est *solos Asiaticos* hac figurâ uti; nam in Græcâ etiam linguâ miram habet venustatem.

Ita * *Chæremon* in *Iö* flores εαρος τεκνα jucundif-
simè vocat, cùm dicit,

Ἄνθηα τεκνα εαροῦ περιξ ἔρωσαντες.

Et in *Centauro* λειμωνος τεκνα.

Ab eodem in *Baccho* hedera vocatur,

Χορων ἐρασῆς κίανος, ἐνιαυτῷ δὲ παῖς.

Et pari elegantia suavissimus idem poeta in
Ulyssè rosas appellat,

Τιθνημ' εαροῦ ἐκπρεπῆσαν.

Sic etiam *Alcman* Rorem satis pulchrè
“ *Aeris & Lunæ filiam*” vocat,

† Οἷα, inquit Διὸς θυγατὴρ τρέφει καὶ Σελανας.

Ita ‡ *Pindarus*, Imbres nominat Παιδας νεφελῆς.
Et Diem, *Solis filium*,

§ Ὅποτε παῖδ' ἄλιε
Ἄτειρει σὺν ἀγαθῷ
Τελευτασομεν.

Et *Vinum*, filium *Vitis*,

|| Ἐσκίρνων τὶς μὲν γλυκὺν
Κωμῆ προφάταν
Ἄργυρραῖσι δὲ νωμα-
τῷ φιαλαῖσιν βιάταν
Ἄμπελο παῖδα.

* Vide *Athen.* lib. xiii.

† Ap. *Plutarch.* *Sympos.* III.

‡ *Olymp.* XI.

§ *Olymp.* II.

|| *Nem.* XIX. 123.

Autumnum denique appellat *Vitis matrem*,

* Οὐπω γένυς φαίνειν τερειναν
Ματερ' οἴανθας Ὀπωραν.

Nec minus eleganter poeta à *Suidâ* citatus vocat
† λαγᾶnam,

— κασιγνήτην νεκταρεῆς κυλικός.

Sed ad translationes Asiaticas veniamus; quarum exempla hoc loco parcîus proferam: unum tamen atque alterum feligam exemplum; quorum primum fit vox ندى quæ *Rorem* notat, & per dulcissimam translationem pro *Liberalitate* fumitur. Sic ندى *rore maduit*, & *liberalis fuit*. ندى *roscidus & munificus*; & اندى *liberalior*. Eodem ferè modo vocibus مطر *torrens*, باران *pluvia*, Arabes utuntur; & Persæ, voce باران. Sic Arabicè جاد *copiosè cecidit pluvia*, & postea *liberalis fuit*: hinc جود *liberalitas*. Notum est *Hebræos* hac imagine persæpè usos fuisse: ita comparatur apud † *Isaiam* divini Numinis infi-

* Num. 5.

† Vide *Suid.* in voce λαγυνοσ. Hoc epigramma (*Σχολιον* enim non est, ut putavit *Tollius*) in sex versûs debet distingui.

Κυπριδι κεισο, λαγυνε μεθυσφαλεσ αὐτικα δωρον,
Κεισο, κασιγνήτη νεκταρεῆσ κυλικόσ,
Βακχει', ὕγροφθογλε, συνεχεῖε δαιτοσ εἰσησ,
Στειναυχεν, ψηφω συμβολικησ θυγατερ.
Θνητοῖσ αὐτοδιδακτε διηκονε, μουσι φιληντων
Ἠδιστη, δειπνων οσλων ἐτοιμοτατον.

‡ LV. 10, 11.

nita beneficentia & largitio *pluvia* terram irri-
ganti,

כי כאשר ירד הגשם והשלג
מן השמים ושמה לא ישוב ;
כי ים הרוח את הארץ
הולידה והצמיחה :
נתן זרע לזרע ולחם לאכל
ק יחיה דברי אשר יצא מפי :

“ Nam sicut imber & ros descendit
De cœlo, neque illuc adedò redit
Donec terram rigaverit,
Fœcundamque reddiderit, & germinare fe-
cerit ;

Ut femina det ferenti, & edenti panem,
Taliam erunt verba ex ore meo prodeuntia.”

Huc spectat versus in * carmine admirabili poetæ
Abi'l Kassem,

اقول لركب يهبوا مسقط الندي
وقد جاوز الركبان من دونك السقطا *

“ Dixi equitum turmæ, attendite foris casum,
At præterit equites citra te, casus ille.”

Et *Ebn Arabshâb,*

امطر ايادي يهينه بالنوال ففاض الخير
من صوب الشبال

* *Ebn Khalicân.*

“ Pluere fecit à dextrâ suâ dona, & effudit beneficentiam, tanquam imbrem à vento septentrionali incitatum.”

Ad hoc etiam pertinet scriptoris cujusdam *Turcici* præceptum,

منبع کف یهینندن جریان ایدن قطرات
سیالی درهم و دینار صداسی رسیده
سامعی دست یساری اولیه

“ Auri atque argenti guttarum de fonte dextræ defluentium sonitus, ad aures finistræ ne perveniat.”

کي اشجار جویبار معدلت انک باران جود
واحسانیلی طراوت بولمشدی و ازهار کلزار
نظام مهلکت اقطار امطار رافت و عاطفتی
ایله سیران اولمشدی

“ Ut arbores, quæ ripas justitiæ ejus inumbrant, imbribus largitionis & liberalitatis rigatæ virescant; & flores roseti imperii ejus guttis pluvix benevolentix & facilitatis madeant.”

Sic etiam Hafez,

میجست از سحاب ازل رحمتی ولی جز
دیده اش معاینی چیزی نداد نم

“ A nubibus æternitatis misericordiam petiit, sed præter oculum suum lachrymis scatentem, nemo illi *rorem* dedit.”

Hic nequeo omittere similitudinem pulcherrimam in libro *Hàmafa*;

فتي عيش في معروفة بعد موته

كما كان بعد السيل مجراه مرتعا *

“ Juvenis, qui post mortem ob liberalitatem suam vivit,

Sicut pratum post imbris effusionem virescit.”

Nec minorem habet elegantiam vox ذكّر quæ inter alia *famam* ac *bonam existimationem* notat. Est autem dulcissima translatio; nam hujus vocis * antiqua significatio fuit *Odor suavis*; sic vetus poeta,

ريح الكلاء وذكره

Odor & suavis aura victoriæ.

Et Hoseas pulcherrimè †,

אהיה כמל לישראל יפרח
כשושנה ויך שרשיו כלבנק :
ילכו יונקותיו וחי כוית
הדו וריח לו כלבנק :
ישבו ישבי בצלו יהיו דגן
ויפרח כנפן זברו כיו לבנק :

* Vide Schultens in *Hamafa*, p.

† XIV. 6—8.

- “ Ero tanquam ros *Israeli*; effulget
 “ Velut lilium, & extendet radices suos sicut
 “ Libanus;
 “ Explicabit ramulos suos, & erit instar oleæ
 “ Pulchritudo ejus; & odor illi tanquam
 “ *Libano*.
 “ Qui sub umbrâ ejus habitant, tanquam
 “ frumentum revivifcent,
 “ Succrescent sicut vitis; odor ejus, tanquam
 “ vinum Libani.”

Sic etiam eruditissimus auctor libri Sucardán,

ما احلي بالافواه ذكره

- “ Quam jucundus in (hominum) oribus, *odor*
 “ tuus.”

Adde sententiam pervagatam,

اسعد الملوك من بقي بالعدل ذكره

- “ Regum felicissimus is est, cujus odor (fama)
 “ ob justitiam perpetuò maneat.”

Huc spectant illa in * *Salomonis* carmine,

שמן תורד שמך

- “ Unguentum effusum, nomen tuum.”

Et versûs elegantissimi poetæ Perfici Jâmi in
 libro Yufef ve Zulikha,

* I. 3.

کشادی نافه طبع مرا ناف
 معطر کن ز مشکم قاف قا قاف *
 ز شعرم خامه را شکر زبان کن
 ز عطرم نامه را عنبر نشان کن *

“ Aperis mihi cistam odoriferam naturæ,
 “ Moscho meo fragrantem redde montis Kâf
 “ extremitates (à Kâf ad Kâf),
 “ Carminibus meis calamum fac dulcilo-
 “ quum,
 “ Odore meo (famâ meâ) librum fac amba-
 “ rum spargere.”

& illa,

هنر چو مشک بود مشک اکر نهان دارند
 ز فیض رایحه او مشام اثرست *

“ Celata Virtus moscho similis est: tametsi enim
 occultus fit moschus, tamen odor qui ex eo
 afflatur, est jucundissimus.”

& *Ebn Arabshâb* de precatatione usitatâ وسلم
 loquens, ait,
 صلوٰة تذکي المسک الاذفر فی صدور الکتب

“ Hæc salutatio gratissimum spirat moschi odo-
 rem in librorum exordiis.”

& illa elegantissima *,

כשמן הטוב על הראש
 ירד על הזקן וכן אהרן
 שירד על פי הברכה

quem locum bellè, ut multa, expressit auctor
 libri de Sacrà Poesi †,

“ Non *aura nardi suavior* occupat
 “ Sensus, quæ Aronis vertice de sacro
 “ Per ora, per barbam, per ipfas
 “ Lenta fluens it *odora vestes.*”

Omnes ferè gentes hac translatione uti videntur:
Sinenses signum quoddam habent, quod *Hiang*
 vocant, & quo significatur primò *Odor*, deinde,
Fama, *Virtus* ‡.

Vocem سقي *irrigavit, potum præbuit, in*

* Psal. cxxxiii. 2.

† Præl. xxv.

‡ Galli aiunt, La mémoire de celui qui agit si noblement est en
 bonne odeur auprès des gens d'esprit. Germanicè quoque *geruch*
 est odor, & *gerücht*, vox haud admodum dissimilis, quasi *rum*,
fama: sic auctor libri elegantis *de Abeli Morte*, “ Blühe empor,
 “ wie die junge blum' im frühling empor blühet; dein leben sey
 “ ein süßer geruch vor dem Herren.” Et alibi, “ Wie ein lieb-
 “ licher frühlings strauß empor blüheten und vereint liebliche ge-
 “ rüche der tugend zerstreiten.” Nos quoque interdum eadem
 figurâ utimur: sic *Clarendonius*, “ By her intercession with the
 “ King, she would lay a most seasonable and popular obligation
 “ upon the whole nation, and leave behind her a pleasant odour of
 “ her grace and favour to the people.”

permultas res jucundiffimè transferunt Arabes ;
sic scriptor clariffimus,

وإذا بنساقى الموت فاجاءهم بكاسات الثبور
فستقى رياض حياتهم قدحًا اعاد الكل بور

“ Ecce autem, mortis pocillator accessit ad

“ eos cum exitii *cyatho* ;

“ Et irrigavit vitarum eorum hortulos poculo,

“ quod omnes ad nihilum redegit.”

Exempla translationum à *rigando* & *hauriendo*,
sunt in omnium gentium sermonibus ferè innu-
mera ; sufficet hîc duos versiculos citare à li-
bello de *Rodantbes* & *Doficlis* amoribus, quos
legenti mihi primùm valdè arrisisse memini :

Κρατήρα μακρον ήδονης και δακρυων

Κιρνωτες εξεπινον αχρσι εις μεθην.

Unum solummodò addam exemplum, quod ta-
men auribus Europæis durius esse videbitur.
Vox *انف* *nasum* significat : transfertur autem
ad omnium rerum *partem eminentiorem*. Sic
انف جبل *nasus montis*, promontorium ; *البرد*
انف *nasus frigoris*, frigus intensum ; *انف*
كاس *poculum illibatum* ; *انف روضة* *hortus no-*
vus & *intactus*, quem *κηπον ακηρατον* vocat *Ibycus* ;
انف القوم *nasus populi*. Sic *عربين* *superior*
nasi pars, & *عربين* *populi principes*. Ut Ho-

sein El Afadi de morte liberalissimi herois loquens,

واصبح عرنيين المكارم اجدعا

“ Nafus nobilitatis præciditur.”

Eâdem translatione utuntur *Sinenses*, vox enim *Pië*, cùm *nasum* significat, tum etiam *familia principem*. Eodem sensu usurpant Hebræi vocem חרטם, quæ *Arabica* est, *نافي* *pars altior*, item, *princeps populi*. Itaque illa *,

ויקרא את כל חרטמו מצרים

vertenda sunt, *Vocavit autem omnes primarios Ægypti viros, non præstigiatores, ut vulgò redduntur.*

Cùm plures continuantur translationes, omninò permutatur oratio; hanc igitur figuram rectè possumus *Permutationem* appellare; cuiusmodi est illa *Hafeziana*,

چو آفتاب مي از مشرق پياله بر آيد

زباغ عارض ساقی هزار لاله بر آيد

“ Cùm *Sol* vini ex *Oriente* poculi prodeat,

“ In *borto* genæ pocillatoris mille tulipæ

“ florent.”

* Gen. xli. 8.

Sec huic figuræ immorari nihil necesse est, quippe cujus exempla in *Asiaticorum* libris omnibus sint frequentissima; & fanè *permutatio* hæc, seu Ἀλλυγορία, genus illud dicendi, quod *Asiaticum* vocant, videtur ab Europæorum dictione potissimùm distinguere.

CAPUT VII.

التشبيه

SIVE

De Comparatione.

INFINITAM poetis præbet *similitudinum* fylvum univèrsùm hoc naturæ templum. Ponant ante oculos cœlum, terras, maria; aspiciant in cœlo, solem, lunam, stellas; in terrâ, arbores, flores, herbas, segetes, animalia: in aquis, nantes belluas, conchas, pisces; videant in aère pendentes nubes, videant ætheris placidam serenitatem, & immensa protinùs exsurget similitum rerum varietas & copia. Sed hæc sunt omnibus gentibus communia; at multæ sunt naturales imagines, *Asiaticis* magis quàm reliquis familiares, velut orientis auroræ, & stellarum, quarum cursûs in tentoriis degentes Arabes commodissimè observare possunt; aliæ denique *Asiaticorum* propriæ, ut herbarum, arborum, animalium, aliarumque rerum, quas in Europâ haud cognoscimus. Non est igitur mirum, poetarum Asiaticorum similitudines nostris auribus non-

nunquam duriores, nonnunquam etiam subinflatas videri. Ridemus si poeta Perficus gracilem puellam cum buxo comparat (quâ tamen comparatione sæpissimè utuntur Asiatici), propterea quòd in Europâ buxus humi serpit, & abjectissimus effret frutex, nisi splendidâ viriditate commendaretur; in Asiâ verò in pulcherrimam arborem succrescit, & ramulis ornatur gracillimis. Præterea observandum est, ex duabus illis facultatibus *comparandi*, scilicet, & *distinguendi*, primam esse maximè inculti, & luxuriantis animi, fervidi, exsultantis, poetici; alteram politæ, subtilis, tæretis, accurati; hanc ad iudicium, illam ad ingenium & affectûs pertinere.

Hinc translationibus & similitudinibus abundantior est *Asiaticorum* quam *Europæorum* poesis. Hi enim (*Homerum* & Græcos excipio) rarè comparationem admittunt, nisi usquequaque conveniat; illi similitudinem, quæ occurrit, avidè captant, parùm solliciti si quid in eâ sit discrepantiæ vitium. Sed nihil ferè attinet, unde originem ducat Asiaticarum comparationum venustas & abundantia, dummodò statuatur omnem poesin, præcipuam ex iis suavitatem ac pulchritudinem recipere; ac longè venustiores esse eas, quæ à naturalibus rebus ducantur.

Antequam de comparationibus Asiaticis separatim loquar, necesse habeo de *comparatione in genere* breviter differere. Hujus itaque figuræ

triplicem usum statuerunt rhetores: nam idcirco sumuntur comparationes vel ut ornent, vel ut illustrent, vel ut amplificent sententiam. Ideoque eæ quæ ornatûs causâ usurpantur, dulces sint oportet, jucundæ, politæ. Venustæ autem similitudines depromuntur præcipuè ex iis rebus, quæ naturâ sunt hilares ac splendidæ; cuiusmodi sunt horti, flores, gemmæ, prata, pulchra animalia, & reliqua, quæ nitorem habent ac formosam speciem. Quæ illustrandi gratiâ adhibentur, propriæ esse debent, & claræ: quæ tandem amplificationis ergo sumuntur, omninò necesse est altiùs atque magnificentius insurgant, ne rei comparatæ minùs amplâ comparatione minuatur dignitas. Minimè tamen necessarium puto comparationes ex omni parte congruere: etenim si prima vel præcipua pars sit similis, cæteræ delectationis ac varietatis causâ appositæ redundare possunt.

Sic *Apollonius* ille *Rhodijs* mulieres Lemnias cum apibus comparat, Argonautas cum floribus, urbem cum alveari,

Ως δ' οτε λειρια καλα περιτρομεσαι μελισσαι
Πετρης εκχυμεναι σιμβληδος

sed verborum ambitus non fatis est rotundus ac numerosus; idque aures ipsæ indicant. Ideoque addit,

—————ἀμφι δε λειμων
 Ἐρσχεις γανυται, ται δε γλυκυν αλλοτε τ' αλλον
 Καρπον ἀμεργβσιν πεποτημεναι—————

Ubi rectè observat doctissimus Scholiastes, vocem γανυται cum κινυρομεναι, quæ mox subsequitur, minimè consentire: tamen post vocem σιμεληιδος finita est comparatio, reliqua adduntur ut delectationem pleniorẽ, auribus afferant. Hoc semel monuisse sufficiet. Hæc autem observatio in omnibus similitudinibus locum habet.

Interdum tamen ex ipsâ cohærentiâ & proprietate magnam capiunt venustatem, ut in notâ illâ comparatione,

* Ἦελιυ ως τις τε δομοις ἐνιπαλλεται αιγλη
 Ἰδατος ἔχανισσα, το δε νεον ηε λεβητι
 Ἦε πω ἐν γαυλω κεχυται· η δ' ενθα και ενθα
 Ὀκειη σροφαγωγι τινασσεται αισσωσα
 Ως δε και ἐν σθηθεσσι κεαρ ἐλελιζετο κρηης.

Et nunquam sanè adduci potui (ne auctoritate quidem Viri undequaque docti †) ut crederem ‡ Virgilium hanc similitudinem vel elegantius vel politius, vel ad rem accommodatius reddidisse §. Certè in aliis locis permultis, quæ ex

* Argonaut. 3. 755.

† De Sacrà Poesi, Prælect. xii.

‡ Æneid. viii. 18.

§ Utrumque meâ sententiâ superavit *Camoensius*.

Vide *Lusiadas*. viii. 87.

Qual o reflexo lume do polido
 Espelho d' aço o de cristal fermoso,

Apollonio sumfit Virgilius, nullus profectò video, cur elegantix ac pulchritudinis palmam ab auctore suo sibi vindicet. Multum fanè illi debet: nam ut nihil dicam de Medæ suavissimo Ἐπεισοδίω, nihil de Amyci & Pollucis pugná, nihil de Harpyiis, nihil de similitudinibus & descriptionibus, aliisque minutioribus elegantis *

Che do rayo solar sendo ferido
 Vay ferir noutra parte luminoso:
 O sendo da oziosa maõ movido
 Pela casa do moço curioso,
 Anda pelas paredes e telhado,
 Tremulo aqui e alli deffoßegado.

* Qualis est pulchra illa transitio:

At non Dardaniæ medicari cuspidis ictum
 Evaluit——

Apollonius,

——μαντοσυνησι κεκασμενον. Ἄλλα μιν ἔτι
 Μαντοσυναί ἔσωσαν. Et
 ——ἀδευκεα δ' εἰ φυγεν αἰσαν
 Μαντοσυναίς. Οὐ γὰρ τις ἀποτροπὴ θανάτοιο.

Et illa personarum mutatio, quam sumfit etiam Miltonus,

——ut duros mille labores
 Pertulerit: tu nubigenas, ἰνὶκτε, &c.

Apollonius,

——μεγαλη ὄπι φοιβον αὐτει ——
 Λητοιδη, τυ νυ δε κατ' ἕρανε ικεο ——

Multæ sunt profectò in Apollonii poemate minutix, quæ sunt diligenter observandæ: qualis est vocum nonnullarum usus quæ videntur esse poetarum, qui sub Ptolemæo floruerunt, propriæ; & quæ loca quædam obscuriora Theocriti, Callimachi, Lycophronis & reliquorum illustrent. Velut νεπης pro Nepote, vox fortasse Æolica. Sic Apollonius,

——μετοπισθε τειρις νεποδεσστιν ετοιμα.

quas è Rhodio poetâ haufit; illam mehercule suavitatem numerorum, & rotundam illam versuum concinnitatem, in qua regnat Virgilius, ab Apollonio didicit. Ac mirum videtur Longinum, Quintilianum, atque alios adeò temerè esse Aristarchum secutos, ut admirabilem hunc scriptorem in mediocrium poetarum chorum detrudant. Mediocrisne sunt poetæ hi versûs numerosi & modulati?

Ὡς δ' οὐτ' ἐρημαιοὶ πεπῆτοτες ἐκτοδί πετρῆς
 Χηραμὲ ἀπῆγες λιγέως κλαζῆσι νεοσσοί,
 Ἡ οὐτε καλά ναόντες ἐπ' ὄφρουσι Πακτωλοῖο
 Κυκνοὶ κινήσωσιν ἔον μέλος, ἀμφὶ δὲ λειμῶν
 Ἐρσηεὶς βρεμεται, ποταμοῖο τε καλά ῥεεθρα,
 Ὡς αἰ ἐπὶ ξανθᾶς θεμεναὶ κονίησιν ἔθειρας
 Παννυχιαὶ ἐλλεινον ἰηλεμον ὠδύροντο.

aut illa descriptio,

— — — ἀνθεα δὲ σφι

Νυμφαὶ ἀμεργομεναὶ λευκοὶς ἐνὶ ποικίλᾳ κόλποις
 Ἐσφορεον. πασᾶς δὲ πυρός ὡς ἀμφεπεν αἰγλή,
 Τοῖον ἀπὸ χρυσεῶν θυσανῶν ἀμαρυσσέτο φεγῆος,
 Δαίε δ' ἐν ὀφθαλμοῖς γλυκερόν ποδόν — — —

& Callimachus,

— — — ἢ γὰρ ἐργατὴν τρέφω

Τὴν Μῦσαν, ὡς ὁ Κεῖϛ, Ἐρίχθ νεπέης.

& Theocritus Idyll. XVII. 25.

Ἄθανάτοὶ δὲ καλεῦνται ἔοι νεποδες γεγαυτες.

Immortales autem vocantur, ejus cum sint nepotes.

Notum est enim non esse in illo loco legendum, θεοὶ νεποδες, quod reddiderunt nonnulli, *Dii sine pedibus.*

Quàm breviter & vividè Telamonis iram pingit!

———τω δε οἱ οσσε

Ὀσλιγες μαλεροιο πυρος ὡς ἰθαλλοντο.

Quantâ elegantîâ Homeri comparationem,

Οἷη δ' Ἀρτεμις εἰσι κατ' ἕρεος ἰοχαιρα.

amplificat;

Οἷη δε λιαροισιν ἐφ' ὑδασι Παρθενιοιο
 Ἦε και Ἄμνησοιο λοεσσαμενη ποταμοιο
 Χρυσειοις Λητωις ἐφ' αρμασιν ἐσηκυια
 Ὀκειαις κερμαδεσσι διεξελασσι κολωνας
 Τηλοθεν ἀντιωσα πολυκνισσα ἑκατομβης,
 Τη δ' αμα νυμφαι επονται ἀμορβαδες, αἱ μεν ἐπ' αὐτης
 Ἄγρομεναι πηγης Ἄμνησιδος, αἱ δε δη αλλαι
 Ἀλσα και σκοπιας πολυπιδακας, ἀμφι δε θηρες
 Κνυζηθμω σαινωσιν ὑπο τρομειοντες ἴσαν,
 Ως αἰγ' ἐσσευοντο δι' ἀσε—

Quod si minutiores illas poeseos exornationes spectemus, nullus esse potest ad celeritatem exponendam accommodatior versus, quam

Αὐτὴ δ' ὠκυτερὴ ἀμαρυγματος ης βολων.

aut ad avem placidè labentem in aëre describendam, quam

Ῥιπην εὐκηλοισιν ἐνευδιοων πτερυγεσσι.

Annon hi versus fluctuum scopulis allidentium quodammodò imitantur sonum?

ῥωντ' ενθα και ενθα διασασον αλληλησιν
 Την δε παρηγοριην κοπτεν ῥοος. αμφι δε κωμα
 Λατρων αφειρομενον πετραις επικαλχλαζεσκεν.

Sed hæ venustates, quæsitæ sunt potiùs quàm naturales; & plus diligentæ ostendunt quàm ingenii. At multa sunt in Argonauticis loca, velut Syrtis, Phineæ, Tali, & Jasonis laborum descriptiones, quæ elatissimis abundant imaginibus, & summâ cumulantur verborum dignitate. Neque illud verum est, quod Longinus affirmat, Apollonium nunquam cadere; est enim ubi altè cadit, ita tamen ut fervet quandam in cadendo majestatem: sic draconis occisi descriptio,

——οφεισ ὑφ' Ἡρακλετι δαιχθεισ, &c.

sublimis est illa quidem & magnifica, sed non satis delicata, & à poesi heroicâ aliena.

Sed ad Arabas & Persas veniamus. Illi in poesi amatoriâ similitudinibus ex naturâ deductis admodum delectantur. Affimilant * puel- larum cincinnos hyacinthis, genas rosas, oculos, nunc ob colorem, violis, nunc ob amabilem illum languorem, narcissis, dentes margaritis, papillas malis Punicis, oscula melli ac vino, labia pyropis, staturam proceris ramulis, faciem folii, crines nocti, frontem auroræ, ipsas denique puellas capreolis, & hinnuleis. Has similitudines propè omnes complectitur Arabs incertus in pulchro fabularum libro,

* Vide Noweiri à Reiskio citatum.

وهي صبية ذات حسن وجهال وبهاء وكهال
 وقد واعتدال بعيون سود نواعس قد كحلت
 بسحر بابل وحواجب كانها قسي ترمي شهلم
 لحنها القواتل وانف كحدّ السيف وضمّ كانه
 خاتم سليمان و حدود كانها شقايف نعمان
 و شفيقتان عقيقتان واسنان كلؤلؤ منضود
 في مرجان وجبين كانه هلال و ريق احلا
 من الشهد و ابرد من الزلال و عنق كانه
 خبز ان و صدر كانه شادروان و نهود كانهن
 رمان و بطن كانه الحرير طية علي طيه
 وسرة تسقي بدهن البان

“ Fuit autem puella gratiâ, pulchritudine, ve-
 “ nûstate, perfectione prædita; egregiam ha-
 “ bens & æquam staturam; oculos verò ni-
 “ gros, somni plenos, fascino Babylonio im-
 “ butos; & supercilia, tanquam arcûs, vi-
 “ brantes sagittas aspectuum letales; nasum,
 “ ensis mucroni similem; os verò, Salomonis
 “ sigillo; genas tanquam anemonas; duo au-
 “ tem labia erant duo pyropi (vel carneolæ),
 “ & dentes tanquam uniones in corallio con-
 “ ferti; frontem porrò habuit novæ lunæ
 “ similem, & labia favis dulciora & aquâ
 “ purâ magis frigida; collum instar Indicæ

“ arundinis, pectus instar fontis in altum fa-
 “ lientis; mamillas malis Punicis confimiles,
 “ ventrem, instar Serici plicas habentis super
 “ plicas, & umbilicum unguento myrobalani
 “ irrigatum.”

Mirè hæc descriptio, ut multæ in Asiaticorum
 carminibus, cùm Salomonis poemate convenit.
 Et profectò hoc distichon,

وبطيب نكهته وسلسال جري
 في فيه مع شهد بريقة خمره

propè totidem verbis ex Hebræo reddi videtur,

נפת חטפנה שפתותיך
 דבש וחלב תחת לשונך
 וריח שלמתוך כריח לבנון :

“ Favi stillantes labia tua,
 “ Mel & lac sub linguâ tuâ ;
 “ Odorque vestium tuarum, tanquam odor
 “ Libani.”

Sæpe verò poetæ amatorii ex moribus depromunt imagines, velut *Sadi* in libro *Gulistan* puellæ nigros cincinnos genis candidissimis superimpedentes confert pulcherrimè cum pilis ex ebena fictis, quas clavâ eburneâ pellunt lufores:

رخسار یار در خم کیسوی تابدار
 چون کوی عا در خم چوکان آبنوس

- “ Gena amicæ inter cincinnos plexos inter-
 “ micans
 “ Similis est pilæ eburneæ in mediâ clavâ
 “ ebeni.”

Sæpe ex religiosis opinionibus ; sic Hafez recentem lanuginem circa labia adolescentuli crescentem comparat cum nymphis illis formosissimis quas in cælo esse dixit *Mobammedes* ;

سبز پوشان خفت بر کرد لب
 همچو حورانند کرد سلسبیل

- “ Recentes lanuginis herbæ, quæ labia tua
 “ vestiunt,
 “ Similes sunt *Houriis* circa fontem Salsabil
 “ sedentibus.”

In pœsi heroicâ elatissimas nonnunquam habent similitudines cùm Arabes, tùm Persæ. Quàm sublimis, quàm Homero similis, hæc est comparatio !

لهم عدوة كأنقضاص الاتي
 مدّ به الكدر اللاحب

- “ Tàm rapidi erant quàm præceps aquarum
 “ fluxus
 “ Quem tenebrofa & violentè irruens nubes
 “ ampliorem reddidit.”

& illæ,

فبت ليالياً لا نوم فيها
 تنخب بك المسومة العراب
 يهز الجيش حولك جانبيه
 كما نغضت جانحيها العقاب

- “ Multas enim noctes transegisti infomnis,
 “ Cum te properanter veherent equi nobiles
 “ notis insigniti:
 “ Quassabat exercitus circum te ambas suas
 “ alas,
 “ Velut aquila nigra pennas motitans.”

فرددناهم بطعن كما تهز عن جمة الطوي
 الدلاء

- “ Hastas ultro citroque movimus in vulne-
 “ ribus,
 “ Ut movetur urna flexilis in puteo aquâ
 “ abundantî surgens.”

Quid poeta velit benè exposuit *Reiskius*, “ Haf-
 “ tarum strepitum, quando demittuntur in cor-
 “ pora, vel è confossis corporibus vix revellun-
 “ tur ac ne vix quidem, cum obscuro confert
 “ illo murmure & muto fremitu, quo vel ir-
 “ ruens in profundum, vel exuberans fitulæ quæ-
 “ dam sursum attracta malè cedentem aquam

“contranitando perrumpit.” Quâ imagine nihil aptius aut sublimius cogitari potest.

In *Ferdusii* poemate admirabili multæ sunt comparationes verè magnificæ: nam ut illas communes omittam;

ههیرفت رستم چو پیل دژم

“ Venit Ruftem, tanquam torvus elephas,”

&c,

چو شیر اندر آمد میان رومه

“ Tanquam leo qui in medium irruit ar-
“ mentum,”

quid nobilius aut excelsius esse potest his imaginibus,

نکه کرد برزو بران ده سوار
چو آشغته شیر از بهر شکار
بزد دست و پوشید درع بزر
میانرا به بستنش بزرین کهر
یکی خود رومی بسر بر نهاد
سر ترکش تیررا بر کشاد
بباره بر افکند بر کستوان
یکی باره مانند کوهی روان
زکیهال نیزه زالماس تیغ
بباره بر آمد چو بارنده میغ

تو کفتي سپهر است يا روز و تاب
 ويا در بهاران يکي رود آب
 درختيست کفتي از آهن ببار
 کشاده دو بازو چو شاخ چنار

- ‘ Aspexit Barzu decem illos equites,
- ‘ Tanquam leo furore plenus, prædam petens,
- ‘ Strenuè se gessit, & tunicam radiantem induit,
- ‘ Medium corpus illigavit aureo baltheo;
- ‘ Cassidem Græcam capiti imposuit,
- ‘ Ex pharetrâ fagittas extraxit;
- ‘ Nunc super equi stratum impendit,
- ‘ Nunc tanquam mons movens (se erexit)
- ‘ Altâ hastâ (feriens) & ense adamantino,
- ‘ Nunc velut nubes imbrem fundens progressus est.
- ‘ Diceres, “ Cœlumne est, an dies, & splendor,
- ‘ “ An verno tempore aquarum fluxus?”
- ‘ Diceres, “ Arbor est ferro onusta;
- ‘ “ Duo brachia explicat, tanquam ramos platani.”

Sed nihil magis amant venustiores *Arabum* poetæ, quàm flores & fructûs describere, de promptâ sæpiùs imagine ex humanâ pulchritudine; velut *Ebn Rumi*,

رايت البنفسج في روضة
 واحداه للندي شاهرة *
 يحاكي بها الزهر زرق العيون
 واجفانها بالبكا قاطرة *

- “ Vidi in hortulo violam,
 “ Cujus folia rore splendebant ;
 “ Similis erat flos illi (puellæ) cœruleos ha-
 “ benti oculos,
 “ Quorum cilia lacrymas stillant.”

& alius,

ناولني من اجد نرجسة
 احسن في ناظري من الورد
 كانها بيضا مرصعة
 من خده والصفار من خدي

- “ Da mihi dilectissimum narcissum,
 “ Pulchriorem, meo aspectu, rosâ,
 “ Velut si albedo ejus deprompta fit
 “ A gena illius (amicæ) pallor autem à
 “ mei (amantis) genis.”

quam similitudinem in alias res transferunt, ut
 poeta de vino,

وحبراء قبل المزج صفراء بعده
 اتت بين ثوبي نرجس وشقايق
 حكمت وجنة المعشوق صرفاً فسلطوا
 عليها مزاجاً فاكتست ثوب عاشق

- “ Rubrum ante misturam, post eam flavum,
 “ Habet duos colores narcissi scilicet &
 “ anemones ;

“ (Seu potiùs) refert genam amicæ meracius,
 “ quod si temperes
 “ Cum eâ aquam, induit colorem amantis.”

Et *Abu Nowás* de pomo,

وتفاحة من سوسن صيغ نصفها
 ومن جلنار نصفها وشقايق
 كان الهوي قد ضمّ من بعد فرقة
 الي حدّ معشوق بها حدّ عاشق

“ Pomum, cujus una pars ex lilio formatur,
 “ Ex flore mali Punici altera, & anemone,
 “ Velut si Amor junxisset, post discessum,
 “ Genæ amatæ puellæ genam amatoris.”

Pulchra est in hoc genere rosæ descriptio à poetâ
 eleganti *Ebni'l Motexz*,

هل تنبت الارض شيئاً من ازهارها
 اذا تحلت تحلي الوشي من نهطه
 احلي واشهر من ورد له ارج
 كانها المسك مدرور علي وسطه
 كانه لون حبي حين ملكني
 حل السر اويل بعد البعد من سخطه

“ An profert terra ullum florem
 “ (Cum ornatur, & pictam vestem induit)

- “ Dulciorem & nitidiorem rosâ, cui odor est
 “ Is, ut videatur moschus in mediis ejus
 “ foliis spargi,
 “ Et quæ refert amicæ meæ colorem, cùm
 “ me
 “ In gremium recipit, semotâ iracundia?”

Interdum è gemmis depromunt florum similitu-
 dines, velut poeta,

واما ترا شجرات الورد طالعة
 فيها بدائع قد ركب من قصب
 وكانهن يواقيت لطيف بها
 زهر وسطها شذر من الذهب

- “ Annon vides rosæ frutices succrescentes,
 “ A quorum vimine surgunt flores eximii,
 “ Similes pulchris pyropis, in iis autem
 “ Sunt smaragdi, & in mediis floribus par-
 “ ticolæ auri?”

Et *Ebno'l Motezz* venustè,

سقي الروض سكاب الغمام المنضد
 * فنبه منه الورد بعد التهجيد
 كجهر من الياقوت فوق زبرجد
 * مركبة فيها قراضة عسجد

- “ Irrigat hortum effusio nubium densa,
 “ Rosa autem ex eo à somnò excitata
 “ furgit,
 “ Similis est ardenti pyropo super smaragdum,
 “ Cui imponitur auri ramulus.”

Similiter Sadi in libro *Buštân*,

نهد لعل وپروزه در صلب سنک
 کل لعل در شاخ پیروزه رنگ

- “ Posuit pyropos & smaragdos in duro lapide,
 “ Rosam pyropinam super smaragdinum ra-
 “ mum.”

Sic alius poeta,

خليلي هبا ينقضي الهم عنكما
 وقوما الي روض وكاس رحيف *
 فقد لاح زهر الياسمين منورا
 كاتراط در قهت بعقيف *

- “ Sodales mei, agite, decedit à vobis mœror,
 “ Venite ideò ad hortum, & vini cyathum;
 “ Splendet enim flos jasmini lucidè
 “ Tanquam inauris ex margaritâ cui impo-
 “ nitur carneola.”

& *Ebn Tamim*,

قد اتينا الرياض حيث تجلت
وتحلت من الندي بجمان
ورابنا خواتم الزهر لما
سقطت من انامل الاغصان

“ Venimus in hortos, cùm ornarentur
“ Et vestirentur roris gemmulis,
“ Et vidimus figilla florum, cùm
“ A digitis ramorum caderent.”

& *Ebn Rumi,*

بنفسج سر لاني اذا
رايته اشرب ما شيتنا
ليس من الزهر ولكنه
زهر يحمي ياقوتاً

“ Gaudium violæ, nam cùm eam
“ Viderim, bibi quantum volui;
“ Non flos est, sed
“ Smaragdus gemmam purpuream ferens.”

Interdum verò è cœlo & stellis, ut

كان الياسمين الغض لما
ادرت عليه وسط الروض عيني
سواء من الزبرجد قد تبدت
لنا فيها نجوم مي لجين

- “ Velut si jasminus florens, cùm
 “ In eum in medio horto oculos meos flec-
 “ tam,
 “ Cælum efflet smaragdinum, in quo afful-
 “ gent
 “ Nobis stellæ argentæ.”

&

في روضة تهدي لنا
 نفس الشبول بها الشبال
 في كل نرجسة بها
 شمس يحيط بها هلال

- “ In hortulo, qui ad nos affert
 “ Odorem vini aquâ gelidâ temperati,
 “ In unoquoque narcisso, qui in eo est,
 “ Sol effulget lunâ circumdatus.”

& alius,

وعندنا نرجس انيق
 تحيا بانفاسه النفوس
 كان اجفانه بدور
 كان احداقه شوس

- “ Habemus narcissum splendidum,
 “ Qui recreat odore suo animas,
 “ Velut si cilia ejus essent lunæ,
 “ Velut si oculi ejus essent soles.”

Vel ex aliis rebus naturalibus, ut

اما تراه ومّر الريح يعطفه
 كانه زعفران قوق كافور
 اذا بدا في اختلاف من محاسنه
 اراك كيف اختلاط النار بالنور

- “ Annon eum (narcissum) vides, dum aura
 “ transiens eum flectit,
 “ Similem croco super camphoram?
 “ Cum effulgeat varietate pulchritudinis,
 “ Ostendit tibi, quomodo ignis cùm luce
 “ jungatur.”

&c,

قم يا غلام فهاتها مشهولة
 ان الرياض بكل زهر تحتشي
 والنجس الغض الندي كانه
 ثغر يعضّ علي بقية مشهش

- “ Surge, puer, & (vinum) effunde gelidum,
 “ Nam horti variis floribus ornantur,
 “ Et recens narcissus similis est
 “ Candido puellæ denti, cùm malum Ar-
 “ meniacum mordeat.”

Addam duas comparationes quæ sint ob novi-
 tatem jucundissimæ : unam *Ebni'l Motezz*,

بنفسج جمعته اوراقه فحكت
 كحلا تشرب دمعاً يوم تشتيت
 كانه فوق طاقات يلوح بها
 اوائل النار في اطراف كبريت

- “ Viola collegit folia sua, similia
 “ Collyrio nigro, quod bibit lachrymas die
 “ discessus,
 “ Velut si esset super vasa in quibus fulgent
 “ Primæ ignis flammulæ in sulphuris ex-
 “ tremis partibus.”

alteram *Ebni Tamim,*

ازهر اللوز انت لكل زهر
 من الازهار تأتينا امام
 لقد حسنت بك الايام حتي
 كانك في فم الدنيا ابتسام

- “ O flos amygdali, tu præ cæteris omnibus
 “ Venisti ad nos florum princeps,
 “ Etenim usque adeò tibi favet fortuna
 “ Ut referas, in ore terrarum orbis, rifum.”

Has comparationes lætissimas ex *Ebni Abi Hagelab* delibavi, qui contexit etiam *de Similitudinibus* librum, quem inscripsit

التنويه في محاسن التشبيه

Poetarum laudes in similitudinum pulchritudine.

Criticus idem insignis, & poeta, omnes ferè florum venustates in bellissimo carmine complexus est :

اي والربيع النضير
 وزهرة المستنير
 من نرجس واقاح
 كاعين و تغور
 وياسمين كلون
 المتيم المهجور
 ومن شقيق كحسنا
 قد اقبلت في حبر
 وطيب نشر عبير
 البنفسج المهور
 والاس شبه عذار
 بخدّ ظبي غزير
 والورد اقبل في جيش
 حسنه المنصور

- “ Euge! per splendidum ver, & flores ejus
 “ nitidos,
 “ Narcissum & parthenium similes oculis &
 “ dentibus,

- “ Et jasminum tanquam colorem amatoris
 “ solitarii,
 “ Et anemonem similem formosæ puellæ quæ
 “ venit serico (vestita)
 “ Et odorem suavem unguenti, violam pluviâ
 “ irrigatam,
 “ Myrtique florem similem lanugini in genâ
 “ hinnuli succo pleni,
 “ Et rosam cum exercitu (spinis) venientem,
 “ cujus pulchritudo victrix est.”

CAPUT VIII.

De reliquis Figuris.

RESTAT ut alias poeseos Asiaticæ figuras tractem. Sunt autem minutiores quædam exornationes pœnè innumeræ; quas *omnes* pluribus verbis percurrere, non est necessarium: juvat tamen *insigniores* quasdam priùs proferre, quàm de fictâ *Personarum inductione* loquar, quæ translationis est species audacissima, & omnium gentium, ac præcipuè Asiaticorum, poesi incredibilem affert suavitatem.

Ac primùm verbi ejusdem *Iteratio* admodum elegans esse videtur; ut in illo poetæ Arabici * versu,

شددنا شدة الليث عدا والليث غضبان

“ Violenti fuimus inimiciâ, tanquam leo, &
“ leo iratus.”

nec est in Græco sermone inuenta, ut Theocritus †,

————— λισ' ἔσακθσας

Νεβρω φθεγγαμενας τις ἐν ὤρεσιν, ὠμοφαγος λισ.

* In libro Hamassa.

† Theocr. Idyll. xiii.

ubi videant harum minutiarum indagatores vocum لیث, לִי, & λισ, cùm sono tùm sensu affinitatem.

Nec minus lepida est *Agnominatio*, quam Græci Παρονομασίαν, Arabes تجنیس appellat: fit autem, cùm ad res diffimiles similis vox in eodem versu accommodatur. Hac figurâ ita delectantur *Afiatici*, nullum ut occasionem amittant, quâ eam commodè usurpent: sic Hafez,

از سر پیمان برفت با سر پیمانه شد

“ Ab amore religionis ad cyathi desiderium
“ tranfit.”

Nam *Peiman* religionem, *Peimâne* verò cyathum significat. Et in eodem carmine,

دل بر دلداری رفت جان بر جانانه شد

Dil ber dildâri رفت, gian ber gianâne sbûd.

“ Cor ad cordis raptricem, anima ad amicam
“ discessit.”

Idem alibi,

ترک ترکان خطا نبود صواب

Terki Turçani Khatha nebud savab.

“ Formosas Tartariæ puellas relinquere, non
“ decet.”

&c

که بر طرف چمن زارش همیکردد چمان
ابرو

*Ke ber tarfi cbemenzâreshb hemikerded cbemân
abru.*

“ Nam in * horti ejus extremitate delicatè
“ movet supercilium ejus.”

etenim *Cbemen* hortus est, & *Cbemân kerdn* de-
licatè incedere.

Adde huc pulchram illam sententiam,

ان بلا نبود که از بالا بود

An belâ nebud ke ez bâla bud.

“ Ærumna quæ à superis venit, ærumna non
“ est.”

& illam Arabicam,

المال مايل والذهب ذاهب

Elmâl mâil waeddbeb eb dbabib.

“ Divitiæ dilabuntur, & aurum fugit.”

Nec omittendi sunt elegantes poetæ *Turcici*
versûs,

* Pulchram adolescentulæ faciem cum horto comparat poeta.

ألهي سن بني سينه ايلته
صرلما ينجه يارك سينه سينه

“ O Deus, ne me ad sepulchrum (féne) per-
“ ducas,
“ Donec amicæ gremium (féne féne) am-
“ plexu teneam.”

Elegia Arabica in *tertio capite* citata annomi-
nationibus unicè constat, iisque lepidissimis, ut

مربع نعم نعم تلك المربع

“ Æstivæ Naomæ mansiones: oh, suaves (*nâm*)
“ mansiones!”

&

هل لعل الرعد الهتون بلعل

“ An strepit (lâlâ) in monte *Lala* nubes to-
“ nans & pluviosa?”

‘Haud sum nescius hanc exornationem à ple-
risque contemni tanquam nimis concinnam &
puerilem; & profectò in linguis *Europæis* parcè
admodum sumenda est: rectè ait auctor rheto-
ricorum ad Herennium *, “ Quæ sunt ampla &
“ pulchra diù placere possunt: quæ lepida &
“ concinna, citò satietate afficiunt aurium sen-

* Lib. iv.

“ sum fastidiosissimum. Quomodo igitur, si cre-
 “ brò his generibus utemur, puerili videbimur
 “ elocutione delectari : ita si rarò has interfere-
 “ mus exornationes, & in causâ totâ variè dif-
 “ pergemus, commodè luminibus distinctis il-
 “ lustrabimus orationem.”

Quæ verò de oratione dicit, ad poemata trans-
 ferri possunt, ita tamen ut hæ festivitates ad le-
 viora carminum genera quàm ad elata & he-
 roica, videantur esse accommodatiores. Nec
 est tamen negandum quin Annominatio insig-
 nem afferat Sermonibus Asiaticis pulchritudi-
 nem. Itaque eâ etiam sacros Vates Hebræos
 delectari invenimus *.

Nunc verò ad Προσωποποιαν, seu Personæ induc-
 tionem, veniamus. Ea est quasi animata Alle-
 goria, quæ translationum est continuatio; trans-
 latio autem occultam similitudinem semper
 complectitur. Sic “ gena tanquam rosa”
 similitudo est, imagine à naturâ depromptâ :
 “ rosa genarum ejus” est translatio: “ genarum
 “ rosas oculorum pluvia irrigat” est Allegoria;
 & duas complectitur translationes. Similiter,
 “ Rosa horti rosæ genarum tuarum dixit, Ambæ
 “ formosæ sumus; sed tu perpetuò nites, ego
 “ celeriter defloresco,” fictæ personæ est in-
 ductio.

* Micha. cap. i. ver. 10, & alibi centies.

Atque in hac audacissimâ figurâ mirifica illa & quasi magica poeseos vis unicè elucet; & maximè apud poetas Asiaticos, qui eam frequentissimè usurpant. Apud eos enim omnia vivunt, omnia animantur. Colloquuntur inter se flores, aves, arbores: personam etiam induunt notiones illæ abstractæ, pulchritudo, justitia, mœror, hilaritas; rident prata, canunt sylvæ, lætatur cœlum; rosa Zephyro dat mandata lusciniæ perfecta; lusciniæ rosæ pulchritudinem describit; & cùm lætiores illas imagines relinquunt, gladius magni regis gemmis ornatus lunæ ait ‘ Tu corona mea es; & vergiliis, Vos tanquam vestem induo.’ Omnis denique naturæ immensitas tanquam theatrum est, in quo nihil est tam à vitâ ac sensu remotum, quin personâ indutum in scenam prodeat, & voce distinctâ loquatur.

Hujus figuræ duo genera sunt; alterum, cùm fictis personis atque inanibus vox & oratio tribuitur; alterum, cùm poeta rem vitâ carentem tanquam animatam alloquitur: nam veræ personæ inductio, vel potius in aliam personam transitus, inter figuras nescio an rectè numeretur: non est certè translationis species, Sed, ut ut sit, frequens est ejus in poesi Asiaticâ usus; contineo me ab exemplis; unum tantùm proferam. In libri *Bustân* initio, *Mohammedis* laudes poeta percenset, & tandem hos versus effundit verè magnificos:

شبی برنشست از فلک برگذشت
 بتمکین وجاه از ملک برکشست
 چنان کرم در تیه قربت براند
 که در سدره جبریل ازو باز بهاند
 بدو گفت سالار بیت الحرام
 که ای حامل وحی برتر خرام
 چو در دوستی مخلصم یاقتی
 عنانم ز صحبت چرا تاقتی
 بگفتا فراتر مجالم نهاند
 نهاندم که نیروی بالم نهاند
 اک بک سر موی برتر پرم
 فروغ تجلی بسوزد پرم
 نهاند بعضیان کسی در کرو
 که دارد چنین سیدی پیشرو

- ‘ Qui unâ nocte nobiliter evectus super æthera ascendit
 ‘ Illuc, ubi angeli nequeunt pervenire :
 ‘ Qui in cœlesti hoc itinere tam longè progressus est,
 ‘ Ut illic ubi consistere cogitur Gabrielis, non constiterit :
 ‘ Tum dixit illi Gabrieli dominus templi Meccani,
 “ O tu qui oracula portas, propiùs accede ;
 “ Quoniam amicitiam meam perfectam adeptus es,
 “ Quare colloquii nostri frena laxas ?”
 ‘ Respondit : “ Non est ampliùs ubi veniam locus,
 “ Illic confisto, ubi plumæ meæ vi careant :

- “ Si vel minimè altiùs evolem,
 “ Jubar gloriæ tuæ splendentis alas meas liquefaciet.”
 ‘ Nemo peccatis immerfus diù manet
 ‘ Qui talem Vatem ducem habeat !’

Quæ descriptio quàm nobilis est, quàm elata !

Sed illuc redeo, unde paullum dilapsa est oratio. Primum itaque hujus figuræ genus est, cum fictæ personæ datur vox & sensus; cujus generis exempla quædam insigniora subjiciam. In amatoriiis Persarum carminibus sæpe inducuntur loquentes lusciniæ & rosæ; ut in illo *Sadii* versu,

داني چه گفت مرا آن بلبل سحري
 تو خود چه ادمي كز عشق بيخبري

“ Scisne, quid mihi dicat luscinia illa matu-
 “ tina ?

“ Tu quisnam homo es, qui amoris sis ig-
 “ narus ?”

Sic Hafez elegantissimè,

مي خواه و كلفشان كن از دهر چه ميچوي
 اين گفت سحر كه كل بلبل تو چه ميكوي

“ Pete vinum, sparge flores : quid à fortunâ
 “ quæris ?”

Putamus primo aspectu hæc à poetâ proferri, sed statim subjungit,

“ Hæc manè dixit rosa,”

deinde ad *Lusciniam* orationem fleçtit,

“ Tu autem, *luscini*a, quid ais?”

hoc est, “ an amicæ tuæ assentiris?”

Similiter alio loco,

جهشيد و جام جم مطلب جام مي بخواه
کين است قول بلبل داستان سراي جم

“ Gemshidum (regem antiquum) & mirifi-

“ cum ejus poculum noli quærere: po-

“ culum vini pete;

“ Ea enim vox est *lusciniæ* narratricis in

“ horto regis.”

Et alibi,

بلبلي برک کلي خوش رنگ در منقار
داشت

واندران برک ونوا خوش ناله اي زار
داشت

گفتهش در عين وصل اين ناله و فریاد
چیست

گفت مارا جلوه معشوق در اين کار داشت
چیست

“ *Luscinia rosæ* suaviter coloratæ folium in

“ rostro habuit,

“ Et in illo folio dulces querelas & gemitus
“ edidit :

“ Dixi illi, In ipso congressu quid vult ista
“ querimonia & lamentatio ?

“ Dixit : Nos ad hoc opus amici factus redi-
“ git.”

Ejusdem generis est lepidum hoc † violæ & rosæ
“ colloquium,

بنفشه دوش بکل گفت و خوش بیانی داد
که تاب من بجهان طره فلانی داد

“ Heri sic rosam allocuta est viola, & suaviter
“ sensa sua explicabat,

“ Splendorem meum terris, cujusdam (for-
“ mosæ puellæ) cincinnus præbet.”

Possum innumera hujus figuræ exempla è
poetis Arabicis expromere ; sed unum atque
alterum sufficiet. Ac primùm subjungam pere-
legantes versiculos principis illustrissimi & ve-
nustissimi poetæ *Ebni'l Fiadb*, ‡

قم فاسقني بين خفق الناي والعود
ولا تبع طيب موجود بهفقون *
كاساً اذا بصرت في القوم محنشاً
قال السرور لها قم غير مطرون *

† Vide Cap. v. seu Ode, & Cap. x. de Imaginibus.

‡ In libro *Yatimato'ddehri*.

نحن الشهود وخفق العود خاطبنا
يزوج ابن سحاب بنت عنقود *

‘ Surge, & affer, dum fonant tibia & cithara,

‘ (Neu gaudium certum incerto permutes)

‘ Cyathum, cui, cœtum congregatum aspi-

‘ciens,

‘ Dicit Hilaritas, “ Surge non repulfus ;

“ Nos testes sumus, & lyræ moduli nobis an-

“ nunciant,

“ Filium nubium racemæ filiam ducere.”

Quàm lætus personarum conventus ! Vides animis & vitâ donata, pocula, lætitiâ, musicam, aquam, vinum. Per nuptias enim *filii nubium* & *uvarum filia* pulchrè innuitur vini cum aquâ temperatio. Facile docto Arabi *Taalebii* † assentior, qui hos versûs in suo genere admirabiles putat : sed Arabicè legantur necesse est ; Latinè enim ne adumbrari quidem potest eorum pulchritudo ac lepos. Huc addatur mirificus in *Timuri* historiâ locus (quam historiam poema nobilissimum audeo dicere) ubi *Hyems* cum invicto illo heroe inducitur colloquens :

† Vide librum *Yatimah*. Part. I. cap. iv. verba *Thalebii* sunt,

ومن ملج شعر ابن الغياض قوله ولم اسرع
في معناه احسن منه قم فاسقني &c.

فجال بينهم الشتاء بجفاجف عواصفه وبث
فيهم حواصب قواصفه واقام عليهم نايحات
صراصره وحكم فيهم زعازع صنابره وحل بناديه
وطفق يناديه مهلاً يا مشوم ورويدا ايها
الظلوم الغشوم فالي متي تحرق القلوب
بنارك وتلهب الاكباد باوامك واوارك فان
كنت احد نفسي جهنم فاني انا ثاني
النفسين ونحن شيخان اقترنا في استيصال
البلاد والعباد فانحس بقران النحسين وان
كنت بردت النفوس وبردت الانفاس فنفحات
زهري منك ابرد او كان في جرايدك
من جرد المسلمين بالعذاب فاصهاهم واصمهم
ففي ايامي بعون الله ما هو اصم واجرد
فوالله لا حابيتك فخذ ما اتيتك ووالله لا
بحبيك يا شيخ من برد المنون لواعج جهر
مجهره ولا واهج لهيب في كانون *

- ‘ Circumibat autem illos *Hyems* cum ventis suis
‘ vehementibus, & sparfit inter eos flatus suos
‘ glaream dispergentes; & in eos concitavit
‘ ventos suos frigidos, ex opposito flantes; &
‘ potestatem in eos conceffit gelidis suis pro-

‘ cellis: & in ejus (*Timuri*) confessum de-
 ‘ scendit, & eum inclamans, allocuta est:
 “ Lentè, O infauste, & leniter incede, O
 “ tyranne injuste! quousque tandem homi-
 “ num corda igne tuo combures? & jecinora
 “ æstu & ardore tuo inflammabis? Quòd si
 “ una es ex infernis animis, equidem anima-
 “ rum altera sum; & nos senes fumus, qui
 “ continuò occupamur in regionibus & servis
 “ subjugandis; & stellæ maleficæ (*Mars* &
 “ *Saturnus*) in conjunctione sunt infaustif-
 “ simæ. Et si animas occidis, & auras fri-
 “ gidas reddis, at auræ meæ gelidæ te sunt
 “ frigidiores; aut si in tuis catervis (milites)
 “ sint qui fideles suppliciis vexent, impellant,
 “ percutiant: at in diebus meis, Dei adjutu,
 “ est id quod magis vexet & percutiat. Et
 “ per Deum, tibi nihil remitto. Cape igitur
 “ id, quod ad te attuli; & per Deum, non
 “ te defendent, O senex, à leti frigore, car-
 “ bonum in foco ardor, nec in mense De-
 “ cembri flamma.”

Nunc ad alterum hujus figuræ genus venia-
 mus: idque fit, cùm rem vitâ ac ratione caren-
 tem poeta alloquitur; velut in illo dulcissimo
Amralkeisi carmine,

الا ابها الليل الطويل الا انجلي
 بصبح وما الاصبح منك بأمثل

“ O longa nox, ne, obsecro, discutiaris

“ Per auroram; nec enim esset aurora te præf-
“ tabilior.”

Sed nullum hujus generis exemplum mihi occurrit insignius, quàm illud *Hafezi* carmen, quo adolescentuli pulchritudinem, sub puellæ scilicet personâ, venustissimè describit, versâ perpetuò oratione ad auram, ad rosam, ad narcissum, ad herbas, ad cupressum, & quod audacius esse videbitur, ad intellectum :

اي باد شهيم يار داري
زان تحفه مشكبار داري

“ O aura, amici habes odorem,

“ Inde munus suave-olens (moschatum) af-
“ fers.”

زندهار مکن دراز دشتي
با طرّه او چکار داري

“ Cave; noli furari (دراز دست) *longam ha-*
“ *bens manum, id est, Fur)*

“ Cum cincinno ejus ecquid babes negotii?”

اي گل تو کجا وروي زيباش
او مشک وتو خار بار داري

“ O rosa, ubi es, præ vultu ejus nitido?

“ Ille moschus est; tu autem spinas habes.”

ريحان تو گجا وخط سبزش
او تازه وتو غبار داري

“Herba odorifera, ubi es, præ recenti ejus
“lanugine?”

“Ea floret, tu autem marcescis.”

نرکس تو گجا وچشم مستش
او سرخوش وتو خمار داري

“Narcisse, ubi es, præ ebrio ejus oculo?”

“Ille temulentus est, tu autem crapulâ affi-
“ceris.”

اي سرو تو با قد بلندش
در باغ چه اعتبار داري

“O cupresse, cum staturâ ejus procerâ,

“In horto, quam habes affinitatem?”

اي عقل تو با وجود عشقش
در دست چه اختيار داري

“O intellectus, cum amoris ejus existentiâ,

“(Si) in potestate tuâ (esset) quam haberes
“electionem?”

روزي برس بوصل حافظ
کز طاقت انتظار داري

| Carmen Perficum. | |
|-------------------------|-------------------------|
| زنان نموده مکتب برداری | ای با چشمیم پار داری |
| با کتبه او یکبار داری | زنها را کن دراز دوستی |
| او مکتب تو خوار برداری | ای کل تو یک اورده زینان |
| او تازه در چوب زاری | ریحان تو بجا در خط سبزش |
| او ز خوشتر تو خوار داری | نیکس با کجا چشم مستش |
| در باغ چه بوست با داری | ای سره و تاجه ز بندش |
| در دست چه بوست با داری | ای کس تو با در خوشش |
| روزی بوسی جوسل غلط | کرامت سطله داری |

“ Unum diem veni ad *Hafezi* congressum,
 “ Si quidem cunctandi potestatem habes.”

Quàm pulchræ imagines! Comparatur odor
 cincinnorum suavissimus cum zephyro moschum
 afflante; facies formosa cum rosâ, ita tamen ut
 longè nitidior esse videatur; lanugo in genis suc-
 crescens, cum herbis recentibus: oculi languidi
 & quasi ebricoli cum teneris narcissi floribus; sta-
 tura cum cupressi ramulo; quâ comparatione
 etiam Græci utuntur; ut *Alcæus*,

Τινι σ', ὦ φιλε γαμῆρε, καλῆς εἰκασθῶ;
 Ὅρπακι βραδινῷ σε μαλὶς' εἰκασθῶ.

quibus similitudinibus (est enim personæ induc-
 tio, ut antea dixi, translationis species, translatio
 autem similitudo brevis) quid delicatius esse po-
 test, quid venustius? Mirum est sanè quantas
 suavitates in tam breve carmen poeta incluserit.
 Hanc odam (utpote quæ ad *Anacreontis* laudem
 propè accedat) versibus Anacreonteis Græcè
 reddidi:

Ὀδᾶριον.

Χαριεντῶ, αὐρα, παιδῶ
 Ἀπαλὴν φερεῖς αὐτμην,
 Δια τῆτ' ἀναπνεῦσα
 Μυρον ἐκ πτερων ψεκαῖεις.
 Ζεφυρ' ἐν κομαῖσι παιδος
 Ἵτακινθιναῖς ἀθυρεῖς.
 Ἄγε δη. τι δητ' ἐκλεψας
 Φιλερωτῶ ἐκ κικιννῆ;
 Τι κομας, ῥοδὸν τρυφηλόν,

Ρόδον ἀνθεῶν ἀγάλμα;
 Μαλακὸς μὴν ἐστὶ ὁ κερ^Θ,
 Σὺ δ' αἰκανθίοις πυκαῖζῃ.
 Σὺ δὲ τι τρυφᾶς, σελίνου;
 Σὺ γὰρ εὐθύς ἐκμαραίνῃ,
 Χλοερὺς δ' ὁ παῖς ἰωλὺς
 Θαλαραῖς ἔχει παρειαῖς.
 Σὺ δὲ, * λειρίον, τι καυχᾶ;
 Ἴππομειδία, μεθύσκον
 Καλοῦ ὄμμα παιδὸς ἄερω,
 Σὺ δὲ κωίσσαι νοσῶδες.
 Κυπαρίσσε, μὴ τι κομπῆς
 Ῥαδίοις ἐπὶ κλαδίσκοις,
 Ῥαδιωτερον γὰρ ἐστὼ
 Ἀπαλοῖο σῶμα παιδὸς.
 Φίλον ἤτορ, ἀντ' ἔρωτος
 Ἰοδὸς ρυχῆ κόροιο
 Λιπαροχρῶς, σφριγῶντος,
 Τι κεν ἤρεθῆς ἐελδῶρ;
 Φίλε κυρε, μὴ βραδυτῆς,
 Ταχὺ μοι ποδαιῶς ἔρχε,
 Σὺ γὰρ φανεῶς, ὦ παῖ
 Τριφίλητε, πάντα θαλλεῖ.

* Attici florem narcissi λειρίον vocabant. Suid.

CAPUT IX.

العبارة الغائية

SIVE

De arcanâ Poematum Significatione.

DE figuris Asiaticæ dictionis satis, ut arbitror, differui; & satis fusè ostendi nullas in Arabum ac Persarum poesi vel verborum vel sententiarum exornationes desiderari. Attamen, nequis nobis locus intactus relinquatur, de *occulto illo sensu*, quem in poematibus Asiaticorum amatoribus latere nonnulli existimant, paucis disputabo: & quoniam nihil esse puto veritatis investigationi inimicius aut magis pestiferum, quam sententiæ simulationem, dicam apertè quid sentiam, nec argumenta celans quibus opinionem meam confirmem, nec aliorum sententias repudians, si quis in illis veritatis color eluceat.

Sunt igitur in linguis Asiaticis, ac præcipuè Persicâ, carmina pœnè innumerabilia, quorum idem est argumentum unusque ferè perpetuus tenor. Nempe in iis continuâ serie laudantur amores ac deliciæ, voluptates, vina, odores, ludi,

convivia; & reliqua quæ sensibus blandiuntur: accedunt humanæ pulchritudinis lætæ admodum descriptiones; intexuntur loci illi communes, de fortunæ temeritate, de honorum ac falsæ regionis contemtionem; incertos esse rerum humanarum eventus, & brevem lucis ac vitæ usuram; amoris autem suavitates celeritè deflorescere; oportere igitur voluptates, dum licet, rapere, &

—— ποιειν τι οἱς γονυ χλωρον*.

nihil enim esse amore suavius, nihil quod magis hominem deceat. Exponuntur etiam eæ quæ in amore insunt variæ perturbationes, dolor, ægritudo, desiderium, spes, lætitia; nunc amator absens languet, dolet, illachrymat, nunc ob amicæ confortium vehementer exultat & triumphat. Hæc autem omnia describuntur mirâ sententiarum varietate, verborum elegantia, imaginum splendore, & translationum pulcherrimarum copiâ.

Poetæ, qui horum carminum laude floruerunt, sunt innumeri; quorum tamen facilè principatum obtinet ille, de quo jam dictum est †, Hafez; cujus politissimum carmen, cum adumbratione Latinâ, idcirco hic apponam, ut horum carminum, de quibus sum proximè locutus, percipiatur natura:

* Theocr. Idyll. XIV.

† Vide Cap. V. &c.

ساقيا ساغر شراب بيار

يكدو ساغر شراب ياب بيار

Puer, vini cyathum offer,
Unum atque alterum vini puri cyathum offer.

داروي درد عشق يعني مي
كوست درمان شيخ وشاب بيار

Remedium amoris ægritudinis, hoc est, vinum,
(Illud enim senum & juvenum medicina est)
offer.

آفتابست وماه باده وجام
در ميان مه آفتاب بيار

Sol & luna sunt vinum & cyathus,
In mediâ lunâ solem offer.

بزن اين آتش مرا آبي
يعني آن آتش چو آب بيار

Illide ignem illum nobis liquidum,
Hoc est, ignem illum aquæ similem offer.

كل اكر رفت كو بشادي رو
ياده ناب چون كلاب بيار

Si rosa transit, dic, vultu hilari
Vinum purum tanquam aquam rosarum, offer.

غلغل بلبل ار نهاند رواست
 غلغل شیشه شراب بیار

*Strepitus lusciniæ si non manet, oportet
 Strepitum poculorum afferas.*

غم دوران مخور که رفت برفت
 نغمه بربط ورباب بیار

*Ob temporum mutationes ne fis tristis, sed
 identidem*

Concentum citharæ & fidium affer.

وصل او جز بخواب نتوان دید
 داروی کاوست اصل خواب بیار

*Congressum illius, nisi in fomno, videre ne-
 queo,*

*Medicinam (vinum), quæ somni origo fit,
 affer.*

گرچه مستم چه چاره جام دگر
 تا بکلی شوم خراب بیار

*Quòd si ebrius sum, ecquid est remedii?
 alium calicem*

Ut prorsus sensibus destituar, affer.

یکدو رطل کران بحافظ ده
 کر کندهست وگر صواب بیار

Unum atque alterum cyathum Hafezo da,
Seu peccatum fit, seu factum laudabile, affer.

Quam odam ita reddidi :

Affer scyphos, & dulcè ridentis meri
Purpureos latices

Effunde largiùs, puer.

Nam vinum amores lenit adolescentium

Difficilesque senum

Emollit ægritudines.

Solem merum æmulatur, & lunam calix ;

Nectarcis foveat

Dic luna solem amplexibus.

Flammâs nitentes sparge : vini scilicet

Fervidioris aquam

Flammæ nitentis æmulam.

Quòd si rosarum fragilis avolat decor,

Sparge, puer, liquidas

Vini rubescentis rosas.

Si devium Philomela deserit nemus,

Pocula læta canant

Non elaboratum melos.

Injuriosæ sperne fortunæ minas ;

Lætaque mœstitiam

Depellat informem chelys.

Somnus beatos, somnus amplexûs dabit ;

Da mihi dulce merum

Somnum quod alliciat levem.

Dulce est madere vino. Da calices novos,

Ut placidâ madidus

Oblivione perfruar.

Scyphum affer alterum puer, deinde alterum ;

Seu vetitum fuerit,

Amice, seu licitum, bibam.

Huic carmini aliud subjiciam, idque in amatorio genere pulcherrimum, & venustis imaginibus unicè constans :

اي همه شكل تو مطبوع و همه جاي تو خوش
دلم از عشوه شیرین شکر خاي تو خوش

Ah ! tota forma tua delicatè fingitur, unus-
quisque locus ubi tu es, dulcis est,
Cor meum à dulci tuâ & melleâ lasciviâ hi-
lare est.

همچو کلبرك طري بوده وجود تو لطيف
همچو سرو چمن خلد سراپاي تو خوش

Tanquam rosæ folium recens, natura tua lenis
est,

Tanquam horti æternitatis cupressus, ex omni
parte suavis es.

شيوه و ناز تو شیرین خط و خال تو مليح
چشم و ابروي تو زيبا قد و بالاي تو خوش

Diffimulatio & petulantia tua dulcis est, prima
lanugo & nævus in genâ tuâ pulcher,
Oculus & supercilium nitida sunt, statura tua
& proceritas amabilis.

هم کلهستان نکارم ز تو پیر نقش و نکار
هم مشام دلم از زلف سمن ساي تو خوش

Vifus mei rosetum à te picturis & ornamentis
plenum, cordis mei odor à cincinno tuo jaf-
mineum habente odorem dulcis est.

در ره عشق ز سیلاب بلا نیست گذار
کرده ام خاطر خود را بتولای تو خوش

In amoris viâ à doloris torrente non est per-
fugium,

At statum meum ob tuam amicitiam jucun-
dum reddidi.

پیش چشم تو بیمم که دران بیباری
میکند درد مرا از رخ زیبای تو خوش

Ante oculos tuos morior ; at in illâ ægritu-
dine

Ob genam tuam splendidam dolor meus dul-
cis fit.

در بیابان طلب کرچه زهر سو خطرست
میروند حافظ بیدل بتهنای تو خوش

In deserto indagandi te tametsi undequaque
periculum est,

Tamen Hafez corde destitutus, dum tuum
adventum petit, tranquillè procedit.

De verâ horum carminum significatione mag-
na est opinionum diversitas. Alii proprium
tantummodò sensum agnoscunt, alii reconditius

quiddam in iis ac divinius censent delitescere. Audiamus itaque utriusque sententiæ defensores. Aiunt quidam animos humanos, in corporum vinculis & compagibus inclusos, eodem ferè modo (sed longè vehementiùs) in divinum omnium rerum procreatorem affici, quo in amicas amatores; nam ut amantes amicarum recordantur, si qua res eorum oculis obversetur, quæ aliquam habeat cum amato corpore cognationem, sic animas nostras vitæ superioris recordatione & desiderio languescere, si quando divinæ pulchritudinis adumbratam quandam effigiem videamus. Hunc autem amorem ita esse ardentem, ut ad insaniam quandam, & quasi *εκστασι* accedat: & quoniam ea est mentium humanarum imbecillitas, ea sermonum, quibus utuntur homines, inopia, ut verbis ad hunc ardorem ritè exponendum accommodatis careant, necesse est poetæ, cœlesti illo furore & divinâ permotione incitati, iis utantur imaginibus & verbis, quæ maximam habeant cum suis conceptibus affinitatem. Cùm autem ii, qui divino amore inflammentur, tanquam ebrii, à mentis sensu abstrahantur, nihil aptius esse potest, quàm ebrietatis imaginem ad hunc diviniorem rationis amissionem transferre. Hinc osculorum, hinc amplexationum, hinc deliciarum, atque amœnitatum omnium in Persarum carminibus descriptiones ortum habuerunt, quæ ad proprium sen-

sum refringi nullo modo debent. Atque hoc
ipfi poetæ fatis apertè declarant; sic Hafez,

شود مست وحدت زجام الست
هرانکه چو حافظ مي ناب خورد

Ebrius est solummodò æterni fœderis amore,
Is qui, more Hafezi, vinum purum bibat.

&

خرم دل انکه همچو حافظ
جامي زمي الست کيرد

Jucundum cor fit illi, qui Hafezo similis
Poculum vini æterni fœderis capiat.

& alibi,

مستي عشق نيست در سر تو
روکه تو مست آب انکوري

Amoris ebrietas capiti tuo non inest;
Abi: tu enim succo uvarum ebrius es.

& Sadi,

مکر بويي عشق مستت کند
طلب کار عهد الستت کند

Forfan unus amoris odor te inebriabit,
Et faciet te fœdus divinum quærere.

Sic etiam poeta Turcicus *Rubi Bagdadi*,

صنك بزى كه شيره انكورايله مست اينز
بز اهل خرابات مي مست الست اينز

Noli putare nos uvæ succo ebrios esse,
Nos eas tabernas colimus, ubi divini fœderis
vino inebriemur.

Hæc illi. Nunc prodeant ii qui huic sententiæ adversantur. Damus, inquiunt, hæc, si de translatione vel simplici vel etiam continuatâ loquamini; sed hæc translatio per longum poema perpetuâ serie deduci nullo pacto potest. Licet poetæ religioso dicere, se ad divinum numen accedere non minùs ardentè cupere, quàm amator amicam videre; sed non utique licet propriam notionem penitus dimittere, & imaginibus ab amore humano petitis per longissimum opus perpetuò uti. Id qui faciunt, ænigmata non versùs scribere confendi sunt.

Permuta enim imaginem: dulcissimè certè & tenerrimè inquit vates Hebræus,

כחיל תערנ על אפיקו מים
כן נפשי תערנ אליך אלהים :

Velut cervus rivos aquarum ardentè desiderat,
Sic tui desiderio, Deus, anima mea flagrat.

Cuiquamne verò concederemus, ut continuò carmina perlonga contexeret, in quibus de rivulis, de cervis, de fitis ægritudine, de herbarum amœnitate, de sylvis ac pratis solummodò loqueretur? Quæ autem narrant de animâ nostrâ in corporis catenis inclusâ, vitæque diviniore desiderio flagrante, & quæ sequuntur, ea ferè sunt Platonica. At quidnam esse causæ putemus, cur Platonis viri gravissimi versiculos de Agathone, de Astore, de Dione, de Archianasâ, nemo unquam extiterit, qui ad sensum reconditiorem interpretaretur; quæ verò poetæ Asiatici, homines, ut scimus, admodum voluptuarii, de amoribus ac deliciis scribunt, ea divina, ea pietatis plena, ea *μυστηριον* quoddam continere dicamus? Multa sunt à Græcis poetis, ac præsertim à Lyricis, & cogitata & scripta venustissimè; quæ tamen nemo est nisi simpliciter & propriè interpretatus. Quid? sex illos elegantes versiculos, qui cum poetæ Persicæ mirificè congruunt,

Ἐκμῆναι χειλὴ με ῥοδοχροῖα, ποικιλομυθῶν,
 Ψυχότακῃ, σοματῶν νεκταρεῖν προθύρα,
 Καὶ γλῆλαι λασίησιν ὑπ' ὄφρουσιν ἀσραπίησαι,
 Σπλαγχνῶν ἡμετέρων δικτυα, καὶ παγίδες,
 Καὶ μαζοὶ γλαγοέντες, εὐζυγες, ἡμεροέντες,
 Εὐφύβες, πάσης τερπνότεροι καλυκῶν.

ad proprium sensum restringendos, nemo est qui non censeat: illos verò Hæfezi versûs,

کرفته نافه چین بوی مشک ازان کیسو
 کلاله یافته بوی چنان ازان عارض
 بکل بهاند فرو سرو ناز ازان قامت
 خجل نشست کل کلستان ازان عارض
 بشرم رفت کل یاسهین ازان اندام
 بخون نشست آل ارغوان ازان عارض

Capit vesica Sinensis odorem moschi ab illis
 crinibus,

Crines autem talem odorem ab illâ genâ reci-
 piunt:

In terram demittitur cupressus lasciva ob il-
 lam staturam,

Pudore affecta fedet rosa horti ob illam genam:

Verecundans abit flos jasmini ob illud corpus,

Sanguinem stillat color floris purpurei (Ar-
 govan) ob illam genam.

Hos, inquam, versûs ad divinum nescio quid
 pertinere existimant. Quid? cum scribat Mim-
 nermus, bellè, ut solet,

Τις δὴ βίος, τι δὴ τερπνον ἀνευ χρύσης Ἀφροδίτης;

Τεθναιῖν, ὅτε μοι μηκέτι ταῦτα μέλοι,

Κρυπλάδιη φιλοῦτος, καὶ μείλιχα δῶρα, καὶ εὐνή.

quisquamne arbitratur poetam per *auream* illam
Wenerem per *dulcia amoris dona*, per *furtivos illos*

complexus, pietatem & divinum amorem intelligere? Cur ideò putemus Mefihium, poetam Turcicum, cùm dicat elegantissimè,

آهي سن بني سينه ايلته
صرلما اينجه يارك سينه سينه

Ne me, Deus, in sepulchrum perducas,
Donec amicæ meæ gremium amplexu te-
neam,

quippiam reconditum aut cœleste innuisse?
Quid? versûs illos Hafezianos,

* مسند بکستان بر تا شاهد وساتي را
لب کيري ورخ بوسي ومي نوشي کلبوي

Pulvinar in rosarium affer, ut pulchri pueri
& ancillæ

Labia premas, genas osculeris, & vinum bibas
rosæ odore præditum.

* In alio codice legitur:

زان به چه که در بستان معشوقه وعاشق را
لب کيري ورخ بوسي مي بوشي وکل بوي

Quid dulcius est quàm in horto amicæ & amici

Labia premere, & genas suaviari, vinum bibere, & rosas olfacere?

& illos,

بر رخ ساقی پری پیکر
همچو حافظ بنوش باده ناب

A genâ puellæ, nymphæ fimilem habentis
vultum,

Tanquam Hafez, merum hauri.

& illum ardenti affectu plenum,

لبم بر لب نه ای ساقی وبستان خان شیرینم

Labium super labium pone, ô vini ministra,
& dulcem meam animam ebibe.

annon ad terrenos amores spectare censendum
est?

Quòd si plura argumenta ex ipsis poetarum
Asiaticorum carminibus depromenda sint, per-
multa proferre possimus exempla, quibus per-
spicuum sit Hafezò atque aliis, Mohammedem
& ipsam religionem ludibrio fuisse; velut cum
dicat,

ان تلخ وش که صوفی ام الخبایش خواند
اشهی لنا واحلی من قبله العذارا

Acre illud (vinum) quod vir religiosus (Mo-
hammedes) matrem peccatorum vocitat,

Optabilius nobis ac dulcius videtur quàm vir-
ginis suavium.

&c

ما مست شراب ناب عشق
نه تشنه به سلسبیل و کافور

Nos vino puro amoris inebriamur,
Fontes autem cœlestes (Salsebil & Cafur) non
fitimus.

Et alibi plus millies.

Ac profectò fatis intelligere nequimus, cur
poetas credamus hujusmodi involucris ac tegu-
mentis vel'e celare eas virtutes, quibus nihil lau-
dabilius esse potest, pietatem ac Dei cultum;
amores verò impudicos, & qui maximè humano
generi dedecori sint, apertè profiteri. Multò
certè verisimilius est, poetas illos, utcunque sen-
sum quendam occultum innuere videantur, eo
solùm prætextu uti, ut cives suos credulos & re-
ligiosos decipiant, & voluptatibus liberius indul-
geant. Ac ne ipsis quidem Persis, (doctioribus
scilicet) Hafezi carmina arcanam habere signi-
ficationem v' sa sunt: nam Sadius, omnium eru-
ditissimus interpretum, proprium tantùm verbo-
rum sensum in illius versibus explicat. Præte-
reà memoriæ proditum est (illo poetâ mortuo),
primarios urbis Shirazi viros, sepulturam ei ob
carminum impudicitiam concedere noluisse;
cùm verò magna esset inter eos concertatio, alijs
ut sepeliretur suadentibus, alijs vehementer de-

hortantibus, ad fortes se contulisse, & ipsius poetæ librum divinationis causâ aperuisse; cùm autem primus, qui sese illis obtulit versus, esset,

* قدم دريغ مدار از جنازه حافظ
اگر چه غرق کناهست ميروند بهشت

Gressum noli retorquere ab Hafezi exequiis,
Tametsi enim peccatis demersus sit, in cœlum
intrabit.

facerdotes illicò consensisse, & poetam humavisse in illo loco, Mosella dicto, quem ipse in carminibus celebravisset. Ita disputant utriusque sententiæ propugnatores: equidem veterum Academicorum morem, nihil ut affirmem, strenuè tenebo; ita tamen ut non negem, quin mihi disputatio secunda ad veritatem propensior esse videatur.

* Ultimus versus est pulcherrimi carminis, cujus initium:

کنونکه میدمد از بوستان نسیم بهشت
من و شراب فرح بخش و یار حورس رشت

Nunc cùm ex horto aura paradisi veniat,
Ego & vinum lætitiâ præbens, & sodalis cujus forma nymphæ cœlesti similis est (convenimus).

CAPUT X.

De Elato dicendi genere.

LAUDARE Asiaticam poësin, & quanti sint in eâ venustatis atque elegantiarum flores, exponere, non ut philosophus, sed ut narrator, institui. Itaque de Elatione dicendi quàm brevissimè potero, disseram; eamque primò definiam. Id est igitur Elatum, quod sit incertum, horridum, obscurum, periculosum, vastum, difficile, turbulentum; & quod eos qui legunt usque adeò percellat, ut admirentur, vereantur, tumultuentur, exhorrescant, doleant, stupeant. Sunt autem Elationis præcipui fontes, terror, magnificentia, potentia, & in eâ describendâ brevisitas. Alii sunt quasi fonticuli, sed qui omnes terrori subjunguntur, ut solitudo, silentium, caligo; intermissio, eaque vel sonorum, ut luporum ululatus in sylvâ noctu auditus, vel lucis: ad summam quodcunque sensibus est maximè injucundum, id cum describatur, Elatam reddit poësin.

Ac primùm de Terrore loquar; ad quem ex-

citandum aptissimæ sunt tempestatum ac tonitrus imagines. Nam

—— cui non animus formidine Divum
 Contrahitur? cui non correpunt membra pavore,
 Fulminis horribili cum plagâ torrida tellus
 Contremittit, & magnum percurrunt murmura
 cœlum!

Sic in Jobi poemate *,

שמעו שמעו ברנו קלו
 : והנה מפיו יצא :
 תהת כל השמים ישרהו
 : ואורו על כנפות הארץ :
 אחריו ישאג קול
 : ירעם בקול גאווו :

Audite attentè strepitum vocis ejus,
 Et fremitum (qui) ex ore ejus egreditur,
 Sub totum cœlum eum dirigit,
 Et lucem ejus in alas terræ,
 Post eum tonat vox,
 Rugit voce dignitatis suæ.

Sic etiam omnium poetarum post Asiaticos altissimus, † Æschylus,

Χθων σέσαλευται,
 Βρυχία δ' ἤχῳ παραμυκαται
 Βροντης, ἑλικες δ' ἐκλαμπησι
 Στεροπηγες ζαφυροι, σφομβοι δη κονις

* Cap. xxxvii. 2—4.

† Prometh. Δεσμωτ. ver. 1030.

Είλισσθσι. Σκιρα δ' ἀνεμων
 Πνευματα παντων, εις ἀλληλα
 Στασιν ἀντιωνων ἀποδεικνυμενα.
 Συντετραχεται δ' αἰθηρωντων.

Et illa nota,

Tenebræ conduplicantur, noctisque & nim-
 bûm occæcat nigror,
 Flamma inter nubes coruscat, cælum tonitru
 contremit;
 Grando mista imbri largifluo subita præcipi-
 tans cadit;
 Undique omnes venti erumpunt, sævi exis-
 tunt turbines.

Sic rursûs in Jobi libro*,

אל ארץ חשך וצלמות :
 ארץ עפחה כמו אפל
 צלמות ולא סדרים
 ותפע כמו אפל :

In terram caliginis, & tenebrarum,
 Terram crassam, instar caliginis,
 Tenebras, ordine carentes,
 Et lucis radios tanquam caliginem.

Porrò voces illæ סתר רעם *Tonitrus latebræ*; יהוה
 מלך *Angelus Dei*; גיא צלמות *Vallis tenebrarum*;
 קול יהוה *Dei vox*; בראשית *in principio*, idcirco
 sunt altissimæ, quod imagines præbeant incertas

* Cap. x. 21, 22.

terribiles, magnificas, infinitas, & quas humanæ mentis angustię nullo modo possint concipere.

Prætereà conceptûs tenebrarum ad Elationem sunt accommodati; quam rem sensit nimirum Euripides, cùm diceret

Νυκτωρ δὴ πολλὴν σεμνοτήτ' ἔχει σκοτῶν.

Hinc oritur versuum in Apollonii Argonauticis sublimitas,

—— ὑπερ μέγα λαιτμα θεοντας

Νυξ ἔφοβει, τὴν περ τε κατὰ λαδὰ κικλησκουσι

Νυκτ' ὄλοην, ἐκ ἀστρα διίςχανεν, ἐδ' ἀμαρυγαί

Μηνῆς. Οὐρανόθεν δε μελαγχροός, ἦε τις ἄλλη

᾽Ωρωρεὶ σκοτιῆ μυχατῶν ἀνίσσα βερεθρῶν.

Sed præcipuè excelsa esse videtur caliginis imago, cum infinitate & terrore conjunctæ, ut in illis versiculis,

Ἐνθεν τὸν ἀπειρὸν ἐρευγονται σκοτὸν

Βληχρεὶ δνοφερας νυκτος ποταμοι.

quibus vix quidquam dici potest sublimius.

Hanc ob causam valdè excelsa est fabula in Afiâ decantata de regione tenebrarum, & oceano caliginis, de quibus multa narrant Arabes. Sic Mohammedes in Alcorani capite quarto & vicefimo, five سورة النور

والذين كفروا أعمالهم كظلمات في بحر
لجج يغشيه موج من فوقه موج من فوقه
سحاب ظلمات بعض فوق بعض

“ At infidelium opera caligini sunt similla in oceano profundo, quem fluctûs super fluctûs tegunt, & super eos, nubes; caligini super aliam caliginem.”

Porro autem quodcunque incertum est terrorem quendam secum affert; ideoque ad Elationem accommodatur: cujus rei non est insignius exemplum, quàm illud quod ex * Jobi poemate citat in † libro Anglico vir disertissimus, Edmundus Bourke,

בשעפים מחזיונות לילה
 בנפל תרדמה על אנשים :
 פחד קראני ורעדה
 ורב עצמותי הפחיד :
 ורח על פני יחלף
 חסמר שעררת בשרי :
 יעמד ולא אביר מראהו
 תמונה לגדר עיני
 דממה וקול אשמע :
 האנוש מאלוה יצרק
 אם מעשהו יטהר גבר :

In cogitationibus à visionibus noctis,
 Cùm cadat sopor in homines,
 Metus me invasit ac terror,
 Et omnia ossa mea tremefecit,
 Et spiritus ante faciem meam transivit,
 Erectè steterunt carnis meæ pili,
 Substitit, sed eum intueri non potui,
 Simulachrum fuit ante oculos,

* Cap. iv. 13—17.

† De Elatione & Venustate, Par. II. Cap. iv.

Silentium fuit, & vocem audivi,

“ An homo Deo justior?

“ An creatore suo purior mortalis* ?”

Præterea imaginum splendidarum congeries quædam & coagmentatio *magnificam* reddit orationem, adeoque excelsam: nam elationis præcipuus fons est magnificentia. Ob hanc causam admirabilis est in † *Sirachidis* sapientiâ *Simonis Oniæ* filii descriptio,

Ὡς ἐδοξασθη ἐν περιτροφῇ λαοῦ,
ἐν ἐξοδῷ οἴκῃ καταπετασματῶν;
Ὡς αἵτης ἔωθινῶν ἐν μεσῶν νεφελῆς,
ὡς σελήνη πλῆρης ἐν ἡμεραῖς,
Ὡς ἥλιῶν ἐκλαμπῶν ἐπὶ ναὸν ὑψίστου,
καὶ ὡς τοῦτον φωτίζον ἐν νεφελῆς δοξῆς,

* Insigne hujus rei exemplum est in Xenophontis Ephesiaci libro jucundissimo de Anthia & Habrocoma,

Τῷ δὲ Ἀβροκομῇ ἐφίσεται γυνὴ ὀφθῆναι φοβερά, το μέγεθῶ ὑπερ ἀνδρωπον, ἐσθῆτα ἐχούσα φοινικῆν. ἐπέσασα δὲ τὴν ναὺν ἐδοκεῖ καίνειν, καὶ τῆς μὲν ἀλλῆς ἀπολλυσθαι, αὐτὸν δὲ μετὰ τῆς Ἀνθίας διαηκεσθαι. Ταῦτα ὡς εὐθύς εἶδεν, ἐταραχθῆ καὶ προσεδόκα το δεινὸν ἐκ τῆ ὄνειρατος. Καὶ τὸ δεινὸν ἐγένετο. Quo in loco admodum sublimes sunt, cum crebræ terroris imagines, tum præcipuè illa sententia Καὶ τὸ δεινὸν ἐγένετο.

Est porro excelsum, quodcumque subitum est & minimè expectatum. Sic apud Callimachum vetulæ personam Ceres induit, ut Erisichthonem à sylvâ sibi sacratâ cædendâ dehortaretur, cum verò nihil perfecisset, irâ incensa est,

— γεινατο δ' ἅ θευς

Ἴσθματα μὲν χερσῶν, κεφαλὴν δὲ οἱ ἤπιατ' Ὀλυμπῶν.

à quo loco sumpta sunt illa Virgiliana.

† Cap. l. 5—13. Vide etiam de Sublimi & Venusto, Par. II. cap. xiii.

Ὡς ἀνθος ῥόδων ἐν ἡμεραῖς νεων,
 ὡς κρινα ἐπ' ἐξόδων ὕδατος,
 Ὡς βλαστος λιθάνη ἐν ἡμεραῖς θέρους,
 ὡς πυρ καὶ λιθάνος ἐπὶ πυρεῖς,
 Ὡς σκευος χρυσιβί οἰοσφρητόν,
 κεκοσμημένον παντὶ λίθῳ πολυτελεῖ,
 Ὡς ἔλαια ἀναβαλλῶσα καρπῶς,
 καὶ ὡς κυπαρισσὸς ὑψῆμενη ἐν νεφέλαις.
 Ἐν τῷ ἀναλαμβάνειν αὐτὸν σολὴν δοξῆς,
 καὶ ἐν διδυσκεσθῆναι αὐτὸν συντελείαν καυχημάτων,
 Ἐν ἀναβάσει θυσιασθηρῶν ἁγίων,
 ἐδοξάσθη περιβολὴν ἁγιασμάτων.
 Ἐν δὲ τῷ δεχέσθαι μέλη ἐκ χειρῶν ἱερῶν,
 καὶ αὐτὸς ἕως παρ' ἐσχαρᾶ βωμῶν,
 Κυκλοθεῖν αὐτῷ σεφανὸς ἀδελφῶν,
 ὡς βλαστήμα κεδρῶ ἐν τῷ λιθάνῳ,
 καὶ ἐκυκλώσαν αὐτὸν ὡς σελεχῆ φοινικῶν.

Hunc locum fanè mirificum Hebraicè ad
 verbum redditum dabo; quemadmodum auctor
 fuit in libro de Sacrà Poesi * scriptor admirabi-
 lis, quem libenter sequor.

מִח נִכְבַּד בַּתּוֹךְ הַעֵם
 : בְּצִמְתוֹ מִן הַמִּקְדָּשׁ
 כְּמוֹ בֶן שָׁחַר בַּתּוֹךְ הָעֵרֶפֶל
 : וְכִרַח בְּשִׁלְמוֹתוֹ
 כְּשִׁמְשׁ נֹוֹגָה עַל אֹהֶל הַמִּקְדָּשׁ
 : וְנִקְשַׁת יָתֵן אֹרֶךְ בְּעֵבִים
 כְּפִרְחֵי חִבְצֵלֹת בְּצִיץ הַשֶּׁנֶה
 : כְּשׁוֹשְׁתִּים עַל פְּלִי מִים
 וְכִנְנֵף לְבַנָּח בְּעַת הַקִּיץ
 : כַּאֲשֶׁר לְבַנְנָה בְּמַחְתָּהּ
 וְכִלֵּי זֶהָב הַמְּחֹוּיָק

* Præl. xxiv. 8vo, pag. 321.

בכל מיני פנינים :
 וכן זית מפריח פרוז
 בעץ נפרית עד לשמים יגדל :
 באשר שב עליו המעול הנכמד
 ילבש בתמימות הוד והדר :
 באשר נתעלה לשובח הקדש
 תפארת מלבושיו נעשו :
 באשר לקח החלק מידי הכהנים
 הוא בעמד אצל מזבח :
 מסוכב באחיה חמקיפים
 כבן ארו אשר בלבנת
 זכבני תמרים סביבאיתו :

Hujusmodi descriptionibus abundantissima
 sunt Ferdusii poemata; quarum unam, quæ se
 prima offert, proferam, magnificam scilicet regis
 Feridun descriptionem,

فرستاده گفت انکه روشن بهار
 ندید و نه بیند چنین شهریار
 بهاریست خرم دران بهشت
 همه خاک عنبر همه زرش خشت
 سپهر برین کاخ و میدان اوست
 بهشت جهان روی خندان اوست
 ببالای میدان او راغ نیست
 بیپنهائی ایوان او باغ نیست
 چو رقتم بنزدیک ایوان فراز
 سرش باستاره همیگفت راز

بیکدست پیل و بیکدست شیر
 جهانرا چو تخت اندر آورده زیر
 ابر پشت پیلان برش تخت زر
 و کوه هر همه طوق شیران نر
 خرامان شدم نزد آن ارجمند
 یکی تخت پیروزه دیدم بلند
 نشسته بران شهر یاری چو ماه
 زیاقوت رخشان بسر بر کلاه
 چو کافور موی و چو کلبرک روی
 دل آزرم جوی و زبان چرب کوی

Legatus dixit: " Nitidum ver
 Talem regem nunquam aspexit, aut aspiciet:
 Ver est jucundum in eo paradiso,
 Cujus terra ambarum olet, & cujus lapides aurei sunt,
 Cœlum excelsum palatium ejus est, & aula,
 Paradisus terrarum vultus ejus subridens est:
 Altior aulâ ejus nullus est collis,
 Latior regiâ nullus est hortus.
 Cùm ad elatam illam regiam accessi,
 Caput ejus cum stellis arcana iniit confilia.
 Ad unam manum stetit elephas, ad alteram leo;
 Orbem terrarum, tanquam folium, sibi submisit.
 Super elephantis tergo folium fuit aureum,
 Et singula leonum monilia erant gemmea;
 Lætus accessi ad sublimem illum regem,
 Et aspexi folium è gemmis cœruleis fictum,
 Regem autem lunæ similem in eo sedentem,
 Pyropis fulgentem, & capite gerentem diadema;

Crines camphoræ similes habentem, & faciem tanquam
rosæ folium,
Cor æquitatis amans, & linguam dulciloquam (adipato lo-
quentem sermone).”

Ad altitudinem etiam orationis conferunt vi-
siones, quas Græci *φαντασιαι* vocant, per quas ante
oculos lectoris imagines rerum absentium clarè
ponuntur. Hæ autem quàm sæpissimè à tragi-
cis in infantiæ descriptionibus usurpantur. Ex-
emplo fit ex Æschyli Choephoris locus elatissimus.
Orestes, cùm matrem interfecisset, cho-
rum alloquitur, & primùm, leni quodam ora-
tionis tractu: mox furore correptus, erumpit,

‘Α’ α΄,

Διμωαι γυναικες—αΐδε γοργωνων διειπν

Φαιωχιτωνες, και πεπλεκτανημεναι

Πυκνοις δρακμοισιν. Ουκ ε΄τ’ αν μειναιμ’ εγω.

Chorus illum permulcere cupit, & ad lenitatem
revocare,

Τινες σε δοξαι, φιλτατ’ ανθρωπων πατρι,

Στροβυσαι; ιςχε. μη φοβε, νικων πολυ.

respondet,

Ουκ εισι δοξαι των δε τηματων εμοι

Σαφως γαρ αΐδε μητρος εγχοτοι κυνες.

Tum Chorus, imprudentius,

Ποταινιον γαρ αιμα σοι χεροιν ε΄τι,

Εκ των δε τοι ταραγμος ε΄ς φρενας πιτνει.

Ille, voce *αιμα* inflammatus, & manum, fortasse
suam, materno sanguine tinctam, respiciens, ar-
dentiùs furit,

'Αναξ 'Απολλον—αἶδε πλεθυσσι δη,
Καὶ ὀμματων σαζουσιν αἶμα δυσφιλες.

& cùm fœminæ illum consolari velint, ille de-
cedens exclamat,

'Υμεις μεν ἐκ ἔρατε τας δ'. ἔγω δ' ὄρω,
'Ελαυνομαι δη κῆκ ἔτ' ἀν μειναιμ' ἔγω.

Mirè hæc conveniunt cum * Shakespearî
nostri præclarâ tragœdiâ, quâ nec Græcos poetas
nec Latinos quidquam habuisse puto excelsius,
aut magnificentius.

Reliquum est ut pauca apponam loca, in qui-
bus exponitur ea (quâ nihil majus cogitari po-
test), Divini numinis potentia: has autem expo-
sitiones naturâ elatissimas commendat brevitatis.
Quicquid in hoc genere habent Arabes, ab ad-
mirabili in Sacrà Historiâ † loco sumi videtur,
cujus vim & magnificentiam omnes collaudant,

וַיֹּאמֶר אֱלֹהִים יְהִי אֹר וַיְהִי אֹר

Dixit Deus, *Fiat lux*, & lux facta est.

& ‡,

הוּא אָמַר יְהִי

Ille dixit, & fuit.

Hinc illud Mohammedicum,

قال كن فيكون

Dixit, *Esto*, & fuit.

quod sic amplificat poeta Arabicus, quem citat
Ebn Arabshâh,

* Macbeth. † Gen. i. 3. ‡ Psal. xxxiii. 9.

- * لا تخزن فالذي قضى الله يكون
 * والامر الموكل الي كن فيكون
 * ما بين تحرك بلحظ وسكون
 * الحالة تنقضي وذا الامر يهون

“ Ne tristeris ; nam quod decrevit Deus, fiet ;
 Et res commissa voci, Esto, erit :
 Dum oculum movere potes, & motum se-
 dare,
 Status mutatur, & vir potens demittitur.”

His addam locum verè magnificum, ex Al-
 corani capite undecimo, ubi Noæ diluvium de-
 scribit Arabum legislator ;

وهي تجري بهم في موج كالجبال
 ونادي نوح ابنه وكان في معزل يا بني
 اركب معنا ولا تكن مع الكافرين قال ساءوي
 الي جبل يعصمني من الماء قال لا عاصم
 اليوم من امر الله الا من رحم وحال
 بينها الموج فكان من المغرقين وقيل يا
 ارض ابلعي ماءك ويا سماء اقلعي وغيض
 الماء وقضى الامر واستوت علي الجودي
 وقيل بعدا للقوم الظالمين *

“ Ea verò (arca) cum illis labitur inter fluctûs,
 “ tanquam montes: & clamat Noa filio suo,
 “ ille autem (natat) separatim, “ O fili, na-
 “ viga nobiscum, & cave sis cum infidelibus.”
 Inquit, Ascendam montem; qui ex aquâ me
 liberabit; inquit (Noa), Non (est) liberatio
 hodiè à Dei decreto, nisi (illius) favor. Tum
 inter eos venit fluctus; & fuit inter immer-
 sos. Et dictum est (vox audita est quæ di-
 ceret), “ O terra, aquam tuam imbibere, & O
 “ cœlum, tuam coerce;” & inhibita est aqua,
 & peractum est mandatum, & restitit (arca)
 super Al Júdi (montem) & dictum est (vox
 divina dixit) Apage, impios!”

Locum hoc sublimiorem (Mosaicum illum
 excipio) nunquam legi: ejusdem generis est,
 sed longè humilior, Apuleii sententia, qui cùm
 prædonum societatem fere invictam descripserit,
 subjungit, “ Noluit esse Cæsar Hæmi latronis
 “ collegium, & confestim interiit.” Quantum
 illis locis quæ exposui, addit pietas ac veritas,
 tantum ab hoc detrahit insulsa regis adulatio.
 Videmus tamen quantam dictioni Elationem
 addat brevitatis; cujus rei alio in genere exem-
 plum subjiciam. Narrat Ebn Arabshâh in libro,
 qui *Facabato' Ikhlofa* inscribitur, Persam quen-
 dam ex Bokharæ incendio salvum evasisse, &
 cùm esset à quodam interrogatus, quid in eâ
 urbe egerint Genghizi milites, respondisse,

آمدند و کردند و سوختند و کشتند
و بردند و رفتند

Irruperunt, diruerunt, combufferunt, necaverunt, diripuerunt, discefferunt.

Non dubito affirmare his sex vocibus animum auditoris magis fuisse permotum, quàm longissimâ hujus cædis narratione, licet gravissimis fuerit instructa verbis, & sententiis ornata splendidissimis. Cùm enim animus variarum rerum serie ac verborum cumulo quasi obruatur, * perfectam imaginem formare nequit; sed alia aliam trudit; itaque omnia sunt obscura, omnia confusa, omnia incerta; omnia denique sublimia. Certissimum est enim, dum hæ sex voces proferruntur, imagines exercitûs irruentis, occidentium & occiforum, incendii, ruinæ, prædationis, & victorum recedentium, aliarumque rerum, quæ iis necessariò subjunguntur, animo comprehendendi nequiquam posse.

* Vide librum Anglicum *De Sublimi & Venusto*, Part V. sect. v.

CAPUT XI.

اللطافة

SIVE

De Venustate.

QUID per Venustatem intelligam, complectar brevi: Ea mihi videtur venusta esse poesis, cujus imagines sint hilares, nitidæ, ridentes, lætæ, compositio mollis & dilucida, quæ denique lectoris animum permulceat, alliciat, oblectet, exhilaret, relaxet, & suavissimâ quâdam voluptate perfundat. Quibus autem modis eam in animo excitet voluptatem, non institui hoc loco differere; sed statuam cum Hermogene * quæcunque aut visu, aut tactu, aut gustu, aut auditu, aut odoratu denique suavia sunt, ea, cùm aptis

* Hermog. *περι Ἰδεων*. Lib. II. cap. iv. *περι Γλυκυτητος*. Παντα ὅσα ταις αἰσθησεσιν ἡμῶν ἐσιν ἡδεα, λεγω δε τη ὄψει, ἢ γευσει, ἢ τινι ἄλλῃ ἀπολαυσει, ταυτα και λεγομενα ἡδονη ποιει. Ἄλλ' αἱ μεν εἰσιν αἰσχροι των κατα ἀπολαυσιν ἡδονων, αἱ δ' ἕτοιαιται. Και τας μεν ἐκ αἰσχροσ ἐσιν ἀπῶλωσ ἐκφραζειν, οἷον καλλῶχωριθ, και φυτειασ διαφορθσ, και ρευματων ποιικιλιασ και ὅσα τοιαυτα.

describantur versibus, magnam afferre jucunditatem. Cujusmodi sunt locorum amœnitates, horti, flores, nymphæ, fontes, amores, deliciæ, nuptiæ, rivuli, lusciniæ cantus, odores, zephyri, humana pulchritudo, & reliquæ imagines ex naturâ depromptæ, quas rectè venustatis fontes esse ait * Demetrius Phalereus.

Ob hanc rem pulchri sunt versûs, quos in Symposio Platonis recitat Agatho, cùm amorem dicat afferre,

Εἰρήνην μὲν ἐν ἀνθρώποις, πελαγεὶ δὲ γαλήνην,
 Νηγεμίαν δ' ἀνεμοῖς, κοιτὴν ὑπνόντ' ἐνὶ κηδεῖ.

Hæ autem imagines sunt jucundissimæ: quid enim tam jucundum, quàm pax civitati, maris tranquillitas navigantibus, venti lenitas viatoribus, lectus & somnus mœrentibus? Nec minùs lætæ sunt imagines in Sapphûs versiculis, quos in libro secundo *de Formis* citat Hermogenes, qui multa ibidem de suavitate, ipse quoque suaviter, scripsit:

Καλὸν ὕδωρ ψυχρὸν κελαδεὶ δι' ὄσθων
 Μαλιῶν, αἰτυσσομένων δὲ φύλλων
 Κίωμα καταΐρει.

Nihil enim ferè excogitari potest dulcius, quàm imago “ Aquæ gelidæ per malorum ramos murmurantis, & somni, trementibus foliis, leniter defluentis.”

* Περὶ Ἑρμηνείας.

Εἰσὶ δὲ αἱ μὲν ἐν τοῖς πράγμασι χαριτέες, οἷον νυμφαῖοι κητεῖ, ὑμεναῖοι, ἔρωτες, ὅλη ἡ Σαπφὸς ποιησις.

Vellem profectò non intercidissent tot & tam divina Sapphûs carmina. Quæ supersunt (ut ipsius poetrixæ utar verbis) sunt * “auro ipso magis aurea.” Et notabile est Demetrium, Hermogenem, Dionysium Halicarnasseum, & reliquos artis oratorixæ magistros, illam perpetuò citare, cùm de *venusto* dicendi genere loquantur. † Carmen autem in Atthida, tanquam *elati* generis exemplum profert Longinus; à quo valde dissentio. Quam enim habent cum *Elatione* affinitatem *latissimæ* illæ imagines, puella suaviter loquens, & suaviter subridens? Prætereà nihil terribile aut horridum in hac Odâ describit puella Lesbica, sed jucundissimum animi motum, Amorem; &, ab illo ortam, totius corporis relaxationem; quæ imago ab Elato dicendi genere est alienissima: nam corpus permulcere & relaxare præcipua est delectationis & voluptatis proprietas. Hinc Amor apud poetas Græcos λυσιμελής, *membra dissolvens*, sæpissimè vocatur, ut Sappho,

Ἔρωσ δ' αὐτὲ μ' ὁ λυσιμελὲς δόνει.

Hanc ob rem Bacchum appellari Λυαῖον nonnulli putant; iidemque vinum ‡ χαλιν̄ ideò no-

* Χρυσὴ χρυσότερα. Sapph. apud Demetr. Phal.

† Longin. περὶ Ἑψμς, Cap. x.

‡ Sic Hippocrax,

Ὀλίγα φρονεσιν οἱ χαλιν̄ν πεπωκότες.

& Archilochus apud Athenæum,

Πολλὸν δὲ πινῶν καὶ χαλιν̄σητον μεθύ.

minari aiunt, quòd *solvat & relaxet*. Sed ob deperdita cùm Sapphūs, tum etiam Erinnae, Alcmanis, Alcæi, & Diphili, Apollodori, Philemonis, Alexidis, aliorumque poetarum, opera, præclaris illis Græcis sacerdotibus plurimam scilicet debemus gratiam! Illos enim eò delirationis provexit anilis superstitio, ut complura veterum Græcorum poemata, eaque venustissima, combufferint; nimirum quòd in illis amantium nequitiae, ut vocant, essent descriptæ.

Imaginum *venustatem* dictionis & verborum pulchritudo subsequitur. Necessè est enim poeta, de his lætissimis rebus scribens, verborum utatur splendore & dulcedine: de qua re videndus est Demetrius*.

Quinetiam, ut ait Hermogenes, illæ voluptates, quas Amor secum affert, delectationem quandam præbent cùm describantur; sed aliis lectoribus aliam; nam lector pudicus descrip-

* Διο και μεν η Σαπφω περι μεν καλλης αδουσα, καλλιειης εστι, και ηδεια, και περι ερωτων δε και εαρος και περι αλκυονος, και απαν καλον ονομα ενυφανται αουτης τη ποιησει.

Et alibi,

Ωσε ει μεν τις εν πραγματι χαρις εστι, ταδε και η λεξις πωαι επιχαριτωτερα, οιον,

Ως δ' οτε Πανδαρεσ κρη χλωρηις αιδων
Καλον αειδησιν, εαρος νεον ισαμενοιο.

ενταυθα γαρ και η αιδων χαριεν ορνιθιον, και το εαρ φυσει χαριεσ πολυ δε επικεκοσμηται τη ερμηνεια, και εστι χαριεσερα, το τε Χλωρηη και το Πανδαρεσ κρη ειπειν επι ορνιθος. απερ τε ποιητε ιδια εστι.

tionē modestâ & quasi velatâ delectatur, qualis est,

Ἡ ῥα καὶ αἰσῆς ἱμαρπτε Κρονὸς παῖς ἦν παρακοῖτιν.

lascivus verò apertius quiddam postulat, & magis voluptuosum; cujusmodi est illa descriptio,

* Τοῖσι δ' ὑπο Χθῶν δια φυν νεοθῆλεα ποῖην,
 Λωτον θ' ἐρσηέντα, ἰδε κροκόν, ἠδ' ὑακινθόν
 Πυκνόν καὶ μαλακόν, ὅς ἀπο χθονὸς ὑψοσ' ἱέρει.
 Τῷ ἰνὶ λεξασθῆν, ἰπὶ δε νεφελῆν ἐσθάντο
 Καλῆν, χρυσεῖην· σιλπναὶ δ' ἀπεπιπλον ἱέρσαι.
 Ὡς ὁ μὲν ἀτρεμας εὐδε πατηρ ἀνα Γαργαρω ἀκρω
 Ἵπνω καὶ φιλοτῆτι δαμεισ' ἴχε δ' αἰσῆς ἀκοῖτιν.

&c,

† Πορφυρεὸν δ' ἀρα κυμα περισαθῆ ἔρει ἴσον
 Κυρτωθεν. κρυψεν δη θεον, θνητῆντε γυναῖκα.

Notissimæ sunt in simili argumento Lucretii, Virgilii, Miltoni, & aliorum, descriptiones.

Venustarum imaginum plenissimum est Salomonis carmen; quod integrum esset citandum, si vellem omnes, quibus abundat, suavitates & elegantias exponere.

Ad Arabes igitur nostros ac Persas transeamus; quorum carmina præcipuè commendat venustas.

Quàm lepida hæc est Veris descriptio in Abi'lola carmine ‡,

* Iliad. Ζ. 347.

† Odyss. Α.

‡ Sekto'zzind. Carm. iv. Vid. Reiskii Moall. p. 53.

- قد اتاك الربيع يفعل ما
 تاءمر فعل عبدك الماء مور *
 وكسي الارض خدمة لك يا مولاه
 دون الملوك خضر الحرير *
 وهي تختال في زبرجدة
 خضر تعدي بلؤلؤ منثور *
 وغدت كل ربوة تشتهي
 الرقص بثوب من النبات قصير *
 “ Venit ad te Ver, ut mandata tua exequatur,
 tanquam servus,
 “ Terram autem tibi obediens, O tu qui ejus
 dominus es, præ cæteris regibus, viridi
 vestit chlamyde:
 “ Ea verò smaragdis ornatur, qui margaritis
 sparsis distinguuntur;
 “ Et unusquisque collis saltare cupit, vestem
 indutus ex herbis succinctam.”

Dulcissimum enim est nomen Veris; om-
 nesque ejus descriptiones pulcherrimæ. Addam
 carmen perelegans, quod descriptioni epularum
 ob nuptias principum Samarcandiæ intexit *Ebn*
Arabshâb †,

في ربيع الوصل لما ان وفي ظبي الشroud
 وسرت بشري الصباء للروض تنبي بالورود

† Hist. Tim. p. 234.

خرت الانهار والاعضان مالت للسجود
واجتمعنا في رياض حسنها يسبي الوجود
فالسحاب انصب فيها بالحقشا امسي بيجود

Vere accedente, cùm perfectum habet corpus
hinnuleus fugax,
Et venit lætus zephyri flatus hortis rosarum
adventum annuncians,
Murmurant rivi, & rami adorationis causâ se
flectunt,
Et convenimus in hortulis, quorum pulchri-
tudo naturam amore rapit,
Nubes autem super eos elevatae in omni parte
copiosos fundunt imbres.

نثر الدرّ علينا منه بلور الغمام
فوق صحن سندسي فيه بالياقوت جام
وثغور من عقيق زانها حسن ابتسام
وعيون من لجين ناظرات لا تنام
وغصون الدوح حفتنا بانواع النقود

Spargit super eos margaritas nubium chry-
stallum,
Super planitiem fericam, in quâ pocula sunt
pyropina,
Dentesque sunt ex jaspide, quos risûs gratia
decorat,

Oculique ex argento, blandè intuentes, qui
non dormiunt,
Et sylvæ rami variis nummis (roris guttis)
nos aspergunt.

طيرها فيه غنا ان علا عودا وطار
وشذاها ضاع فيه المسك لما منه غار
والصبا امسي عليلا في رباها حين سار
جنة الفردوس فيها وجه بدري حين نار
اصبحت جنات عدن تشتهي فيها الخلود

Aves ejus (sylvæ) canunt, cùm in ramum af-
cendunt & volitant,
Et ab odore ejus afflatur moschus, cùm ex eo
descendunt,

Et aura fit languida, cùm per colles ejus tran-
seat;

Hortus paradisi est, in quo est facies lunæ
meæ (amicæ) cùm splendeat,
Fit Edeni hortulus, in quo delectatur æter-
nitas.

يا لها من عشرة جاءت بانواع الهنا
ليس فيها غير لثم وارتشاف واعتنا
وكووس دايرات وغناء وغنا
لوراءها زاهد من ريحها كان انثني
لم يسعه عندها من زهده الا الجحود

Oh! qualis est in illo hilaritas, quæ affert varias voluptates!

Nihil est in eo præter oscula, & bafiationem, & blanditias,

Et pocula rorantia, & cantionem, & quietem;
Si eum vidiffet vir folitarius, ab odore ejus effet mutatus,

Nihilque ei restaret in eo à piis votis, præter egestatem.

قم نديهي عاطني قالدهر لا يسوي الحزن
كاس عيش ينمحي في مزجها صرف الزمن
الطلا والماء والخضرة والوجه الحسن
لا تطع في ذا عذولا انه خب كهن
في حشاه عليان لا تغل خل ودود

Surge, sodalis, da mihi (tempus enim non admittit mœrorem)

Poculum hilaritatis; à cujus temperatione delectatur fortunæ mutatio;

Suave vinum, & aqua, & viriditas, & pulchra facies!

Ne obtemperes de his rebus reprehensori; est enim seductor, tanquam is

In cujus præcordiis est turpis fastus; nihil itaque dicas quod amicitiam corrumpat.

Capiti huic de Venustate nequeo non subjicere

poetæ Turcici carmen, quod in suo genere perfectum vocari potest. Poematis illius, quod *Veneris Pervigilium* nominatur, haud est abfimile; placuit igitur versionem poeticam numeris *Trochaicis* contextam addere:

د کله بلبل قصه سن کم کلدی ایام بهار
 قوردی، هر بر باغده هنکامه هنکام بهام
 اولدی سیم افشان اکا ازهار بادام بهار
 عیش ونوش ایت کم کچر قالمز بو ایام بهار

“ Audis luscinia cantum dicentis, Ver adest:
 “ instruitur verno tempore in omni horto co-
 “ nopeum: argentum spargunt flores amygdalæ. Sis lætus & hilaris; nam avolat,
 “ haud manet verna tempestas.”

بینه انواع شکوفیله بزندی باغ وراغ
 عیش ایچون قوردی چچکلری صحن
 کلشنده اوتاغ

کم بلور اول بهاره دک که وکیم اوله صاغ
 عیش ونوش ایت کم کچر قالمز بو ایام بهار

“ Rursus variis floribus ornantur horti & prata:
 “ lætitiæ causâ instruitur in rosario floreum
 “ tabernaculum. Quis scit an, dum Ver
 “ manebit, quisquam fit inter nos vitâ fruiturus?
 “ rus? Sis lætus, &c.

طرف كلشين نور احمد برله مالامالدر
 سبزه لرنده صحابه لاله خير الالدر
 هي محمد امّتي وقت حضور حالدر
 عيش ونوش ايت كم كچر قالمز بو ايام بهار

“ Extrema pars roseti luce *Abmedis* plena est;
 “ inter flores, tulipæ sunt illius fociis similes.
 “ Agite, Mohammedani, lætitiæ tempus hoc
 “ est. Sis lætus, &c.

قلدي شبنم بينه جوهر دار تيغ سوسني
 ژاله لر الدي هواي طويله له كلشني
 كر تهاشا ييسه مقصودك بني اسله بني
 عيش ونوش ايت كم كچر قالمز بو ايام بهار

“ Factus est ros iterum in mucrone lili splen-
 “ dor. Roris guttæ per aërem in rofarium
 “ descendunt: si voluptatem quæris, me, me
 “ audi. Sis lætus, &c.

رخلري رنگين كوزلر در كليله لاله لر
 كم قولاقلرينه درلو جوهر اصميش ژاله لر
 الدانوب صنمه كه بونلر بويله باقي قاله لر
 عيش ونوش ايت كم كچر قالمز بو ايام بهار

“ Genæ puellarum formosarum sunt cum rosis
 “ lilia, quarum auribus variæ roris gemmæ

“ appendent. Noli te decipere, neu speres
 “ has venustates esse permanfuras. Si lætus,
 “ &c.

كلستانده كورونن لاله وكل نعبانله
 باغده قان الديو شهسك نشترى بارانله
 عارفك بودمى خوش كور بوكون يارانله
 عيش ونوش ايت كم كچر قالمز بو ايام بهار

“ In rosario apparent tulipæ, rosæ, anemonæ;
 “ horto sanguinem emittunt folis & imbrium
 “ scarpella; viri sagacis instar, hunc diem
 “ cum amicis hilariter tranfige. Sis lætus,
 “ &c.

كتدى اول دملر كه اولوب سبزه لر
 صاحب فراش
 غنچه فكرى كلشنك اوليشدى بغرنده
 باش
 كلدى بر دم كم قراردى لاله لرله طاع
 وطاش

عیش ونوش ایت کم کچر قالمز بو ایام بهار

“ Præterit tempus quo ægrotæ jacebant herbæ;
 “ quo rosæ calyx caput in sinum deposuit:
 “ adest tempus illud, quo colles & faxa flori-
 “ bus ornantur. Sis lætus, &c.

ابر کلزار اوستنه هر صبح کوهر باریکن
 نفعه باد سحر پر نانه تاتاریکن
 غافل اوله عالمک محبوبلیغی واریکن
 عیش ونوش ایت کم کچر قالمز بو ایام بهار

“ Nubes super rosarium matutino tempore
 “ semper gemmas pluunt; halitus auræ re-
 “ centis plenus est moscho Tartarico. Ne
 “ sis negligens, neu amore hujus vitæ tenea-
 “ ris. Sis lætus, &c.

سوی کلزار اتدی شولدکلو هوایی
 مشکناپ

کم بره اینجه اولور قطره شبنم کلاب
 چرخ اوتاق قوردی کلستان اوستنه
 کونلک سحاب

عیش ونوش ایت کم کچر قالمز بو ایام بهار

“ Odor roseti usque eò aërem dulcem reddidit,
 “ ut guttæ roris, prius quàm in terram de-
 “ scendunt, fiant aqua rosacea. Æther super
 “ hortulum nubila, tanquam umbraculum,
 “ tendit. Sis lætus, &c.

کلستانک هر نه سن الدی سیه باد خزان
 عدل ایدوب بربرایله وردی یینه شاه جهان

دولتنده باده لر کام اولدي ساتي کامران
عیش ونوش ایت کم کچر قالمز بو ایام بهار

“ Rosetum (quisquis es, *audi*) invaserat malus
“ Autumni ventus; sed rursùs apparuit Rex
“ terrarum, justitiam omnibus administrans;
“ illo regnante, pocillator fortunatus vino op-
“ tato potitus est. Sis lætus, &c.

اومرم بوله مسیحي بو مربع اشتهار
اهلنه اوله بو چارابرو وکوزلر یادکار
بلبل خوش کوي سن کل یوزلولر له
یوري وار

عیش ونوش ایت کم کچر قالمز بو ایام بهار

“ Speravi equidem hoc carmine vallem hanc il-
“ lustrem reddere; fiat illius incolis hujus
“ convivii & harum formosarum *μυγ, μυσσων*!
“ Tu luscinia es, O *Mesibi*, dum incedis inter
“ puellas roseis genis præditas. Sis lætus,
“ hilaris; nam avolat, haud manet verna
“ tempestas.”

CARMEN TURCICUM.

Alites audis loquaces per nemora, per arbutos,
 Veris adventum canentes tinnulo modulamine;
 Dulcè luget per virentes mollis aura amygdalas:
 Nunc amandum est, nunc bibendum; florem Ver fu-
 git, abit!

Ecce jam flores refulgent gemmeis honoribus,
 Quique prata, quique saltûs, quique sylvas amant:
 Quis scit an nox una nobis dormienda æterna sit?
 Nunc amandum est, nunc bibendum; florem Ver fu-
 git, abit!

Quantus est nitor rosarum! quantus hyacinthi decor!
 Non ocellus, cùm renidet, est puellæ lætior:
 Hic levi dies Amori est, hic Voluptati facer.
 Nunc amandum est, nunc bibendum; florem Ver fu-
 git, abit!

Ecce baccatæ recentis guttulæ roris micant,
 Per genam rosæ cadentes, perque mite liliam:
 Auribus gratum, puellæ, sit meum vestris melos.
 Nunc amandum est, nunc bibendum; florem Ver fu-
 git, abit!

Ut rosa in prato refulget, sic teres virgo nitet,
 Hæc onusta margaritis, illa roris gemmulis:
 Ne perenne vel puellæ vel rosæ speres decus.
 Nunc amandum est, nunc bibendum; florem Ver fu-
 git, abit!

Aspice, ut rosæ amictu discolori splendeant,
 Prata dum fœcundat æther læta gratis imbribus,
 Fervidos inter sodales da voluptati diem.
 Nunc amandum est, nunc bibendum; florem Ver fugit, abit!

Jam situ deformis ægro non jacet rosæ calyx;
 Ver adest, ver pingit hortos purpurantes floribus,
 Perque faxa, perque colles, perque lucos emicat.
 Nunc amandum est, nunc bibendum; florem Ver fugit, abit!

Ecce, per rosæ papillas suavè rident guttulæ,
 Quas odorifer resolvit lenis auræ spiritus;
 Hæ pyropis, hæ smaragdis cariores Indicis.
 Nunc amandum est, nunc bibendum; florem Ver fugit, abit!

Is tenellis per vireta spirat è rosæ odor,
 Ut novum stillans amomum ros in herbas decidat,
 Suavè olentibus coronans lacrymis conopeum.
 Nunc amandum est, nunc bibendum; florem Ver fugit, abit!

Acris olim cum malignis fœviit ventis hyems;
 Sed rosæto, solis instar, Regis affulsit nitor;
 Floruit nemus repentè, dulce manavit merum.
 Nunc amandum est, nunc bibendum; florem Ver fugit, abit!

His iners modis, *Mefibi*, melleam aptabas chelyn:
 Veris ales est poeta; verna cantat gaudia,
 Et rosas carpit tepentes è puellarum genis.
 Nunc amandum est, nunc bibendum; florem Ver fugit, abit!

PARS QUARTA:

De Poematum Asiaticorum Argumentis.

CAPUT XII.

الحجاسة

SIVE

De Poesi Heroica.

SEPTEM esse statui poeseos Asiaticæ species, quarum singulæ, ut fusè ac plenè exponantur, separata capita requirunt.

Nam aut res gestas ac *bella narrat* poeta, aut mortuos *describit*, aut lectores *monet*, aut *amores* ac delicias pingit, aut proborum hominum & clarorum virtutes *collaudat*, aut improborum vitia *reprehendit*, aut denique naturæ proprietates *describit*. Ad has species omnis ferè poesis redigi potest. Exponam autem, quibus in argumentis

præcipuè floreat Asiatici; & exempla quædam illustriora seligam, cùm ad argumenti explanationem comparata, tum ad sermonis varietatem, quarum hanc jucundam esse puto, illam necessariam. De poetâ bellicâ primùm differam; de cæteris deinceps loquar.

Veterum igitur Arabum campestris vita atque inculta neminem ferè latet. Erant, ut notum est, valdè feroces, vindictæ & gloriæ cupidissimi, pugnatores tandem ita acres, ut ipsa *mors* (perantiqui poetæ utor verbis) illis *melle dulcior* esse videretur †.

Cùm adèò tributim separati ac distincti viverent, singulæ tribûs bellum cum vicinis gesserunt ferè perpetuum: & quoniam illis incitatissimi erant affectûs, quot inter eos heroës, tot pænè poetæ admirabiles extiterunt; iidemque fuerunt sæpè victores & victoriæ præcones. Hos adèò veros fuisse poetas existimo, & tam elato perdignos nomine, quorum sola fuerit magistra vehemens animi incitatio, & unica præceptrix, Natura. Nec enim abesse potest, quin valdè sublimis sit & horrida in *præliis* describendis gentis pugnacissimæ poësis. Credibile est, Æschylum è Marathonis, Salaminis, & Platææ præliis, animum horridiorem & quasi bellicum ad tragedias scribendas attulisse. Hinc Alcæus, aureo

* ان الموت احلي لنا من العسل †

plectro, ut Quintilianus ait, donandus, militare quiddam in levioribus etiam carminibus cecinit: ab hoc fonte derivata est Archilochi vis & majestas, quem de seipso dixisse memoriâ proditum est,

Εἶμι δ' ἐγὼ θεράπων μὲν Ἐνυαλίοιο ἀνάκτορος
Καὶ Μυσεῶν ἑρατοῦ δῶρον ἐπιστάμενος.

Homerum etiam, fontem illum τὰ ὕψος, & poeseos heroicæ patrem, multis præliis interfuisse, est verisimillimum.

Hinc originem duxerunt illæ altissimæ translationes, quibus utuntur in hoc poeseos genere antiqui Arabes; hinc illa προσωποποιία admirabilis in carmine veteri, ubi *Tâbat Sherra*, heros idem & poeta, de factò quodam audacissimo loquens, ait,

الموت خزيان ينظر

Vidit Mors, & erubuit.

&

يعروري ظهور المهالك

Terga Exitii nudus inequitavit.

adde,

إذا هزه في عظم قرن تهلت

نواجذ افواه المنايا الضواحك *

Cùm illum (ensem) in hostis offibus motitet, emicant

Dentes ex ore Mortis dirè cachinnantes.

Hinc illæ imagines magnificæ,

فوارس لا يهلون المنايا
إذا دارت رجا الحرب الزبون

Equites, quos mors ipsa tædio non afficit,
Dum belli contumacis rota volvitur.

& illa *Antaræ* in *Moallaka*,

في حومة الموت التي لا تشتكي
غمراتها الابطال غير تغمغم *

In mortis æstu, cujus gurgites non reformi-
dant heroes, nec timidè muffant.

Et illa, quâ idem poema suum claudit, grandis
exultatio,

ولقد خشيت بان اموت ولم تكن
للحرب دايرة علي ابني ضمضم *
الشاتهي عرضي ولم اشتمها
والناذرين اذا لم القهما دمي *
ان يفعلا فلقد تركت اباها
جزرا لسباع وكل نسر قشعم *

“ At verebar, ne quid mihi accideret, & ne
bellum super duos filios Demdemi non
esset conversum;

“ Illos dico, qui famam meam læserunt, me non laceffente, & voverunt, nisi illis sanguinem meum concederem,

“ Se facturos—At enim reliqui illorum patres leonibus & aquilis rapacibus pabulum.”

Notum est, antiquos Arabum heroas per vastas solitudines ac rupes solitos esse vagari, vel ut labores sibi familiares redderent, vel ut hostium propularent injurias. Hinc in libro *Hamasa* laudatur heros, quia

يري الوحشة الانس الانيس ويهتدي
بحيث اهتدت امّ النجوم الشوابك *

Cum Vastitate arctissimam init societatem, eoque progreditur, quo ducit stellarum densè confertarum mater.

“ *Stellarum matrem*” cælum vocat poeta: estque pulcherrima *Metonymia*.

Sed omninò elatissimi sunt, ob frequentes terroris & obscuritatis imagines, illi versûs, quos in notis ad *Tharafa* citat *Reizkius*:

جواب جوات الفجاج التي بها
النعام وعزف الجن والمتغول *
وليل دجوجي بهيم ظلامه كها
* اسود في السيجان جون مجال

- قطعت اذا ما القوم كانوا كانهم
 * من النوم غيدي خروج تتهيل
 ولو عرضت ظالماء كاليم حندس
 * وداوية مخشية الهول هوجل
 يضل بها الهادي ويدعو بها
- * الصدي ويجول من يسري ويهول
- “ Pervado hiâtus rupium abruptos, in quibus
 habitat *Siruthiocamelus*, & sibilant genii
 ac lemures ;
- “ Noctemque caliginosam, crassis tenebris
 obductam, tanquam umbras Sijani ni-
 gras, rigidas, difficiles,
- “ Transeo, dum comites somno gravati, velut
 fruticis Khirû pendentis ramuli, incli-
 nati jacent ;
- “ Etiamfi occurrant tenebræ, tanquam mare
 obscurum, & solitudo vasta, formidanda,
 terribilis;
- “ In quâ errat viæ dux, lugubrè canit noctua,
 & viator attonitus tumultuatur.”

Sunt in linguis Europæis hujusmodi carmina.
 Extant Runicæ poeseos pulcherrimæ reliquiæ,
 quas in lucem protulerunt Resenius, Olai, Wor-
 mius, & Verelius, & reliqui veteris Danorum
 literaturæ indagatores: sed de illis hoc loco non
 differam; separatum enim aliud volumen requi-

runt. Nec dubitari potest, quin illa carmina, quæ hodiè à *Scotis* memoriter citari solent, veterum *Celtarum* mores atque ingenium pulcherrimis pingant coloribus. In linguis recentioribus legimus *Hispanum* illum *Alonsum*, de suis rebus gestis non sine dignitate, & dictionis altitudine canentem; & *Camoensium Lusitanum*, cujus poësis adèd venusta est, adèd polita, ut nihil esse possit jucundius; interdum verò, adèd elata, grandiloqua, ac sonora, ut nihil fingi possit magnificentius.

Quod ad *Græcos* attinet; Tyrtæi reliquias habemus verè magnificas, & pervelim *Alcæi* carmina, cum aliis Lyricis, sacerdotes illi pravè religiosi non combussissent; nam paucæ illius poetæ admirabilis & civis optimi sunt reliquiæ, eæque plurimùm amatorix, sed valdè sublimes. Quòd si de amoribus ac deliciis loquens, tam sit grandis & excelsus, quantæ tandem sublimitatis artifex esse potuit, cùm cecinit

“ Pugnas, & exactos tyrannos.”

In versibus illis, quos citat *Athenæus*, bellica instrumenta commemorat:

Μαρμαίρει δε μέγας δομῶν χαλκῶν
 Πασα δ' Ἄρει κεκοσμηται σέγγη,
 Λαμπραῖσι κυνεαῖσι κατ' ἄν
 Λευκοὶ καθυπερβεν ἵππιοι λοφοί
 Νειῶσι, κεφαλαῖσιν ἀνδρῶν ἀγαλματα.
 Χαλκείαι δε πασσαλοῖς κρυπίοισιν

Περικειμεναι λαμπραι κναιμιδες,
 Ἐρκος ἰσχυροῦδες, θωρακες τε νεω λινω.
 Κοιλαι τε κατασπιδες βεβλημενων.
 Παρ' δε Χαλκιδικαι σπαθαι,
 Παρ' δε ζωματα πολλα και κυπασιδες.
 Των ἐκ ἐσι λαθεσθαι, ἐπειδη
 Πρωτισοι ὑπο ἔργον ἐσαμεν τοδε.

quos versûs ex opere quodam longiori depromptos esse arbitror.

Præterea magnificum habemus *Hybricæ Cretensis* σκολιον, quod ideò citabo, quia veterum Arabum poesi sit perfimile,

† Ἐσι μοι πλετος μεγα δορυ,
 Και ξιφος, και το καλον λαισιγιον,
 Προβλημα χρωτος. τῆτω γαρ ἀρω,
 Τῆτω θριζω, τῆτω πατεω
 Τον ἀδυν οἶνον ἀπ' ἀμπελων,
 Τῆτω δεσποτας μνοιας κεκλημαι.
 Τοι δε μη τολμωντες ἔχειν δορυ,
 Και ξιφος, και το καλον λαισιγιον,
 Προβλημα χρωτος, παντες γονυ
 Πεπίηοτες ἔμον κυνειντι, δεσποταν
 Και μεγαν βασιλεα φωνεοντι.

Sic poeta antiquus in † Hamafâ,

وما لي مال غير درع ومغفر
 وابيض من الحديد صقيل *
 واسر خطي القنائة مثقف
 واجرد عريان السراة طويل *

† Vide Athenæum, Lib. xv.

‡ Vide Schultens. Not. ad Isfahan.

- “ Non sunt mihi opes præter lorica[m] & ca-
 fidem,
 “ Et ensem album, ferreum, politum,
 “ Hastamque fuscam, Indicam, rigidam,
 “ Lævemque gladium, nudam habentem
 aciem, procerum.”

Sed ad *Asiaticos* redeamus; & de majoribus eorum operibus loquamur, quæ res bellicas atque heroûm facta describunt. Equidem inter poemata heroica *Timuri historiam*, quam composuit scriptor admirabilis Ebn Arabshâh, non vereor recensere: ita pulchris enim abundat imaginibus, ita jucundis narrationibus, & descriptionibus naturæ, morum, affectuum; ita magnificis illuminatur figuris, tam dulci numerorum varietate, tantâ elegantiarum copiâ conspergitur, ut nihil cogitari possit accommodatius ad læctorem vel delectandum, vel docendum, vel etiam permovendum. Duas hic liber partes complectitur, alteram, de Timuri rebus gestis; alteram, de illius nepote, *Khalil Soltân* vocato, juvene amabilissimo, sed, ob infinitam liberalitatem & formosæ mulieris amorem, de summo gloriæ fastigio in terram dejecto. Hanc partem, si in actûs esset deducta, tragœdiam vocarem, eamque pulcherrimam; illam, poema epicum, & sanè nobilissimum, audeo dicere. Post exordium elaboratum, in quo divinum numen ela-

tiffimis sententiis collaudat, argumentum proponit, cujus utilitatem demonstrat: ostendit deinceps quibus gradibus ad incredibilem potestatem ascenderit Timurus; Perfidem, Indiam, Syriam, Arabiam, copiis Tartarorum invictis vastatas describit; deinde, cùm ita altè heroa elevârit, ut modò non cœlum ipsum attingere videatur, ad tumulum properantem, & in terrâ depressum pingit. Hæc autem omnia non frigide, non ficcè denarrat, sed librum conspergit jucundissimâ rerum varietate, descriptionum copiâ, & suavissimis poeseos Asiaticæ luminibus. Multas porrò intexit narrationes, quas Græci *Ἐπεισοδία* vocant, easque musâ Homericâ non indignas. At dicet fortassè aliquis; Quale est hoc poema, aut quomodo epicum appellari potest, cùm nec iusta fabula sit, nec una actio, nec intra debitam temporis circumscriptionem districta? Quid de legibus poeticis sentiam, quibusque causis adductus eas pro nihilo putem, commodiorem inveniam exponendi locum. His sufficiet cum Luciano, scriptore doctissimo, decernere, *Unicam esse poeticæ legem voluntatem poetæ*: * cæteras Gallorum genti politissimæ relinquamus;

Gallis has, Philodemus ait.

* Ποιητικῆς ἀκρατῆς ἢ ἐλευθερίας, καὶ νόμος εἶς, το δοξαὶν τῷ ποιητῇ.

At cujusmodi, inquires, est hoc poema, cùm verbis non sit conscriptum? Certè si cum Idylliis atque Odis *Arabum* conferatur, sermo est merus; si cum *Europæis* carminibus comparetur (de recentioribus loquor) perfecta est poesis: nam, ut translationum atque imaginum quasi stellas omittam, quibus hoc opus distinguitur; sententiarum clausulæ perpetuò similiter desinunt, & numerosè cadunt; quas si distinxeris, versûs effeceris dulcissimè modulatos, inæquales illos quidem, sed Pindari aliorumque Lyricorum versibus æqualiores. Ergò modulatum hoc dicendi genus, quod *Arabes* سجع vocant, & quod cum margaritis inter se nexis bellè comparant, meritò poesis dici potest. Quisquamne, præter poetam, herois exercitum tam lætè & splendidè describeret, & cum *Vere* compararet?

ولصلصت السنة الخناجر والنيازك فبرزت
عذبات العذبات ونشرت اعلام الكتاب
فانبثت اشاهير الازاهير علي عقبات العقبات
وعلي الجملة فان الربيع حاكي ببروقه
بوارقه وبرعوده صواعقه وبخمايله وروايه
نهارقه وزرابيه وبركامه قنانه وبشقايقه اعلامه
وباشجاره المزهرة خيامه وباغصانه رماحه وامر
ونهيه بعواصف رياحه وكتاييه السود بكتبه

الخضر وبازهاره الزرق مزارقه الزهر وبسيوله
 الحجابة مسير جحافله واضطراب بحر فيالقه
 بتموج خمايله عند هبوب اصايله واستهر بين
 ذلك العرار والرند قافلا بالبال الغارغ
 الي سهرقند فسار والسرور نديمه والخبور
 خديمه والاسر معاقره والنشاط مسامره

“ Agitati sunt jaculorum & pugionum mu-
 “ crones, & prædierunt ramulorum extremi-
 “ tates; explicata sunt cohortum vexilla, &
 “ sparsi flores splendidissimi super collium
 “ juga. Ad summam, produxit Ver fulgurâ
 “ ensibus exercitûs nitidis similia, & tonitrua
 “ militum clamoribus; hortulos autem &
 “ colliculos similes eorum ephippiis & pulvi-
 “ naribus ornatis; densas porrò nubes pul-
 “ veri, anemonas vexillis; arbores floreas ten-
 “ toriis, ramos spiculis confimiles; & æmu-
 “ latum est (Ver) ventis suis vehementibus
 “ mandata ejus (Timuri) & prohibitiones; &
 “ cohortes ejus nigras virescentibus suis foliis,
 “ & floribus suis cæruleis crateras ejus splen-
 “ didos, & confluentibus suis rivis progre-
 “ dientem ejus exercitum, & agitatam mare
 “ legionum ejus motu fluctuanti hortorum
 “ suorum, dum auræ vespertinæ spirabant,
 “ Sic inter herbas fragrantas (bupthalmum)

“ & myrtos transiit Timurus, ad Samarkan-
 “ dam feliciter iter faciens; fuit autem ei
 “ hilaritas sodalis, & lætitia ancilla, & gau-
 “ dium comes assiduus, & voluptas pedisse-
 “ qua.”

Unum tamen est, fateor, quod est in epico poemate rarissimum; nempe eò tendere videtur poeta Arabs, ut Timurum, lectori quàm infestissimum reddat; ponit enim crudelem, impium, inhumanum: sed interdum aliqua veritatis scintillula elucet, & multa narrat de illius magnificentia, de patientia, de fortitudine, de placabilitate. At ne hoc quidem adduci possum, ut *Ebn Arabshâb* ex epicorum poetarum choro ejiciam: nam cum finis sit poetæ, ut lectorem erudiat, nihil interest, virumne describat amabilem, & virtutibus cumulatum, quem imitari conemur, an vitiis deformem, cujus à nobis amoveamus exemplum. Sed de Arabibus satis multa.

Persis poetam tulit in hoc genere sine controversiâ admirabilem, Ferdusium. Is varia scripsit poemata de heroùm ac regum Persicorum rebus gestis, quæ in unum colliguntur volumen, quod شاه نامه *Shah nama* inscribitur. Hæc poemata servatis temporum ordinibus disponuntur. Nobilissimum inter ea, & longissimum (voluminis enim permagni propè dimidiam partem constituit) est sine ullâ dubitatione *verè epicum*; & profectò nullum est ab Europæis

scriptum poema, quod ad Homeri dignitatem & quasi cœlestem ardorem propius accedat. Complectitur antiquum illud bellum ac Persis memorabile inter *Afrasiab* Tartariæ Transoxianæ regem, & tres illos Persarum reges *Caicobad*, *Caicaus*, *Caikbofru*, quorum ultimus (Græcorum Cyrus) Afrasiabum suâ manu interfecit. Poematis heros, ut vocatur, est notissimus ille Persarum Hercules, qui *Rustem* nominatur: sunt tamen alii heroes satis multi, quibus sua etiam tribuitur gloria. Sed de hoc poemate separatim atque alio volumine, si tempus atque otium suppetit, copiosè differam; ac fortassè etiam totum opus in lucem proferam. Nunc sufficiet primum, qui occurrit, locum, tanquam exemplum, apponere.

چو شاه جهاندار بنمود روی
 زمینرا ببوسید و شد پیش اوی
 منوچهر برخواست از تخت عاج
 زیاقوت و پیروزه بر سرش تاج
 پرسید بسیار و بنواختش
 بر خویش بر تخت بنشاختش
 وزان کرکساران و جنک اوران
 وزان نره دیوان مازندران
 پرسید بسیار و تپهار خورد

سپهد یکایک همه یاد کرد
 که شادان بزنی شاه تا جاودان
 زجان تو کوتاه بد بد کهان
 بر قتم بدان شهر دیوان نر
 چه دیوان که شیران پر خاشخ
 زاسبان تازی تکاورتر اند
 زکردان ایران دلورتر اند
 سپاهی که سکسار خوانند شان
 پلنکان جنکی کهانند شان
 زمن چون بدیشان رسید آگهی
 ز آواز من مغز شان شد تهی
 بشهر اندرون نعره برداشتند
 وزانپس همه شهر بکذاشتند
 سپه جنب جنبان شد و روز تار
 پس اندر فراز آمد و پیش غار
 در افتاد ترس اندرین لشکر
 پذیرم که تیار آن چون خورم
 چو هفتصد منی کرز برداشتم
 سپاهی بران مرز نکذاشتم
 همیرقتم و کوقتم مغز شان
 تهی کردم از پیکر نغز شان

نبیره جهاندار سلم سترک
 به پیش اندر آمد بکردار کرک
 جهانجوی را نام کرکوی بود
 یکی سرو بالا جهانجوی بود
 بهادر هم از تخم ضحاک بود
 سر سرکشان پیش او خاک بود
 چو برخواست از لشکرکش کرد
 رخ نامداران ما کشت زرد
 من این کرز یکزخم برداشتم
 سپهرا هم انجای بکذاشتم
 خروشی برآورد اسبم چو پیل
 زمین شد پریشان چو دریای نیل
 دل آمد سپهرا همه باز جای
 سراسر سوی رزم کردند رای
 چو بشنید کرکوی آواز من
 چنان زخم کویال سرباز من
 بیامد بنزدیک من رزم ساز
 چو پیل همان با کهند دراز
 مرا خواست کرد بخم کهند
 چو دیدم خمیدم براه کزند
 کمان کیانی گرفتم به چنگ

به پیکان پولاد و تیر خدنگ
 عقاب دلاور بر انکیختم
 چو آتش بر او تیر میریختم
 که نام چنان بد که سندان سرش
 بشد دوخته مغز با مغزش
 نکه کردم از کرد چون پیل مست
 در آمد یکی تیغ هندی بدست
 چنان آمدم شهریارا که نام
 کز و کوه زنهار خواهد بجان
 وی اندر شتاب و من اندر درنگ
 همی جستش تا کی آید بچنگ
 چو آمد که مرد جنگی فراز
 من از جرمه چنگال کردم دراز
 گرفتم کهر بند مرد دلیر
 ز زین بر کسستم بگردار شیر
 بخاکش فکندم چو پیل ژبان
 ز دم تیغ هندی و را بر میان
 چو افکنده شد شاه از ینکونه خوار
 سپه روی بر کاشت از کارزار
 نشیب و فراز و بیابان و کوه

بهر سو شدند انجمن هم گروه
 سوار و پیاده ده و دو هزار
 فکنده در آمد در انجا شمار
 بشاهي وشهري وجنگي سوار
 ههانا که بودند سیصد هزار
 چه سنجد بدانديش با بخت تو
 به پیش پرستنده تخت تو
 چو بشنید گفتار سالار شاه
 برافراخت بر ماه فرخ کلاه
 مي و مجلس آراست شد شادمان
 جهان پاک دید از بد بدکمان

- ' Cùm rex, terrarum dominus, vultum ostendisset,
 ' Terram osculatus est (Samus) & ad eum accessit.
 ' Manucheherus è folio eburneo furrexit,
 ' Pyropis & cæruleis gemmis ornato; & in capite (ful-
 fit) corona.
 ' Multa eum rogabat, & comem se ei præbuit,
 ' Secum in folio eum federe fecit.
 ' (Rogabat) autem de lupis prælii ac bellatoribus,
 ' Et gigantibus malevolis *Mazenderána*.
 ' Multa rogavit, & sollicitus fuit,
 ' Heros autem singulis quæstionibus distinctè respondit,
 ' Dicens, " Lætus, O rex, perpetuò vivas,
 " Ab animâ tuâ procul sint malevolorum hominum pro-
 posita!
 " In urbem illam gigantum veni;
 " At quorum gigantum? leonum scilicet minacium.

- “ Equis Arabicis sunt velociores;
 “ Heroibus Persicis magis intrepidi.
 “ Exercitûs eorum, quos *Secâr* vocant,
 “ Tigridas belli esse putes.
 “ Cùm de meo adventu nuncium accepissent,
 “ Ob rumorem meum capita amentia fuerunt:
 “ In urbe clamorem excitabant,
 “ Et deinde per totam urbem transibant.
 “ Agitata est acies, & obscuratum diei lumen,
 “ Alii in collibus congregati sunt, alii in vallibus.
 “ Tum militibus meis timor incidit;
 “ Non abesse potuit, quin ob hanc rem sollicitus essem;
 “ Quamvis septingentos clavæ meæ ictûs infligerem,
 “ Non possem aciem in illam regionem ducere;
 “ Veni tandem, & capita eorum contundebam,
 “ Vultûs eorum pulchros deformes reddidi.
 “ Nepos magni imperatoris Salmi
 “ Incedebat antè aciem lupo similis,
 “ Huic heroi nomen erat Kerkavi,
 “ Heros fuit cujus statura cupressum rettulit.
 “ Mater ejus à Zohako prognata fuit,
 “ Principes fortium militum præ illo pulvis erant.
 “ Cùm ex acie oriebatur pulvis,
 “ Genâ militum nostrorum pallore tincta est;
 “ Equidem uno clavæ meæ ictu
 “ Inter medias hostium turmas viam aperui,
 “ Ita violentè irruit equus meus, sicut elephas,
 “ Ut tota terra, tanquam Nili fluctus, agitata sit;
 “ Tunc aciei redibat animus,
 “ Unanimè autem in prælium ruebant;
 “ Cùm vocem meam Kerkavi audivisset,
 “ Et strepitum clavæ meæ, capita findentis,
 “ Ad me prælii cupidus venit,
 “ Instar torvi elephantis, cum longo laqueo,
 “ Tortum in me laqueum paravit,

- “ Ego verò, cùm eum vidissem, periculum novi appropin-
 quare,
 “ Arcum * rēgium manu cepi
 “ Cum sagittâ populeâ cuspidem habente ferream;
 “ Alas sagittarum, tanquam aquilas, volare feci,
 “ Sagittas, flammis similes, in illum effudi.
 “ Putavi me tandem ut super incude capitis ejus
 “ Propè cerebro ejus cassidem infixisse
 “ Vidi tandem ex pulvere eum, sicut elephantem ebrium,
 “ Irruere, gladium Indicum dextrâ vibrantem.
 “ Putabam, magne rex, eum ita esse violentum,
 “ Ut etiam montes ob ejus impetum sibi metuerent.
 “ Ille itaque festinabat; equidem cunctabar;
 “ Expectabam enim usque adeò donec propiùs accederet,
 “ Cùm verò accessisset magnanimus bellator,
 “ Ex equo meo manûs extendi.
 “ Cepi manu meâ viri fortis balteum,
 “ Illumque ex ephippiûs evulsi, leoni similis,
 “ In terram eum dejeci, sicut furens elephas,
 “ Gladio meo Indico medium ejus corpus effodi.
 “ Cùm rex eorum hoc modo interfectus esset,
 “ Exercitus è belli campo terga dabant.
 “ Valles, & colles, & deserta, & montes
 “ Cohortes (fugientes) undique receperunt.
 “ Equites ac pedites duodecim mille
 “ In campo prostrati jacebant.
 “ Cum rege inclyto, equite, bellatore;
 “ Fuerant autem primò trecenti mille;
 “ Quid valet malevolentia, ad fortunam tuam minuend-
 dam,
 “ Contra eos qui sunt folii tui cultores?”
 “ Cùm herois verba rex audivisset,
 “ Coronam suam fortunatam usque ad lunam crexit.

* De arcu Caiano vide Herbel. p. 235.

‘ Vinum & convivium parari iussit, hilaris fuit,
 ‘ Et orbem terrarum malevolis viris vacuum aspexit.’

Liceat mihi, quamvis verear ut crimen temeritatis effugiam, experiri, an hæc bellatoris *Perfici* oratio metro *Vergiliano* accommodari possit.

Samus, ut aurato cinclum diademate Regem
 Vidit ovans, excelsa ferebat ad atia gressum ;
 Quem rex ad meritos facilis provexit honores,
 Et secum in folio iussit confidere eburneo,
 Cælato rutilanti auro, infertisque pyropis.
 Magnanimum affatus tum blandâ heroâ loquelâ,
 Multa super fociis, super armis multa rogabat,
 Jam, quantos aleret tellus *Hyrcana* gigantes,
 Jam, quâ parta manu nova sit victoria *Perfis*:
 Cui dux hæc memori parens est voce locutus.
 Venimus ad castra hostilis, rex maxime, gentis :
 Gens est dura, ferox ; non aspera sævior errat
 Per dumeta leo, non sylvâ tigris in atrâ ;
 Non equus in lætis *Arabum* it velocior agris.
 Cùm subitò trepidam pervenit rumor in urbem
 Adventare aciem, queruli per tecta, per arces,
 Auditi gemitûs, & non lætabile murmur.
 Ilicet æratâ fulgentes casside turmas
 Eduxere viri ; pars vastos fusa per agros,
 Pars monte in rigido, aut depresso valle fedebat :
 Horrui ære acies, tantæque à pulvere nubes
 Exortæ, ut pulchrum tegeter jubar ætherius sol.
 Quale in arenoso nigrarum colle laborat
 Formicarum agmen, congestaque farra reponit ;
 Aut qualis culicum leviter stridentibus alis
 Turba volans, tenues ciet importuna susurros ;
 Tales profiluere. Nepos ante agmina *Salmi*
Cercius emicuit, quo non fuit ardua pinus

Altior, aut vernans riguo cyparissus in horto.
 At *Perfarum* artûs gelidâ formidine solvi
 Atguit & tremor, & laxato in corpore pallor :
 Hoc vidi, &, valido torquens hastile lacerto,
 Per medias jussi, duce me, penetrare phalangas ;
 Irruit alatus sonipes, ceu torvus in arvis
Æthiopum latis elephas, neque sensit habenam :
 Militibus vires rediêre, & pristina virtus.
 Ac velut, undantis cùm surgant flumina *Nili*,
 Et ressuant, avidis haud injucunda colonis,
 Pinguia frugiferis implentur fluctibus arva ;
 Sic terra innumeris agitata est illa catervis :
 Cùm strepitum audierit nostrum, ingentemque fragorem
 Findentis galeas & ferrea scuta bipennis,
Cercius, horrifico complens loca vasta boatu,
 In me flexit equum, me, crudeli ense, petebat,
 Captivumque arcto voluit constringere nodo ;
 Frustra ; nam, lunans habilem nec segniter arcum,
 Populeas nisi duro mucrone sagittas,
 Flammarum ritu, aut per nubila fulminis acti.
 Ille tamen celeri ruit impete, nosque morantes
 Increpitat, letum minitans, rigidasve catenas :
 Ut verò accessit violenti turbinis instar,
 Pulsus ut & clypeus clypeo est, & casside cassis,
 Illum insurgentem, dirumque infligere vulnus
 Conantem, arripui, quâ discolor ilia cinxit
 Balteus, & rutilus subnexa est fibula baccis.
 Strenua tum valido molimine brachia versans,
 E stratis evulsi equitem, qui pronus, inermis,
 Decidit, & rabido frendens campum ore momordit ;
 Pectora cui nivea, & ferratâ cuspide costas
 Transfodi, madidam defluxit sanguis in herbam
 Purpureus, tristisque elapsa est vita sub umbras.
 Haud mora, diffugiunt hostes, ductore perempto,
 Saxa per, & colles ; nostri victoria turmis

Affulgit, cæsoque doles, *Hyrcania*, natos.
Sic pereant, quicumque tuo, rex optime, sceptro,
Qui premis imperio stellas, parere recusent!
Dixit; & heroäs *Perfarum* rector ovantes
Laudibus in cœlum tollit; jubet inde beatas
Instaurari epulas, & pocula dulcia poni:
Conventum est, textoque super discumbitur auro.

CAPUT XIII.

المراثي

SIVE

De Poesi Funebri.

DE Poesi luctuosâ ac funebri longo sermone differere, nec initiò proposui, nec necessarium puto. Hujus autem poeseos duo sunt genera; alterum, incitatum, breve, querulum: cujusmodi sunt illi Alcmanis versûs,

* Καταθνασκει, Κυθερει, ἀἶρος Ἀδωνις. τι κε θειμεν;
Καλατυκλεισθε, κοραι, και καλερεικεσθε χιτωνας.

alterum, mœstum quidem, sed paullò sedatius, & laudationi finitimum. Hoc genus Ἐπικηδειον alii vocant, alii Ἐλεγειον, illud Ἰαλεμον, quod Latini *Næniam* seu *Lessum* appellant. *Arabes*

* Hos versûs Hephæstion Antispasticos vocat. Mihi videntur iis pedibus, vel potiùs numeris, constare, qui appellant Ἰωνικοι ἀτ' ἐλασσον, ut Horatiana illa,

Miserarum est neque amori,
& quæ sequuntur.

utrumque nominant *مرثاة*, nam vox *قينة*, quâ Hebræi *Lamentationem* significant, apud illos *Cantricem* designat.

Utriusque generis præclara exempla complectitur libri *Hamasa* pars secunda; quæ tertio *Ἀνθολογίας* libro respondet: sed in hoc loco de Meleagri, poetæ admodum venusti, atque aliorum carminibus in hoc genere laudatissimis, nihil necesse est multa loqui. Atqui non omitendum esse puto * *Eratosthenis* elegans epigramma de *Anastasia* cujusdam obitu:

Φευ, φευ, ἀμετρητῶν χαριτῶν ἕαρ ἧδὺ μαραινεῖ
 Ἄμφι σοὶ ὠμοφαγῶν χεῖμα τὸ νερτερῶν.
 Καὶ σε μὲν ἤρπασε τυμβὸς ἀπ' ἡελιωτιδὸς αἰγλῆς,
 Περμπλον ἐφ' ἑνδεκατῷ πικρὸν ἀγῶσαν ἐτῶσι
 Σοῦ δε ποσσὶν γενετῆν τε κακὰς ἀλαῶσεν ἀνίας,
 Οἷς πλεον ἡελίῳ λαμπες, Ἀναστασίη.

Pulcherrima sunt hoc in genere † Meleagri in Heliodoram, ‡ Platonis in Dionem, § Callimachi in Heraclitum, epigrammata flebilis; nec minùs perfectæ Bionis in Adonidem, Moschi in Bionem, Ovidii in Tibullum, elegiæ: & plena suavitatis Horatii de morte Quintilii Ode. Sed hæc omnia sunt notissima: ad Asiaticos igitur veniamus; qui cùm in reliquis poematum gene-

* Antholog. lib. iii.

† Antholog. lib. iii.

‡ Diog. Laert. in Platonis Vitâ.

§ Apud eundem in Vitâ Heracliti.

ribus, tum in hoc potissimum eminent; quam rem exempla quædam illustriorem reddent.

Sunt autem bellissimi, & cùm translatione venustâ, tum jucundâ brevitate insignes, illi versûs, quos de obitu *Nozâmi'l Molki* composuit poeta * Shabl o'ddoulah,

كان الوزير نظام الملك لؤلؤة
يتيمة صاغها الرحمن من شرف
بدت فلم تعرف الايام قيمتها
فردّها غيرة منه الي الصدف

“ Fuit Vizir Nozâmo'l Molc margarita pretiosa, quam numen divinum ex ipsâ nobilitate formaverat.

“ Effulsit: at pretium ejus ignorabat ætas; idcirco invidit eam Deus hominibus, & in concham leniter reposuit.”

Quatuor hosce versiculos totidem hendecasyllabis converti:

Illustris fuit Ille margarita,
Purâ luce nitens, colore puro;
Quam, gemmæ pretium latere questus,
Conchæ restituit Deus parenti.

Pervelim mihi contingat *Ibni Zaiati* elegiam videre, sanè flebiliter scriptam de morte puellæ

* Abu'l Ferege, pag. 363.

formosissimæ, quam perditè amaverat: hujus poematis unum distichon citat Herbelotius, idque plenum tenerrimi affectûs,

يقول لي الخائن لو زرت قبرها
فقلت فهل غير الغواد لها قبر *

“ Dicebant mihi sodales, si sepulchrum amicæ visitarem (curas meas aliquantulum fore levatas),

“ Dixi autem, An ideò aliud præter hoc pectus habet sepulchrum?”

Interdum tamen elatiùs scribunt, quàm elegiæ simplicitas pati videatur. Quàm animosè erumpit *Amârah Al Yemani!*

رمىت يا دهر كفت المجد بالشلل
وجيده بعد حسن الحلبي بالعطل *

“ O Fortuna, manum gloriæ exarscere fecisti,

“ Et collum ejus, post ornamentorum pulchritudinem, monilibus nudâsti.”

Ecce autem poetam *Perficum*, qui totam naturam luctuosam pingit ob regis cujusdam magnifici interitum,

امروز شاهها ملك جهان دل تنكست
فيروزه چرخ هر زمان بر رنكست *

“Hodiè, O rex, totius naturæ pectus contrahitur;

“Et ætheris gemma cærulea identidem colorem mutat.”

Quam sententiam in simili argumento elatiffimè amplificat *Abu Becr Al Dani* *,

وما حلّ بدر التّم بعدك دارة
ولا اظهرت شمس الظهيرة مبسها
تكان الحيا والريح شقت جيوبها
عليك وناح الرعد باسبك معالما
ومنزق ثوب البرق واكتست الضحي
حدادا وقام انجم الجوماءتها
يجيب بها الهام الصدي ولها
لما اجاب القيان الطائر المترنبا
كان لم يكن فيها انيس ولا التقى
بها الوفد جهغا والخميس عمرمرما

“At post te in domicilio luna plena non requiescit,

“Nec splendidè ridet sol meridianus,

“Jam verò pluvia & ventus vestes suas lacerant,

“Ob tui desiderium, & vocat tonitru nomen tuum notum,

“Et scindit vestem fulgur, & induit meridies

“Ferrum, & stellæ cœli conventum luctuosum constituunt.

* Apud Ebn Khalicân.

- “ Respondent fibi raucæ noctuæ flebiliter,
 “ Cùm respondent præficæ veloces, strepentes,
 “ Velut si non esset ei fodalis, nec convenirent
 “ In eâ turba congregata, & cohors numerosa.”

Sed omninò dulcissimum est carmen in capite
 secundo libri Hamasa, de morte viri fortissimi ac
 perliberalis Maâni,

الما علي معن وقولا لقبره
 سقتك الغواوي مربعاً ثم مربعاً *
 فيا قبر معن انت اول حفرة
 من الارض خطت للسباحة مضجعاً *
 ويا قبر معن كيف واريت جوده
 وقد كان منه البر والبحر مترعاً *
 بلي قد وسطت الجود والجود ميت
 ولو كان حيا ضقت حتي تصدعاً *
 قتي عيش في معرفه بعد موته
 کہا کان بعد السيل مجراه مرتعاً *
 ولما مضى معن مضى الجود فانقضي
 واصبح عرين المكارم اجدعاً *

- “ Accedite, duo mei fodales, ad Maanum, & sepulchro
 ejus dicite:
 “ Irrigent te nubes matutinæ imbribus post imbres.
 “ At O Maani sepulchrum, tu, qui primò fovea fuisti
 “ In terrâ, nunc sterneris beneficentiæ cubile:

“ Et O Maani sepulchrum, ut recepisti liberalitatem,

“ Quà terræ ac maria fuerunt plena !

“ Imò, accepisti liberalitatem, at mortuam,

“ Nam profectò si viva esset, ita angustum esses, ut disrum-
peres.

“ Juvenis erat, qui, ob largitionem, post interitum vivit,

“ Velut pratum, per quod defluxit rivus, juvenidiùs virefcit:

“ At mortuo Maano, mortua est liberalitas, ac decessit,

“ Et nobilitatis fastigium resectum est.”

In poemate eleganti quod Ebn Arabshâh, tanquam fastigium quoddam splendidissimum historiæ Timûri subjungit, ferè triginta sunt versûs, qui, si separatim essent compositi, inter elegias recenseri possent ; hos adeò propter elegantiam eximiam placet apponere.

اين الدين وجوهم كانت تلالا كالزبور *
اهل السعادة والحجي وذو السيادة
والوقور *

والمطفيا بدر السماء والسخجلوا فيض
البحور *

وسفتهم ربح الغناء سفي الرمال يدّ الديبور *
اين الينون ومن غدا للقلب افراحا ونور *
كانوا اذا رفع الحجاب وزحرحت عنهم
ستور *

تلقي الدنيا قد اشرقت كالشمس من
سجف الخدور*

من كل ظبي احور او ظبية تزري بحور*
نشر الجمال عليهم ثوب الدلال علي
حبور*

وفدتهم مهج الوري من شر احداث
الدهور*

كانوا اذا سكنوا مكانا حركوه من السرور*
كانوا علي وجه الدنيا حدقا وللحداق
نور*

وحدايقا لرياضها وعلي حدايقها زهور*
بينهاهم في سكرهم وقد مازج الدل
الغرور*

والعمر غض والزمان مسلم لهم الامور*
واذا بساتي الموت فاجاهم بكاسات الثبور*
فستي رياض حياتهم قدحا اعاد الكل
بور*

تركوا فسيح تصورهم رغها الي ضيف
القبور*

وسقوا كووس فراتهم صبوا لكل شج غيور*

من شق حزنا جيبه ولفقدهم دف
الصدور*

لو كان ينفعه الرشاو كان يجديه النذور*
لفداهم ووقاهم ورعاهم رعي الحذور*
سكنوا الثري فتغيرت تلك المحاسن
والشعور*

ورعاهم دود البلي وفراهم فري الجزور*
امسوا رميها في الثري وثووا الي يوم
النشور*

يسعي المحب مخاطبا اجداتهم يوما يزور*
ينعي ويندب نايحا قبرا تناوشه الدثور*
ويهرغ الخدين في ترب يراها كالدرور*
يدعوا فليس يجيبه الا صدا صم الصخور*

“ Ubi sunt ii, quorum facies tanquam sanctus liber splen-
debant,

“ Juvenes fortunati, & sapientes, dominatum habentes ac
dignitatem,

“ Qui lunam coeli extinxerunt, & marium effusionem pu-
dore effecerunt?

“ At disperfit eos exitii ventus, ut arenam dispergit Ze-
phyrus.

“ Ubi sunt adolescentuli, & ii qui fuerunt cordibus lætitia
ac lumen?

- “ Ab illis, cùm ablatum esset velum, & remota ab iis aulæa,
- “ Terrarum orbis emicuit, tanquam è velamine occulto prodiens;
- “ Omnes hinnuli pulchris præditi oculis, aut capreolæ contemptas reddentes nymphas cœlestes:
- “ Vestit eos pulchritudo chlamyde deliciarum ac lætitiæ;
- “ Eosque redemit hominum spiritus à malis adversæ fortunæ.
- “ Cùm locum quemvis habitarent, eum hilaritate moverunt:
- “ Fuerunt in terræ facie oculi, & oculis lumen;
- “ Et hortuli in pratis, & in hortulis flores.
- “ Cùm adhuc essent ebrii, cùm se extulit fallax eorum & grata protervitas,
- “ Dum ætas vigebat, & fortuna iis rerum dominatum concedebat,
- “ Ecce, venit mortis pocillator, & ad eos exitii cyathos attulit,
- “ Et irrigavit vitarum eorum hortulos scypho, qui omnes ad nihilum redegit.
- “ Reliquerunt ampla palatia, in sepulchra angusta compulsi;
- “ Et pocula discessus eorum præbuit apsinthium unicuique amico dolore affecto,
- “ Qui ob tristitiam finum lacerat, & ob eorum desiderium percutit pectus.
- “ Si utilia essent dona, aut si valerent vota,
- “ Certè illos redimerent ac fervarent & studiosâ curâ custodirent.
- “ Jam verò terram incolunt; perierunt illæ suavitates ac scientiæ;
- “ Vescitur iis exitii vermis, & scindit eos ut macianda pecora:
- “ Attriti jacent sub terrâ, ubi manebunt usque ad iudicii ultimi diem.

- “ Venit amicus eorum, ut eos alloquatur, & sepulchrum
jugiter visitat;
“ Gemit, ac plorat querulè, juxta sepulchrum, quod inva-
dit oblivio;
“ Et genas pulvere inquinant, quæ antea fuerant margaritis
similes:
“ Vocant, at nihil iis respondet, nisi rauca montium echo.”

Bellissimum est in hoc genere poema in vi-
cesimâ *Hariri Mekâma*, quod integrum subji-
ciam:

عندي يا قوم حديث عجيب
فيه اعتبار للبيب الاريب *
رأيت في ريعان عمري اخا باس
له حد الحسام القضيب *
يقدم في المعرك اقدام
من يوقن بالفتك ولا يتريب *
فيفرج الضيق بكراته حتي
بري ما كان ضنكاً رحيب *
ما بارز الاقران الا اثني
عن موقف الطعن برمح خضيب *
ولا سها يفتح مستصعباً
مستغلق الباب منيعاً مهيب *
الا ونودي حين يسو له
نصر من الله وفتح قريب *

- هذا وكم من ليلة باتها
 يهيس في برد الشباب القشيب *
 يرتشف الغيد ويرشفته
 وهو لذي الكل المقدى الحبيب *
 فلم يزل يبتزّه دهره
 ما فيه من بطش وعود صليب *
 حتى اصارته الليالي لقاءً
 يعافه من كان منه قريب *
 قد اعجز الراقي تحليل ما به
 من الدأ واعيا الطبيب *
 وصارم البيض وصارمته
 من بعد ما كان المجاب المجيب *
 وأص كالمنوس في خلقه
 ومن يعش يلق دواهي المشيب *
 وهاهو اليوم مسجي فمن
 يرغب في تفكين ميت غريب *

“Habeo, amici, miram narrationem, à quâ exemplum sibi
 fumat auditor peritus & intelligens.

“Vidi in flore ætatis meæ juvenem fortissimum, gladio ar-
 matum acuto & gracili.

“In certamen irruit, perinde ac si certus effet aliquid au-
 dendi, & non pertimuit.

“His præliis usque eò angustias dilatavit, ut id, quod ob-
 structum fuerat, pateret.

- “ Ubi provocavit adversarios, nunquam rediit à pugnae contentione sine spiculo sanguine imbuto ;
- “ Nec unquam instituit arcem oppugnare arduam, occlusam, formidabilem, excelsam,
- “ Quin clamatum sit, cum id instituisset,
- “ Victoria à cœlo & præsidium appropinquat !”
- “ Præterea quot noctes egit vestibus adolescentiæ tectus nitidis !
- “ Molles puellæ & dabant ei & receperunt ab eo oscula, & ille ubique gratus fuit ac jucundus.
- “ Sed fortuna non defuit fortitudinem illius ac vires eripere,
- “ Donec tempora ita eum affligerint, ut ab illo conjunctissimi amici decederent.
- “ Debilis fuit magus, nec morbum ejus sanare potuit, & tumultuatus est medicus.
- “ Enses autem candidi illum vulnerabant, postea quàm & ab hoste responsum accepisset, eique vicissim respondisset.
- “ Nunc autem jacet tanquam fera in latibulo ; nam quicumque vivit, miseris temporis est obnoxius.
- “ Ecce illum hodiè veste funebri involutum ! Et quis mortui peregrini curat exequias ?”

Hæc elegia non admodum dissimilis esse videtur pulcherrimi illius * carminis de Sauli & Jonathani obitu ; atque adeò versus iste

ما بارز الاقران الا اثني
عن موقف الطعن برمح خضيب

“ Ubi provocavit adversarios nunquam rediit à

* 2 Sam. I.

pugnæ contentione sine spiculo sanguine imbuto.”

ex Hebræo reddi videtur,

מדם חללים מהלב גבורים
קשת יהונתן לא נשוג אחר :

“ A sanguine occiforum, à fortium virorum adipe,

“ Arcus Jonathani non rediit irritus.”

Cùm illius poematis omnium sermone celebrantur venustas & pulchritudo, volui integram elegiam huic loco subungere in versiculos distinctam :

* קינה לדר
הצבי ישראל על במותיך

* Inscribitur etiam hoc poema קשת five *Arcus*; more Asiaticorum, qui ea carmina, quibus præcipuè delectantur, inscriptione brevi, & de versu quodam insigniori desumptâ, notare solent. Sic percelebratum carmen poetæ *Câb Ben Zoheir* vocitatur modò الامان five *Securitas*, modò *Bânat Soâd*, propterea quod hoc habeat initium,

بانت سعاد فقلبي اليوم متبول

“ Abiit amica mea Soada, & cor meum hodiè mœrore conficitur.”

Sic Alcorani Capita inscribuntur

والشمس، والليل، الغلف، الغيل، الكوثر
&c.

Interdum etiam pervagata carmina, quæ memoriter identidem recitari solent, nomine ad argumentum accommodato inscribunt. Velut illa in historiâ Antaræ & Ablæ, quibus mater occisum filium deslet, & cives suos *Beni Badr* ad pugnandum impellit,

חלל איך נפלו גבורים :
 אל תגידו בנת אל
 תבשרו בחוצת אשקלך :
 פן תשמהנה בנות פלשתים
 פן תעלזנה בנות הערלים :
 הרי בגלבע אל סל ואל מסר
 עליכם ושדי תרומות :
 כי שם ננעל מגן גבורים
 מגן שאול בלי משיח בשסן :
 מדם חללים מחלב גבורים
 קשת יחונתן לא נשוג אחור
 וחרב שאול לא תשוב ריקם :
 שאול ויהונתן הנאהבים
 והנעיסם בחייהם :
 ובמותם לא נפרדו
 מנשרים קלו מאריות גברו :
 בנות ישראל אל שאול בכינה
 המלבשקן שני עם עדנים
 המעלה עדי זהב על לבושק :
 איך נפלו גברים בתוך המלחמה
 יהונתן על במותיך חלל :
 צר לי עליך אחי יהונתן
 נעמת לי מאד נפלאתה
 אהבתך לי מאהבת נשים :
 איך נפלו גבורים
 ויאבדו כלי מלחמה :

Elegiæ hujus *παρὰ φρασιν* quandam *Græcam*, quam,
 cùm effem peradolenscens, contexui, liceat hoc
 loco apponere:

inscripta sunt ab Arabibus *Dolorum Solatia*, ut ait libri auctor
 هذه الابيات تسميها العرب المثيرات للاحزان
 Nota est autem significatio vocis *شاعر*

ὦ μοι ἔγω, θανέτην ἀρ' ἐν ἕρεσιν αἰπεινοῖσιν
 Ὀφθαλμῷ λαοῖο, δὴ Ἰσραήλος αἰώτῳ ;
 Κατθανέτην ἐν ὄρεσσι ἀκήδεε. σὺν τ' ἀρα κεινοῖν
 εἶ καλόν, εἶ τιμῆν ἔτ', ἀγλαόν εἶ τι σφευκεν,
 Κατθανεν, εἶ λαμπρόν χαριτεσσίν. κατθανε κεινοῖν
 Σὺν τε φιλοφροσύνῃ, σὺν τ' ἀγλαίῃς γλυκοσσοῦς
 Ἄνθεα, σὺν τ' ἀρετῇ καὶ τιμῇ. Μὴ νυ τοι, ἤχοι,
 Αἰσσομαι, ἀλλοδαποῖσιν ἐν ἀνθρώποις ψιθυρίζης,
 Ἄλλα σιωπηλῇ γ' ἤς κ' ἀψοφῶ, ὡδε νυ ἔστοι
 Παιδῆς δυσμενεῶν καὶ παρθενικαὶ βαθυκόλποι
 Οὐποτε κεν χαιροῖεν ἐν ἀλσεσίν, ἔδε γελωντῆς
 Σὺν τ' εὐηγορίᾳ, σὺν τ' ἐχθροδοκοῖς ἀλαλαξίμοις,
 Σὺν τε χοροσασσιαισίν ἐπισκίρτων ἀναιδεῖς.
 ὦ ὄρος, ὦ σπηλυγῆς ἀνήδονοι, ὦ Γελῶνα,
 Μηκετι νῦν σιλῶοι κεν ἀν' εὐπεταλὸν ὑακινθῶν
 Ἄσακτι δροσὸς ἀργυρεῶ, μὴθ' ὕγρον ἰώσι
 Θρηγὸν ἀηδονίης ἐπ' ἀκροκομῆ κυπαρίσσω.
 Ἑτμὴν ἔ κεν ἀρβρα φεροῖ σαχύν, ἔ γαλαθῆνων
 Τετραπόδων κε πλεόν τελεθοῖ γενῶ, ἔδε κεν ἀρνες
 Παιζεσθαι σκίρτων ἀν' εἰαρινὸν λειμῶνα,
 Οὐδ' ἀρα κεν χιμαροὶ γ' ἐπιμηλαδῆς, ἀλλ' ἀγαλακτοῖ
 Οἴης, ἀλλ' ἀκυθοὶ κ' ὥσιν, κειναι γὰρ αἰώτῳ
 Ἡρώων ἀθρήσαν δίομενω θανεσθαι,
 Ἀθρήσαν Σαυλὸν ῥιψασσιδα, ὡς τινα μηπω
 Χριομενὸν βασιλῆα νεβ ῥαθαμιγξίν ἐλαίῃ.
 Ἄμφω μὲν καλῷ γ' ἤτην, ἀμφω δὴ κρατίσω,
 Ἄμφω θεσπεσιῶς δεδαῆμενω ἐκπολεμῶσαι,
 Ἄμφω νικῆσαι δ', αἶτ' ἀνεδραμὸν αἰθερὶ δισσω
 Αἰέτω, ἢ φλογοεντε δὴ ἕραν ἤριπον ἀσρῷ,
 Ἡ τις αἶμα σκυμνῷ βλοσυρῷ θῆρ, λυσσαλεὺς θῆρ,
 Ἐσπευσεν μακρῶν ἐνὶ χερμασίν, ὡδ' ἀρα κεινω
 Εὐτυχτῆς κλισίας τε καὶ αὐλία θῆσιασκόν.
 ὦ νυμφαὶ λειμωνιάδῆς, κῆραι ῥοδοπηχεῖς,
 Ἐρπετε, παρθενικαὶ μαλακαίποδες, ἔ ῥα χοροῖσιν
 Οὐδε περιπλεκτοῖς ἀγανῶς ποσίν, ἀλλὰ γε πεπλῶν
 Ἀυετε πορφυρεῶν περόνας, καὶ ἀμυσσете χερσίν
 Ἄμβολαδὶς κεφαλᾶς ξανθοτριχᾶς, ἢδ' ἀρα κολπῆς
 Ἄσαγῆς ἀργυρεῆς θακρυῶν ἀναδευετ' ἔερση

Αἰν' ὀλοφυρομεναι, και γαρ νυν ἡδεα Σαυλε
 Ὅμματα νυξ ἡμῶν, σιδηρεος εὐνασεν ὕπνος,
 Ὅς γ' ὑμῖν χλανιδας χρυσειας, χρυσεια δωκεν
 Ζωνια, και τα πεδιλα. τατ' ἔντεα, τας τ' ἀρα πορπας,
 Χρυσω και φοινικι καλας δαιδαλλε χιτωνας,
 Ὅς δ' ὑμῖν θυθεντι κροκω παραδωκεν ἔθειρας
 Φαιδρυνειν, μυρτοις τε και ευωδωσιν ἔλαιοις.
 Φιλτατ' Ἰωναθανε, φρεσι μοι συ μεν ἔσκες ἱρανοσ,
 Πελυ τι και περι των ἑτερων, σεο δη γλυκυφωνη
 Αὐδη, και γηρυς, ὅποταν κλαιω τεον οἶτον,
 Οἴασι και μυθοι μελιγηδες ἰνδαλλονται.
 Ἦδυ τι παρθενικαισ ἄριζιμεν ἡδυ τι νυμφων
 Στησαμενων χορον εὐρυν εν ἀλσεσιν ἰψιασθημι,
 Ἦδυ τι συριζειν λιγωσ, ἀλλ' ἠδ' ἄριστυς,
 Ουδε χοροτυπιαι κεν εν ἀλσεσιν, εἰ συριγες
 Ἦδεα δη τελεθησιν, ἱπει σεο. φιλτατ', ἀμαρτον.
 Οὐκ ἀρ' ἰτ' ἡελιον παλιν ὄψετον, οἶμοι, ἱταιρω.
 Κεισθον ἸωναθανⓄ και ΣαυλⓄ χρυσεοπηληξ,
 Ὄφθαλμω λαοιο, δυ' Ἰσραηλοσ αἰωτω.

CAPUT XIV.

الادب والنصيحة

SIVE

De Poesi Morali.

POESEOS, cujus finis est lectorem docere, duo videntur esse genera; alterum propositum finem diffimulat, ut epos & tragœdia; alterum apertè monet, velut illa poesis quam nunc tractare aggredior.

Perantiqua fuit & omnibus ferè gentibus usitatissima consuetudo, sapientiam & vitæ officia per elegantes, breves, & modulatas sententias docendi. Notissima sunt in hoc genere Phocylidis præcepta, & elegantissimæ Theognidis sententiæ, iique versûs, qui, à Pythagoreo quodam scripti, Pythagoræ ipsi falsò ascribuntur. His addi possunt Aristotelis atque aliorum gravissima Σκολια, quæ inter epulas & pocula rorantia cantari solebant. Superfunt etiam * Odini præ-

* Vid. *Haavamaal* à Resenio editum.

cepta antiquissima, in Runicâ linguâ scripta, quæ miram habent in suo genere pulchritudinem.

Veteres *Arabum* sententiæ sunt innumeræ; & permulta sunt volumina, quæ امثال, sive *Sententias*, complectuntur. Prætereà, etiam nunc (ut ab homine *Syro* audivi) *Arabes* memoriter recitare solent proverbialia sapientiæ plenissima, cujusmodi sunt,

الضحك بلا سبب من قلة الادب

“Rifus ineptus rusticitatis est indicium.”

القول كالحلب ليس له ردّ

ككيف يرّد الحالب اللبن

“Verbum lacti simile est, reverti nequit;

“Quomodo enim is, qui mulxit, lac potest reddere?”

Et illud *Persicum* de Fortunæ inconstantiâ,

اين فلك همچو شیشه ساعتست

ساعتی زیر وساعتی زبرست *

“Res humanæ vitri horarii sunt similes,

“Quod unâ horâ inferius est, & alterâ superius.”

& tetrastichon illud,

دنیا مثال بحر عمیق است پر نهنگ
 آسوده عارفان که گرفتند ساحلی
 دنیا نیرزد آن که پریشان کنی دلی
 زنهار بد مکن که نکر دست عاقلی

“ Hujus vitæ cursus similis est mari profun-
 do crocodilorum pleno:

“ Quàm tranquilli sunt sapientes viri, qui
 littus occupant!

“ Hæc vita non tanti æstimanda est, ut cor
 tuum (ejus causâ) turbes;

“ Cave: ne malefacias; sapientis enim non
 est.”

&c,

ما كان ذلك العيش الا سكرة

لذاتها رحلت وحلّ خبارها *

“ Vita humana nihil aliud est nisi ebrietas; cujus
 dulcedo protinus evolat; sed restat crapula.”

At cùm deductiora sint, non tam proverbialia
 appellari debent, quàm præcepta, seu versûs
 morales, quales sunt illi de taciturnitate:

الصمت فالزم ولا تنطق بلا سبب

ان المعلل والاكثر في تعب *

فان ظننت ان النطق من ورق

فاستيقنن ان الصمت من ذهب *

“ Silentio opus est; ne idèd sine causâ loquaris;

“ Nam auditor multarum vocum fatigari solet.

“ Quòd si locutionem argenteam esse autumes,
 “ Hoc scito, silentium esse aureum.”

& de ignorantia;

وفي الجهل قبل الموت موت لاهله
 واجسادهم دون القبور قبور *
 وان المرء لم يحيي بالعلم قلبه
 فليس له حتي النشور نشور *

“ Ignorantia affert ignaris ante mortem, mortem;

“ Et corpora illorum sunt, sine sepulchris, sepulchra:

“ Quòd si quis doctrinâ cor suum non reficiat,

“ Non erit illi ante resurrectionem, resurrectio.”

& illa de humanarum rerum contemtionem,

اي دل ازین جهان دلآزار درگذر
 وز تنکنای کنبد دوار درگذر
 کار جهان نه لایف اهل بصیرتست
 بکشای دیده بر همه ازار درگذر

از بحر غم ز حرص چو غواص شوخ چشم
 غوطه مخور ز کوهز شہوار در کذر

- “ Cor meum, ab hac vitâ ærumnosâ recede,
 “ Et ab angustiis cæli convertentis recede:
 “ Hujus vitæ negotia viros perspicaces haud
 decent;
 “ Oculum aperi; ab omni molestiâ recede:
 “ In tristitiæ mare avaritiæ causâ, ut urinator
 madidos habens oculos,
 “ Ne te immergas; à gemmâ regiâ recede.”

His addam versûs elegantissimos, qui Principi
 perillustri *Shemselmaâli* ascribuntur:

الدھر یومان ذا صفو وذا کذر
 * والعیش سطران ذا امن وذا حذر *
 قل للذي بصروف الدهر عیرنا
 هل عاند الدهر الا من له خطر *
 اما تري البحر تعلقو فوته جیف
 ويستقر باقضي قعره الدرر *
 اما تري الريح ان هبت عواصفه
 فليس يقصف الا عالي الشجر *
 وکم علي الارض من خضر ویابسة
 * وليس یرجم الا من له ثمر *

وفي السماء نجوم ما لها عدد
 وليس يكشف الا الشمس والقمر *
 احسنت ظنك بالايام ان حسنت
 ولم تخف سوف ما ياتي به القدر *
 وسالمتك الليالي فاغترت بها
 وعند صفو الليالي يحصل الكدر *

“ Tempus è binis constat diebus, hoc puro, illo terribili,
 “ Et vita è binis ordinibus, hoc securo, illo formidabili.
 “ Dic ei, qui nos ob temporum mutationes vituperat,
 “ An premit fortuna quenquam nisi cui sit præstantia?
 “ Annon vides mare in cuius superficie feruntur cadavera,
 “ At resident extremo in fundo margaritæ?
 “ Annon vides, ut venti spirent vehementes?
 “ Sed nullas frangunt præter altas arbores.
 “ Quot sunt in terrâ arbores cùm virides tum aridæ?
 “ At lapidibus nullæ petuntur, nisi eæ quæ fructûs afferant.
 “ In cœlo autem sydera sunt innumera;
 “ Sed defectum non patiuntur præter solem ac lunam.
 “ Præclarè de fortunâ sensisti, cùm benigna esset;
 “ Et nihil timuisti, nisi quod cum potentiâ aliquâ veniret:
 “ Pacem tecum coluit fortuna, sed ab illâ deceptus es:
 “ Nam splendidas noctes subsequuntur obscuræ.”

Et illos de peregrinationis laudibus,

سافر تجد عوضا عمّن تغارقه
 وانصب فان لذيد العيش في النصب *
 ما في المقام اري اعزّا ولا ادبا

- من غربة فدع الاوطان واغترب *
- اني رايت وقوف الماء يفسده
- * ان ساح طاب وان لم يجر لم يطب
- والشمس لو وقفت في الفلك دائمة
- لملها الناس من عجم ومن عرب *
- والبدر لو لا أفول منه ما نظرت
- اليه في كل حين غير مرتعب *
- والاسد لو لا فراق الغاب ما اقتربت
- * والسهم لو لا فراق القوس لم تصب
- والتبر كالتبن ملقا في معانده
- * والعود في ارضه نوع من الحطب

“ Peregrinator: invenies amicum pro illo quem reliquisti;

“ Et locum muta, nam in loci mutatione constat vitæ suavitatis.

“ Nihil video magis eximium ac præclarum

“ Peregrinatione; relinque idè patriam, ac peregrinator:

“ Video aquam stagnantem putrescere,

“ Si fluit, dulcis est, si non fluit, non item.

“ Quòd si perpetuò sol in cœlo restaret,

“ Cùm Persæ tum Arabes eum fastidirent.

“ Et si nunquam occideret luna, nihil viderem ab eâ præter molestiam proficisci.

“ Si leo sylvam non relinqueret, prædam non discerperet,

“ Si sagittæ arcum non relinquerent, scopum non attingerent:

“ Aurum denique in fodinâ tanquam stramen projicitur,

“ Et lignum aloës pretiosum, in terrâ ubi crescit, lignum est commune.”

Quorum fimiles sunt illi Perfici,

هر کس که سفر کند پسندیده شود
 وز عین کمال نور هر دیده شود
 پاکیزه تر ز آب نشاید هرگز
 هر کجا کند مقام کندیده شود

“ Quicunque peregrinatur, jucundus est,

“ Et ab oculo perfectionis lux fit omnium
 oculorum:

“ Nihil est aquâ nitidius,

“ At si diù stagnat, fit putida.”

Et illi,

بچرم خاک و بگردون باید کرد
 که آن کجاست زارام و این کجاست زسفر
 سفر مریبی مردست و آشیانه جاه
 سفر خزانه مالست داد استاد هنر
 درخت اگر متحرک بودی زجای بجای
 نه رنج اره کشیده ونه جفای تبر

“ Terræ globum & cœlum intuearis necesse
 est:

“ Ubi est illa ob quietem, ubi hoc ob motum?”

“ Peregrinatio viri adjutrix est, & nutrix dig-
 nitatis,

“ Peregrinatio opum thesaurus est, honorem
 emit:

“ Arbor, si de loco in locum movere possit,

“ Acutam ferram non sentiret, nec duram
bipennem.”

Inter sententias Turcicas nullas ferè legi his
pulchriores :

وارمي بر خاطر که غم دن خارخاري اوليه
قائي بر رخ کم حوادثدن غباري اوليه *
بو کلدستان جهانہ سرتسر قلدن نظر
کورمدن بر کل که خارجان کزاري اوليه *
نيچه بيلدر ايلرم بن بو خراباتي طواف
ايچهدن بر باده کم هرکز خباري اوليه *

“ Estne ullus status, ubi non sit horrida trif-
titia?

“ Cujusquamne in genis sanguis mœrore non
obscuratur?

“ Hoc rosetum hujus vitæ usquequaque sum
contemplatus,

“ Et nullam vidi rosam, ubi non esset spina
animam ipsam vulnerans.

“ Quot annos has tabernas ambivi!

“ Et vinum nunquam hausi, quod non se-
cuta fit crapula.”

Quam sententiam solutâ oratione expressit, nec
ineleganter, Ali Chelebi,

هيچ بر مشام کلشن عالم دن بي خار جفا

بوي وفا استشيام اتميش در وصغار وکبار
 دست ساقی روزکاردن بي خیار بلده
 خوشخوار اچميش در *

“ In hujus vitæ roseto sine spinâ malignitatis
 “ auram fidei oderatu sentire non licet; nec
 “ magnis nec parvis à manu pocillatoris for-
 “ tunæ sine crapulâ dulce vinum bibere con-
 “ ceditur!”

Non minus elegantes sunt hæ sententiæ *Perfi-
 ca*:

مخالف نکردد بجان دوستدار
 مغیلان نیارد بجز خار بار
 زاعدا نجوید وفا هوشمند
 که ریحان نروید ز تخم سپند
 ندید از نی بوری کس شکر
 که کوهر بکوشش نکردد دگر
 کسی را که باشد بدی در نهاد
 نیارد بجز مکر وتلییس یار

“ In hostiî pectore amicitia haud nascitur;
 “ Sed acacia nihil præter spinas affert:
 “ Ab inimico sapiens fidem non expectat,
 “ Nam à colocynthidis semine herba odorata
 non crescit:

- “ Ab arundine storeis aptâ nemo saccharum vidit,
 “ Nam uniuscujusque rei naturam nullus labor mutare potest:
 “ Quicumque indolem habet pravam,
 “ Nullos afferet fructûs præter fraudem ac perfidiam.”

Et illæ *Haririi* in *Mekâma* decimâ nonâ:

لا تايسن عند النوب من فرحة تجلوا
 الكرب *

فلکم سبوم هبّ ثم جري نسيماً وانقلب *
 وسحاب مكروه تنشا فاضحل وما
 سكب *

ودخان خطب خيف منه فبا استبان له
 لهب *

فاصبر ان ما ناب روع فالزمان ابوالعجب *
 وترج من روح الالة لطايفاً لاتحتسب *

- “ In rebus asperis ne desperes lætitiâ videre quæ curas depellat;
 “ Quot enim venti venenati flare cœperunt, & mox jucundis auris cedentes discesserunt?
 “ Et quot nubes formidandæ dispersæ sunt, priusquàm imbres effuderint?

- “ A fumo autem, à quo timemus, (ignem) non orta est flamma.
- “ Sis ergò patiens dum adverſa eſt fortuna, nam tempus miraculorum pater eſt;
- “ Et à Dei ſpiritu bona ſpera; quæ numerari nequeunt.”

Multa poemata habent *Arabes* ac *Perſæ* de officiis ac virtutibus. Sádii poeſis ferè tota eſt moralis; nec minus in Aſiâ celebratur libellus, quem contexuit poeta Perſicus *Sbeikh Attâr*, & پندنامه *Pendnama*, inſcripſit: hujus libri caput apponam, *de avaritiâ diſtinguendâ*.

در بیان ملامت بخیلان
سه علامت ظاهر آمد از بخیل
با تو کویم یاد کیش ای خلیل
اولا از سایلان ترسان بود
وز بلای جوع هم لرزان بود
چون رسد در ره بخویش و آشنا
بکزرده چون باد و کوید مرحبا
نبود از مالش کسی را فایده
کم رسد با کس زخوانش مایده
حاجت خود را مجو از زشت روی
انکی دارد روی خوب از روی بجوی

- “ Tria signa avarum distinguunt,
 “ Quæ nunc tibi exponam; ea verò, amice,
 memoriâ tene.
 “ Primò, mendicantes timet,
 “ Et fame attritus totus tremit;
 “ Cùm in viâ sodali cuiquam & amico it ob-
 viam,
 “ Præterit venti similis, &, *Salve*, ait.
 “ Nulla est cuiquam à mensâ ejus utilitas;
 “ Non à mensâ ejus ad quenquam mittitur
 cibus.
 “ Negotium tuum à viro deformem vultum
 habente ne petas;
 “ Si quis vultum habeat hilarem, ab illo pete.”

Perspiciet lector libellum hunc *Perficum* aureolo
 Theophrasti *περι Χαρακλήρων* opusculo esse perfimi-
 lem.

Alia est ratio docendi per *Fabulas*, quas Græ-
 ci *Αἶνες* vocabant, vel *Μυθες*; cujusmodi est illa
Archilochi,

* Ἐρεω τιν' ὑμῖν αἶνον, ὦ Κηρυκίδη,
 Ἄχθυμενη σκυταλή,
 Πιθηκος ἤει θηριῶν ἀποκριβες
 Μηνᾶν' ἐσχατιῆν.
 Τῷ δ' ἀραγ' ἀλωπηξὶ κερδαλή συνηγέτω
 Πυκνον ἔχθρα νοον—

reliqua interciderunt.

* Vide *Ammonium* *Περί διαφορῶν λέξεων*.

Pulcherrimam fabellam Perficam de *Modestice* laudibus citat * *Chardinus*, quam exercitationis gratiâ Arabicè converti, eo genere dicendi usus quod سجع vocatur :

ذكر بعض الحكماء وذو الفضل من النبلاء
ان كانت قطرة ماء سقطت من الغمام المدرار
السي ليج البحر الزخار ولما رأت الامواج اذا
اصطدمت في الدردور الهياج حيرت
وضعضعت حتي اطالت ثم حسرت وقالت يا
لي من يوم قطير صرت فيه اقل من
القطير ولو كنت بالامس في المزن الهامع
تضيرا فاني اليوم لم اكن شيئا مذكورا وبينها
هي مستحيرة واذا بها مستنيرة فقد كساها
الرحمن ثوبا من شرف وحطها الي صدف
فصارت لولة يتيمة وهي الي الان علي
تاج السلطان كريمة وهذا من صميم الوصايا
والزبد فاعتبر منه يا ايها الحبيب واجتهد

“ Dixit quidam ex sapientibus & doctis viris,
“ Guttulam aquæ è nubibus pluviosis in ma-
“ ris æstuantis gurgites cecidisse : cùm autem
“ fluctûs vidisset in vasto vortice furentes, at-

* Vide *Chardin. Itin. Perf. vol. iii. p. 199, 4to. Amst.*

“ tonita hæsit, & aliquantulum præ pudore
 “ tacuit, tum flebiliter suspirans, “ Hei mihi,
 “ inquit; O diem infaustum; in quo facta
 “ sum dactyli cuticulâ abjectior: & quan-
 “ quam heri inter nubes emicui, hodiè ad ni-
 “ hilum me redactam sentio.” Dum hæc
 “ verecundans effudit, facta est subito splen-
 “ didissima; nam divinum numen, modesti-
 “ tiam illius laudans, vesie nobilitatis eam ve-
 “ lavit, & in concham deposuit, ubi in mar-
 “ garitam pretiosissimam versa est, & nunc in
 “ regis coronâ splendet. Hæc autem fabula
 “ præceptorum flos est & medulla; hinc tibi
 “ exemplum sume, O amice, & ut quàm ve-
 “ recundissimus fias, elabora.”

Scripseram priùs hoc de poesi morali caput,
 quàm scirem unde fabulam hanc, quæ ab *Ad-
 difono* nostro etiam citatur, sumisset *Chardinus*;
 sed legi eam nuperrimè in Sadii opere perfectis-
 simo, quod *Bustan* seu *Hortus* inscribitur, & à
 Sadio ipso, poetâ, si quis alius, ingenioso, inven-
 tam puto: ipsius itaque versûs elegantes citabo,
 cum meâ, qualiscunque sit, versione:

يکي قطره باران از ابري چکيد
 خجل شد چو پنهان دريا بديد
 که جاي که درياست من کيستم
 کز او هست چقا که من نيستم

چو خودرا بچشم حقارت بدید
 صدف در کنارش بجان پرورید
 سپهرش بجای رسانید کار
 که شد لؤلؤ نامور شاهوار
 بلندی از آن یافت کو پست شد
 در نیستی کوفت تا هست شد

hoc est, si verbum ferè de verbo reddatur ;

- “ Gutta pluvix à nube cecidit ;
 “ Pudore affecta est, cùm æquor maris videret.
 “ Quis locus? inquit, quid æquor? quidnam ego sum?
 “ Si illud existat, certum est me non existere.
 “ Dum seipsam oculo contemptûs intuebatur,
 “ Concha in gremium suum eam recipiens aluit:
 “ Fortuna usque aded statum ejus promovit,
 “ Ut facta sit margarita illustris, regia.
 “ Elationem ex eo invenit, quòd humilis fuerat,
 “ In obscuritate depressa est, donec in lucem pervenit.”

FABULA.

Rigante molles imbre campos *Perfidis*,
 E nube in æquor lapsa pluvix guttula est,
 Quæ, cùm modestus eloqui sineret pudor,
 “ Quid hoc loci, inquit, quid rei misella sum?
 “ Quòd me repenti, ah! quòd redactam sentio?”
 Cùm se verecundanti animulâ sperneret,
 Illam recepit gemmeo concha in sinu ;
 Tandemque tenuis aquula facta est unio :
 Nunc in coronâ læta Regis emicat,
 Docens, sit humili quanta laus modestiæ.

CAPUT XV.

النسيب

SIVE

De Poesi Amatoriâ.

NECESSE est omninò jucundissima poesis fit ea, cujus materia suavissimus sit animi motus, & omnium mortalium communis, Amor : quo, si ex pulchritudinis specie & admiratione oritur, nihil jucundius ; si ex benignâ voluntate purâque amicitia, nihil aut utilius aut honestius : nam de Platonicis non loquor, qui amorem ex divinæ perfectionis, in superiore vitâ spectata, recordatione oriri autumabant.

Ac neminem extitisse opinor, quem pulchritudinis splendor non permoverit & accenderit ; nec ulla unquam fuit gens tam fera, quin poematis genus habuerit ad amoris affectûs exponendos idoneum : ipsi Peruviani cantilenas habent non amatorias solùm, sed etiam dulcissimas, si *Garcilasso*, scriptori gravissimo, & patriæ suæ consuetudinum peritissimo, fides habenda sit.

Pervulgata sunt carmina *Lapponica*, quæ citat *Schefferus*, eaque plena tenerrimi affectûs. Proditum est etiam memoriæ, * *Odinum* illum, non heroa solùm, sed (ut veteres Dani putabant) *Divum*, versûs quosdam amatorios scripsisse, eosque cum *Amri'keisi Moallaka* valdè congruentes.

Sed absurdè faciam, si de omnibus Europæ gentibus, quæ hoc poeseos genus coluerunt, differere velim; nam Italarum, qui in hoc genere regnant, & aliorum, poesis est notissima: atqui à proposito non erit alienum, pauca *Græca* poeseos exempla, eaque minùs vulgata, proferre.

Memoriæ proditum est *Alcmana Sardinum* amatorię poeseos principem fuisse ac ducem, & hos versûs contexuisse,

† Ἔρωσ με δ' αὐτε Κυπριδῶ ἐκατι
Γλυκὺς κατειβῶν καρδιᾶν ἰαίνει.

quibus nihil esse potest elegantius.

Ac non mirum est *Ciceronem* dixisse *Rbeginum Ibycum* maximè omnium amore flagrasse, cùm ita elatè & magnificè de se loquatur:

Ἦρι μὲν αἰ τε Κυδωνιαὶ μαλιδὲς
Ἄρδομεναι ῥοᾶν ἐκ ποταμῶν, ἵνα παρθενῶν
Κηπῶ ἀκρηατος, αἰ τ' οἰνανθιδὲς
Ἀψόμεναι σκυροισιν ὑπ' ἰρνεσι
Οἰναρεοὺς θαλασθεσιν. Ἐμοὶ δ' ἔρωσ
Οὐδεμίαν κατακοίτος ὦραν τε

* Vide libellum *Haavamaal* à *Resenio* editum. *Hafniae* 1665.

† Vide *Athenæum* lib. *xiii*.

Ἰποσεροπας φλεγμων
 Θρηνηκος Βορεας αιιππων
 Παρα Κυπριδ^ο αζαλαταις μακραις
 Ἐρεμνος εθαμβησε, κραταωος
 Παιδοθεν φυλασσει εμας φρενας.

Quid de Amore gravissimi senserint Philosophi,
 ex his Euripidis anapæstis videre possumus:

Παιδευμα δ' Ἐρωσ σοφιασ, ἀρετησ,
 Πλεισον ὑπαρχει, και προσομιλει
 Οὗτος δ' δαμων παντων ἡδισ-
 οσ εφυ θνητοισ, και γαρ αλυκον
 Τερψιν τιν' ἔχων, εις ἐλπιδ' ἀγει,
 Τοισ δ' ἀτελεστοισ των τωδε πωνων
 Μητε συνειην, χωρισ δ' ἀγρωσ
 Νηαιομαι τροπων.
 Το δ' ἔραν προλεγω τοισι νεοισιν
 Μηποτε φευγειν,
 Χρησθαι δ' ὀρθωσ ὕταν ἔλθῃ.

Libet hic subjicere Pindari carmen de Theoxeno
 verè magnificum:

* Χρησ με κατα καιρον
 Ἐρωτων δρεπεσθαι,
 Θυμε, συν ἡλικια.
 Τασ δε Θεοξενω ἀκτινας
 Προσωπω μαρμαριζοισασ δρακεισ
 Ὅσ μη πωθω κυμωνεσαι,
 Ἐξ ἀδαμαντοσ, ἡε σιδαρσ,
 Κεχαλκυται μελαιναν καρδιαν
 Ψυχρα φλογι. Πρωσ δ' Ἀφροδιτασ
 Ἀτιμασθεισ ἐλικοελεφαρσ,
 Ἡ περι χρημασι μοχθίζει
 Βιαιωσ, ἡ γυναικειω θρασει

* Vide Athenazum ibidem.

Ψυχραν φορεῖται πᾶσαν ὕδωρ
 Θεραπευων. 'Αλλ' ἐγὼ γ' ἐκατὶ
 Τας-καρος, ὡς δαχθεις
 Μελιχραν μελισσαν,
 Τηκομαι, εὐτ' ἀν ἰδῶ
 Παιδων νεογιον ἐς ἤβαν.

Sed de *Græcis* nimis fortasse multa. De Anacreontis ac reliquorum carminibus nihil dico, utpote quæ sint satis nota, & *venustiorum hominum*, ut ait Catullus, memoriâ dignentur. Ad Asiaticos igitur veniam.

Non existimari potest antiquis illis Arabibus, de quibus suprâ dixi, spicula solùm & gladios cordi fuisse: iidem enim sæpe fuerunt bellatores acerrimi, iidem amatores, & poetæ optimi. In medio sæpè præliorum discrimine amicarum recordati sunt, & versûs effuderunt pulcherrimos. Sic *Abu'l-Ata Es'findi* amicam alloquitur,

ذَكَرْتُكَ وَالْخَطِي بِخَطَرِ بَيْنِنَا
 وَقَدْ نَهَلْتُ مِنَّا الْمُنْتَفَعَةَ السَّهْرِ*

hoc est,

“ Tui recordabar, cùm spicula inter nos vibrarentur,

“ Et fuscæ jaculi sanguinem nostrum biberent.”

& *Antarab* nobilissimè,

ولقد ذَكَرْتُكَ وَالرِّمَاحَ نَوَاهِلَ
 مِنِّي وَبَيْضَ الْهِنْدِ تَغْسَلُ فِي دَمِي*

فوددت تقبيل السيوف لانها
لمعت كبارق ثغرك المتبسم *

- “ Et profectò tui memor eram, cùm hastæ ex
meo corpore
“ Potum haurirent, ensesque Indici in san-
guine meo se lavarent;
“ Ardenter autem cupiebam gladios osculari,
utpote qui
“ Splenderent, instar dentium tuorum, dum
subrides, fulgurantium.”

Proinde antiquis *Arabum* poetis mos erat, carmina omnia, sive de rebus bellicis, sive de viri illustri laudatione, ab amicæ descriptione ordiri. Sic *Zobeir* in *Moallakæ* suæ initio,

وفيهن ملهي للطيف ومنظر
انيق لعين الناظر المتوسم *

- “ Inter eas verò fuit quædam delicatè ludens,
vultu
“ Splendido prædita, oculo spectatoris ju-
cunda, foliis etiam glasti cæruleis tincta.”

Elegiæ autem * *Amri'olkeifi* & *Lebidi* totæ ferè sunt amatorix. Nec omittendum est *Caab Ebni Zobeir* carmen, cujus hoc est initium admirabile:

* Vid. Cap. iii.

بانث سعاد فقلبي اليوم متبول
 متيم اثرها لم يقد مكبول *
 فيها سعاد غداة البين ان رحلوا
 الا اغن غضيض الطرف مكبول *
 تجلو عوارض ذي ظلم اذا ابتسبت
 كانه منهل بالراح معلول *
 شجت بذى شيم من ماء مخبية
 صاف باطمح اضحى وهو مشبول *
 تمنى رباح القذا عنه وانرطه
 من صوب سارية بيض يعاليل *

“ Abiit (amica mea) *Soada*, & cor meum hodiè dolore per-
 citum (relinquitur),

“ Amore confectum, & vinculis constrictum, à quibus
 nulla est redemptio.

“ *Soada* autem, manè quo discessit, & abiit (tribus),

“ Nihil aliud erat, nisi hinnulus stridulam habens vocem,
 demisso vultu, oculis nigris præditus :

“ Nudabat dentes splendidissimos cùm subrideret, veluti
 vas effet aquarium, idque vino temperatum,

“ Quod (vinum) aquà miscetur gelidà, ex recondito fonte,

“ Clarâ, in valle, limpidâ, vento denique afflatâ,

“ Cujus sordes auræ dissipaverunt, & super quam effulgent

“ Imbris nocte effusis bullæ candidissimæ.”

Amatoriis carminibus constat caput quartum
 libri *Hamasa* (cui respondet *Ἀνθολογίας* Græcæ
 pars septima), & magna pars libri *Yatima*.

Hujus poeseos idem ferè est argumentum, & idem tenor. Amator languet, queritur, mœret; deinde lætatur & exultat: absentem amicam quærit; mox præsentem duritiæ infimulat: deinde cupit, angitur, timet, irascitur: denique naturam sibi parere autumat, & ad desiderium suum levandum conversam iri sperat; proinde ita contrariis animi motibus agitur, ut verissimi esse videantur *Crantoris* versûs in Amorem à *Laertio* citati:

Ἐνδοιῆ μαι θυμός, ὃ τοι γενῶ ἀμφιβοητόν,
 Ἥ σε θεῶν τὸν πρῶτον αἰγιγενεῖον, ἔρος, ἰκνω,
 Τῶν ὄσσεσ ἔρεβος τε παλαι βασιλεια τε παιδας
 Γεινατο νυξ, πελαγεσσιν ὑπ' εὐρεος Ὀκεανοιο.
 Ἥ σε γε Κυπριδῶ υἷα περιφορονος, ἤε σε γαιῆς
 Ἥ ἀνεμων. Τοιοσ συ κακα φρονων ἀλαλησαι
 Ἀνθρωπων, ἡδ' ἐσθλα, το και σεο σωμα διφυον.

Ita queritur princeps idem & poeta illustris *Ebn Feras*,

يا معشر الناس هل لي
 منها لقيت مجير *
 اصاب غرة قلبي
 ذاك الغزال الغزير *
 وعمر ليلى طويل
 وعمر نومي قصير *

“ O amicorum cœtus, ecquid mihi est ab ægritudine refugium?”

“ Splendor hinnuli illius lacte pleni cor meum
vulnerat,

“ Et noctis spatium longum reddit, somni
verò breve.”

& alius,

ومهفهف غنم الشهايل ازعجت
قلبي محاسن وجهه ازعاجاً *

“ Gracilis ac delicata puella cor meum vultus
“ pulchritudine vehementer perturbat.”

Nunc lætitiâ exultat, ut Seifo'ddoula, prin-
ceps etiam præclarus,

يا ليلة لست انسي طيبها ابدأ
كان كل سرور حاضر فيها *
باتت وبت ويات الرق ثالثنا
حتى الصباح تسقينني واستقيننا *

“ O nox, cujus dulcedinis nunquam oblivif-
car,

“ Quippe in eâ omne lætitiæ genus aderat ;

“ Recubuit (puella), ego quoque recubui, &
tertius recubuit amor,

“ Usque eò donec aurora nos salutaret, ego
autem illi vale dicerem.”

Nunc autem imprudentiùs in amicas invehunt
poetæ, easque vehementer accusant, ut

أكرم بها خلة لو انها صدقت
 موعودها او لو ان النصح مقبول *
 لكنها خلة قد سيط من دمها
 فجع وولع واخلاف وتبديل *

“ Ah! quàm dulcis esset amor ejus, si fidem
 fervaret, aut si amicitiam finceram acci-
 peret.

“ Sed amoris ejus sanguine miscentur ægri-
 tudo ac dolor, perfidia & inconstantia.”

Omnibus porrò poetis, sed præcipuè Asiatis,
 usitatum est Zephyrum frequenter alloqui,
 & vel de amicâ percontari, vel eam salutatum
 mittere; sic

بالله يا عرف نسيم الصباح
 بلغ سلامي اهل تلك البطاح *

“ Per deum te oro, auræ matutinæ odor,

“ Salutationem meam istius vallis incolis
 transfer.”

Sic ipse Zephyrus in libro *Cashfo' lafrâr* inductus
 de seipso loquitur,

انا الذي تنهوا بي الثمار وتسهبوا بي الازهار
 وتسلسل الانهار وتلقح الاشجار و تروح الاسرار
 واخبرني الاسحار بقرب المزار وانا رسول كل

محبّ الي حبيبه وحامل كل شكوي عليل
الي طبيبه *

“ Per me maturefcunt fructûs, per me splendent
“ flores, placidè labantur rivuli, floribus or-
“ nantur arbores, & spirantur amatorum ar-
“ cana. Manè amici adventum annuncio.
“ Ego autem legatus sum amatorum ad ami-
“ cos, & depressos ægritudine ad dulcedinem
“ perduco.”

Hac imagine frequentiffimè utitur *Hafex*, cujus pulcherrimam Oden hoc in loco exponam:

مبا اكر كذري اتدت بکشور دوست
بیار نفعه از کيسوي معنبر دوست

“ Zephyre, si per amicæ meæ mansionem
transire tibi contingat,
“ Affer odorem ex illius cincinnis fragranti-
bus (ambareis).

بجان او که من از شکر جان بر افشانم
اگر بسوي من آري بيامي از بر دوست

“ Per vitam ejus animam meam dulcedine
aspergam,
“ Si ad me nuncium à gremio amicæ pertu-
leris.”

اگر چنانچه در آن حضرتت نباشد یار
بدین دو دیده بیاور غباری از هر دوست

“ Quod si tibi numen haud tantoperè faveat,
“ Affer saltem ad oculos meos pulverem ab
amicæ domicilio.”

من کدا و تمنای وصل او هیهات
کجا بچشم به بینم خیال منظر دوست

“ Equidem miser sum, & adventum ejus
peto: ah! ubinam
“ Oculo meo videbo vultûs amici fimula-
chrum?”

دل صنوبریم همچو بید لرزانست
ز حسرت قد و بالایی چو صنوبر دوست

“ Cor meum excelsum, tanquam falix, tremit,
“ Ob desiderium amicæ, formâ & staturâ
pino similis.”

اگر چه دوست بچیزی نه بخرد مارا
بعالمی نفروشیم موی از سر دوست

“ Tametsi amica nos nihili æstimat, tamen
“ Orbem terrarum non permutemus crine il-
lius capitis.”

چه باشد ار شود از بند غم دلش آزاد
 چو هست حافظ خوش خوان غلام و چاکر
 دوست

“ Quid juvat, cor habere à curarum vinculis liberum,

“ Si Hafez dulciloquus amicæ servus et minister esse cogatur?

In hoc amatorio genere regnum propè sibi vindicant *Persæ*: sed *Arabibus* tamen, ut suprâ dixi, suus conceditur locus; nec recentioribus tantum, verum etiam antiquis illis *Arabiaë* cultoribus, qui nondum feritatem exuissent. In libro *Hamasa* carmen est lætarum imaginum plenissimum, quod, quoniam ad Græcorum laudem videtur proximè accedere, huic capiti apponam:

قال سامي ابن ربيعة

ان شواء ونشوة وخبب البازل الامون
 يحشها المرء في الهوي مسبابة الغايط البطين
 والبيص يرفلن كالدمي في الريط
 والمذهب المصون

والكثر والخفض امنا وشرع المزهر الحنون
 من لذة العيش والغتي للدهر والدهر ذو
 فنون

والعسر كاليسر والغني كالعدم والحي للمنون

- “ Epulæ nimirum, & ebrietas, & saltus (camelæ) adultæ,
firmè incedentis,
“ Cui laboriosè incumbit herus, amore percitus, per spa-
tium depressæ vallis ;
“ Et puellæ candidulæ, delicatè incedentes, tanquam sta-
tuæ eburneæ, vestibus
“ Sericis auro intertextis velatæ, studiosè custoditæ ;
“ Et ubertas, & secura tranquillitas, & nervi fidium que-
ricularum :
“ Hæ sunt vitæ suavitates. Homo enim fortunæ servit ;
& fortuna est mutabilis.
“ Adversæ res & secundæ, abundantia & egestas pares
sunt : & quicumque vivit, morti debetur.”

Oden hanc verti, vel potiùs imitatus sum, verbis
atque imaginibus ad nostram consuetudinem ap-
tatis :

Dulci triftitiam vino lavere, aut, nitente Lunâ,
Multâ reclines in rosâ
Urgere blandis osculis puellas :
Aut, dum prata levi pulsat pede delicata virgo
Comam renodans auream
Molli Cupidinis tepere flammâ :
Aut, dum blanda aures recreat lyra, floreo sub antro,
Ad suave Zephyrorum melos
Rore advocati spargier soporis :
Hæc ver purpureum dat gaudia, comis & juvenas ;
His, mite dum tempus favet,
Decet vacare, dumque ridet annus.
Quicumque aut rerum domini sumus, aut graves coacti
Curas egestatis pati,
Debemur asperæ, Fabulle, morti.

CAPUT XVI.

الثناء والمدح

SIVE

De Laudatione.

TRIA habent Asiatici laudationum poeticarum genera; quibus majora poemata ferè semper ordiri solent: nam, priusquam ad argumentum accedant, divini numinis collaudant benignitatem, misericordiam, potentiam; tum vatem suum, ut vocatur, & illius cognatos in cœlum laudibus efferunt; ac deinceps regis atque optimatum virtutes, seu veras, five adulationis causâ fictas, immortalitati commendant. De singulis his generibus differam oportet: ac de primo quidem parciùs, proptereà quòd humani ingenii non sit omnium rerum effectorem & procreatorem, ut decet, laudare. Perantiqua sanè fuit consuetudo & omnibus usitata gentibus, optimi & maximi numinis laudes carminibus jucundè modulatis, vibrantibus atque incitatis sententiis, verbis illustribus ac splendidis, & numeris ex-

ultantibus celebrare: & profectò omnis poeseos quasi fons est ac principium divinæ beneficentiæ ac potestatis laudatio, quæ cum ipsâ humanâ naturâ ortum conjunctum habuit. Possumusne nobis persuadere, quin homo, cœli ac terrarum dignissimus contemplator, cùm primò hoc ornatissimum naturæ templum vidisset, cùm hunc solem dierum ac tempestatum moderatorem, hanc cærulei ætheris placidissimam serenitatem, hanc denique terram universam, florum, herbarum, atque arborum varietate distinctam, aspexisset, instinctu quodam poetico incenderetur, & in cantum incitatissimum prorumperet, quo horum omnium architectum & rectorem laudaret? Id usu venit poetæ Arabi, qui, post elegantem verni temporis descriptionem, sex habet versiculos pietatis & sacri ardoris plenissimos:

الم تر ان نسيم الصبأ
 له نفس نشره صاعد
 فطوراً ينوح وطوراً يفوح
 كما يفعل الغائد الواجد
 وسكب الغمام وندب الحمام
 اذا ما شكى الغصن المايد
 ونور الصباح ونور الاقحاح
 وقد هزّه البارق الراعد

وواني الربيع بهعني بديع
 يترجه وردة الوارد
 وكل لاجلك مستيقظ
 لما فيه نفعك يا جاحد
 وكل لالايه ذاكر
 مقرر له شاكر حامد
 وفي كل شي له اية
 تدل علي انه واحد

- “ Nonne sentis dulcem auram, à cujus halitu odor afflatur;
 “ Et nunc gemit, nunc odorem exhalat, ut cerva hinnulum
 perditum inveniens?
 “ Fundunt pluviam nubes, & plorat turtur, dum queritur
 agitatus ramus,
 “ Splendet autem lux auroræ, & flores anthemidis, quos
 nubes fulgurans & tonans discutit;
 “ Et venit Ver cum sensu mirifico, quem interpretatur
 rosa adveniens:
 “ Hæc adeò omnia excitantur tui gratiâ & in tua com-
 moda, incredule,
 “ Omnia autem Dei recordantur, illi serviunt, illum lau-
 dant, illi gratias agunt;
 “ In unâquaque enim re signum est, ostendens illum Unum
 esse.”

Ex hoc itaque animi affectu, qui *Admiratio* dicitur, non, ut poeta ait, ex *timore*, natæ sunt pulcherrimæ atque amabilissimæ sorores, *poesis* ac *pietas*; quæ apud omnes ferè gentes, non eas solùm quæ paullò sunt humaniores, sed etiam

incultas ac rudes, sibi invicem administrare solent. Ac miror affirmare * Polybium, consuetudinem esse Arcadum ferè propriam, hymnis & carminibus usque à pueritiâ patrios deos atque heroäs laudare: certè ab omnibus propè scriptoribus hoc poeseos genus antiquissimum fuisse dicitur. Atque in hoc loco de Callimachi hymnis politissimis, de iis qui Homero atque Orphei ascribuntur, de nonnullis Theocriti Idylliis, & de uno atque altero Pindari carmine, non est necessarium differere. Labet tamen subicere carmen in hoc genere perpulchrum, quod licèt ab Athenæo † in quatuor Παιανας seu Σκολια distinguatur, mihi tamen unus esse videtur *hymnus* in Minervam ac Jovem, Cererem & Proserpinam, Apollinem & Dianam, ac Panem; quam sententiam confirmat quodammodò ejusdem metri in singulis strophis continuatio:

Παλλας Τριτογενεῖ, ἀνάσσ' Ἀθῆνα,
 Ὅρθε τανδὲ πολὺν τε καὶ πόλιτας,
 Ἄτερ ἀλγεῶν τε καὶ γαστρῶν,
 Καὶ θανάτων αἰῶρων. Σὺ τε καὶ, Πάτερ.

Πλῆτε μητὲρ Ὀλυμπιαν αἰεῖδω
 Δημητρά σεφανεφοροῖς ἦν ὤραις.
 Παι Διός, Περσεφονῆ, χαιρετόν,
 Εὐ δὲ τανδ' ἀμφεπέτον πολὺν.

* Polyb. lib. iii. Σχεδὸν παρα μόνοις Ἀρκασι πρῶτον μὲν οἱ παῖδες ἐκ νηπιῶν αἰεῖν ἐδίξονταὶ κατὰ νόμους τῆς ὑμνῆς καὶ παιανῆς, οἷς ἕκαστοι κατὰ τὰ πατρία τῆς ἐπιχωρίως ἡρώας καὶ θεῶς ὑμνοῦσι.

† Lib. xv.

Ἐν Δηλῷ ποτ' ἔτικτε τέκνα Λατῷ,
 Φοῖβον χρυσοκομᾶν ἀνακτ' Ἀπολλῶν,
 Ἐλαφηβόλον τ' αἰγροτέρην Ἀρτεμίν,
 Ἄ γυναικῶν μεγ' ἔχει κρατῶ.

ὦ Παν, Ἀρκαδίας μεδῶν κλεοννας,
 Ἐρχησα, Βρομιαῖς ἑκάδε νυμφαῖς,
 Ἴω Παν, ἐπ' ἑμαῖς εὐφροσυναῖς,
 Ταῖς δ' αἰοδαῖς αἶε κεχαρημένῶ.

De Persarum verò ac Turcarum hymnis inutile erit pluribus verbis dicere; tot enim apud eos sunt supremi numinis laudationes, quot libri, ob morem Asiaticorum, qui Pindari sententiæ,

Ἀρχομενθ ἔργα, προσωπων
 Χρη θεμεν τηλαυγες,

accedentes, semper hymnum lectissimis elegantiarum floribus ornatum operibus præponunt.

Poemata, in quibus ipse Mohammedes laudatur, sunt quamplurima. Venustissimum tamen, meâ quidem sententiâ, est à Caab Ben Zoheir scriptum; cujus versûs quidam dignissimi sunt, qui hoc loco ob eximiam pulchritudinem apponantur. Quàm magnifica hæc est leonis descriptio, quem se minùs timere ait quàm Mohammedem! Nam Arabum legislator, delatorum sermonibus incitatus, hujus poetæ meditabatur interitum:

من خادر من ليوث مسكنه
 ببطن عثر غيل لونه غيل

يغدو فيلحم ضرغامين عيشها
 لحم من القوم مغفور خراذيل
 اذا پساور قرناً لا يحل له
 ان يترك القرن الا وهو مغلول
 منه تظل سباع الجو ضامرة
 ولا تمشي بواديه الارجيل
 ولا يزال بواديه أخو ثقة
 مطرح البر والدرسان ماءكول

- (Magis illum timeo) " Quàm leonem leonum, qui habitat
 " In valle *Attbari*, ubi sylvæ est sylvæ imposta;
 " Manè egreditur, & duos catulos nutrit, qui vescuntur
 " Carne hominum, in pulvere volutatâ & conscisâ:
 " Cùm in hostem infiliat, non licet ei
 " Hostem relinquere, nisi priùs vinciat.
 " Ob illum leones solitudinis manent taciti,
 " Neque in valle illius pedites ambulant.
 " At perpetuò in valle ejus (frater confidentiæ) heros confidentissimus
 " Projectis & armis & vestibus devoratur."

Deinde ad Mohammedem transit, elatissimâ usus figurâ,

ان الرسول لسيف يستنأ به
 مهند من سيوف الله مسلول

- " Vates scilicet ensis est, à quo lux oritur,
 " Indicus, ex ensibus Dei, nudatus."

Sed ad heroum laudes veniamus. Celebrare igitur res præclarè gestas, ac virorum fortium virtutes, antiqua fuit Arabibus consuetudo. Neque est ullum poeseos genus utilius: nihil est enim præstabilius quàm animum ad virtutes impellere atque incendere; nihil porrò ad eum finem consequendum efficacius, quàm ea proferre exempla, quæ lector admiretur, & sibi imitanda proponat. Hujusmodi carminibus constat libri *Hamasa* caput sextum; aliaque innumera sunt laudationum exempla. Et quis non miro virtutis amore incenditur, cùm eam ab *Ibn Onein* ita suaviter laudatam videat:

بين الملوك السايين وبينه
 في الفضل ما بين الثرايا والثري
 وبكل ارض جهة من عدله
 الصافي اسال نداه فيها كوثر
 عدل يحلم الذيب منه عكي الطوي
 غرثان وهو يري الغزال الاعفرا
 يعفو عن الذنب العظيم تكرمأ
 ويصدّ عن قول الخنا متكبيرا
 لا تسهعن حديث ملك غيره
 يروي فكل الصيد في جوف الفرا

“ Inter reges alios omnes, atque illum (Almelec Al Adil)

“ In excellentiâ, tantum interest, quantum inter Pleiadas
 & terram.

- “ In omni terræ parte floret ejus justitia.
 “ Pura, & fluit ros ejus in eâ (liberalitas) modo fluvii celestis *Cuthar*:
 “ Justitia, à quâ mansuetus fit lupo fame astrictus,
 “ Efurians, licet hinnuleum candidum videat.
 “ Ignoscit culpis gravissimis benevolè,
 “ At à verbis turpibus cum indignatione se avertit.
 “ Narrationem de rege præter eum ne audias,
 “ Omnis enim præda est in ventre onagri.”

hoc est, omnes virtutes ille solus complectitur.

Similiter *Ferdusi* de rege Persarum, priusquam ab illo laceffitus esset injuriis:

جهاندار محمود شاه بزرگ
 بآبش خور آرد همی میش و کرک
 زکشیر تا پیش دریای چین
 برو شهریاران کنند آفرین
 چو کودک لب از شیر مادر شست
 بکهوره محمود کوید نخست
 بزم اندرون آسمان سخاست
 رزم اندرون شیر جنک اژدهاست
 زفرش جهان شد چو باغ بهار
 هوا پر زآب وزمین پر نکار
 زابر اندر آمد به هنکام نم
 جهان شد بگردار باغ ارم

- “ Rerum dominus, *Mahmud*, rex potens,
 “ Ad cujus aquam potum veniunt simul agnus & lupus:
 “ A *Cashmirâ* usque ad *Sinensem* oceanum
 “ Reges illius laudes iterant.
 “ Cùm infans labium matris lacte lavat
 “ In cunis, nomen *Mahmudi* illicò profert.
 “ In convivio cœlum est liberalitatis,
 “ In prælio, belli leo est, imò draco:
 “ Ab ejus magnificentiâ orbis terrarum verno horto similis est,
 “ Aër pluviâ plenus est, & terra ornamentis plena:
 “ A nubibus debito tempore cadit ros,
 “ Et terræ orbis *Iremi* hortulos refert.”

Idem poeta *Ebn Onein* regis *Alâdel* filios pari
 yenuitate laudat:

وله البنون بكل ارض منهم
 ملك يقود الي الاعادي عسكريا
 من كل وضاح الجبين تخاله بدرأ
 وان شهد الوغي فغضنفا
 قوم ذكروا اصلا وطيبوا محتدا
 وتدفقوا جودا وراقوا منظرا
 متقدم حتي اذا النفع انجلي
 بالببيض عن سبي الحرير تاخرا
 وتعاف خيلهم الورود بهنهل
 ما لم يكن بدم الوقايح اصحرا
 يغشوا الي نار الوغي شغفا منه
 ويجل ان يغشوا الي نار القري

- “ Sunt ei filii, ex quibus in unâquaque regione
 “ Rex est, qui in hostes exercitum ducat ;
 “ Ex omnibus (adolescens) frontes habentibus nitidas,
 illum esse putares lunam,
 “ At cùm in prælium irruit, tum scilicet leonem:
 “ Homines ingenuum habentes ortum, egregiam indolem,
 “ Copiosè fluentem liberalitatem, & formosos vultûs.
 “ Irruunt, cùm eluceat aliqua utilitas
 “ Ex ensibus, sed à sacris rebus rapiendis abstinēt.
 “ Fastidiunt equi eorum aquæ potum,
 “ Quæ hostium sanguine non tingatur.
 “ Extinguunt belli ignem, ingenti ejus amore capti,
 “ Sed longè abest, ut hospitalitatis ignem extinguant.”

Nobilissima sunt in hoc genere *Abîl Ola* carmina, cujus exultans & quasi vibrans ingenium videtur *Pindari* fuisse simillimum. Primum illius in laudem principis *Said* carmen harum literarum cultoribus non minorem affert delectationem, quàm Græcæ poeseos amatoribus primum & quartum *Pythium*. Hujus elatissimi poematis illustriores quasdam virtutes exponam. Seipsum initiò alloqui videtur, & sententiarum seriem de vanis animæ humanæ cogitationibus fundit. Mox de suâ peregrinatione loquitur; mulieres quasdam inducit de causâ itineris percontantes: “ Respondimus, inquit, *Saidum* petimus; & fuit illis nomen principis fausto
 “ omni;”

سألن فقلنا مقصدنا بسعيد
 فكان اسم الامير لهن فالأ

Said enim fortunatum significat,

Tum, ad principis laudationem facili aperto
 aditu, in elatam animi exultantiam erumpit, &
 in hos magnificos versûs sese effundit :

مكلف خيله قنص الاعادي
 وجاعل غابه الاسل الطوالا
 تكان قسيه من غير رام
 تمکن في قلوبهم النبلا
 تكان سپونه من غير سل
 تجذّ الي رقابهم انسلا
 تكان سوابق جهلته تغني
 عن الاقدار صوتاً وابتذالا

- “ Impellit equitum turmas ad hostium venationem,
 “ Et, tanquam sylvam, hastas proceras erigit.
 “ Parum abest, quin arcûs ejus nondum flexi
 “ In illorum cordibus sagittas figant.
 “ Parum abest, quin enses ejus non districti
 “ Ad illorum colla properanter accedant.
 “ Parum abest, quin equi celeres sine regimine,
 “ Quo se reprimant, aut effundant, illum vehant.”

Deinde bella principis, tanquam venatoris
 potentissimi, describit. Hinc ad amores suos,
 more *Arabico*, transit; & amicam sub juvencæ
 imagine adumbrat. Tempestatem describit ac
 fulgura: morales quasdam sententias, ut Pin-
 darus solet, intexit. Hinc occasionem sumit in

tribum *Badia* invehendi, quos inhospitalitatis infimulat; iisque *Saldi* liberalitatem tanquam exemplum proponit: cujus fortitudinem ac potentiam mirificis coloribus pingit. Mox equum principis ob celeritatem ac nobilitatem, *Græcorum* more, collaudat, & post nobilem gladii *Profopopæiam*, variasque laudationes, poema claudit. Quàm sublimis est hæc ensis descriptio, quàm audax, quàm magnifica!

محلي البزد تحسبه تزد
 نجوم الليل وانتعل الهلالا
 مقيم النصل ني طرفي نقيض
 يكون تباين منه اشتكالا
 تبين فوقه ضحضاح ماء
 وتبصر فيه للنار اشتعالا
 غراره لسانا مشرفي
 يقول غرايب الموت ارتجالا
 اذا بصر الامير وقد نضاه
 باعلي الجوظنّ عليه آلا
 ودبت فوقه حمر المنايا
 ولكن بعد ما مسخت نهالا

“ Ornatur vaginâ, quam vestitam putes

“ Astris nocturnis, & calceatam lunâ:

- “Facies erecta mucronis, meo aspectu, discrepantiam
 quandam habet,
 “Ita tamen ut in illâ quædam sit similitudo;
 “Fulget enim super eâ aquæ splendor,
 “At vides in eâdem ignis scintillas.
 “Dux ejus acies dux sunt linguæ in Moshref politæ,
 “Quæ terribilem Mortis orationem fundunt ex tempore.
 “Cum circumspiciat princeps, eumque enssem educat
 “In altum aëra, putat in eo splendore aquæ nitorem;
 “Et repunt super illo purpureæ mortes,
 “Posteaquàm in formicas mutatae fuerint.”

Sanguinis guttulas lento motu per gladium
 defluentes cum formicis comparat. Illâ autem
 figurâ, “*repunt super illo purpureæ mortes,*”
 nihil esse potest conceptu difficilius, nihil incer-
 tius aut magis terribile, & ob eam ipsam cau-
 sam, ut antea statuimus, nihil elatius.

CAPUT XVII.

ⲕⲁⲛⲁ

SIVE

De Vituperatione.

AD eam poeseos speciem venimus, cui originem dedit odium atque offensio: eam scilicet, quam recentiores *Satyræ* vocant, veteres *Iambos*; propterea quod illo metro usus est, vituperator acerrimus, Archilochus,

Πατερ Λυκαμζα, ποιον εφρασω τοδε;

Τις σας παρηειρε φρενας;

quem imitatus est in hendecasyllabis Catullus,

Quænam te mala mens, miselle Ruvide,

Agit præcipitem in meos iambos?

& in epodis Horatius; qui ipsam libri inscriptionem ab Archilocho sumpsit: nam Hephæstion, de versu dactylico tetrametro loquens, addit *ω αρωπ⊕ εχρησατο 'Αρχιλοχ⊕ εν 'Επωδοις*. Iambis etiam usus est Hipponax, sed ut pondus quod-

dam iis accederet, primo epitrito trimetrum claudit, ut

Ὡς οἱ μὲν ἀγεί Βεπαλω κατηρωντο.

Atqui, ut apertè dicam quod sentio, valdè invitus in poetarum chorum *Satyricos*, ut vocantur, ascribo. Nolo mansuetiorum Musarum desiderari benevolentiam. Quòd si scriptor iamborum sine offensione, sine iracundiâ, sine amaritudine scribat, & eò solùm tendat, ut lectorem castigando erudiat, non erit omninò reprehendendus. Sed tamen lenior quædam, ut arbitror, inveniri potest ac mitior castigatio. Nimiam enim severitatem fugit animus ac repudiat; sed lenocinio quodam ac mansuetudine allicitur & flectitur. Duci ad virtutem debent animi, non trahi; suaderi, non cogi; allici, non impelli. Cæterùm, ut se habeat res, non minùs in hac poesi quàm in reliquis florent Asiatici. Sunt vehementes, asperæ, & amaræ Arabum, quas vidi, vituperationes; sed cùm quâdam etiam sententiarum elatione. Velut in libro de Antaræ & Ablæ amoribus; ubi hæc timidi cujusdam legitur & fugacis militis vituperatio:

لحاک الله من رجل جبان
ولا اسقتک غادية تداها
ولا جاد السحاب ديار قوم
تحل بها ولا اخضرت ربها

لبست من المذلة يا ابن بدر
ثياباً لا تغير ما تلاها

- “Eradicet te Deus, ignave miles;
 “Nunquam te irrigent matutinæ nubes guttæ!
 “Neu fundat pluviam nubes super domicilia tribûs,
 “Ubi tu commoraris, neu virescant eorum colles!
 “Induisti, O fili Bader, ignominia
 “Pallium, nec te deferent illam secuturæ miseræ.”

Hujus libri quartumdecimum solummodò volumen mihi videre contigit. Nihil est elegans, nihil magnificum, quod huic operi deesse putem. Ita fanè excelsum est in eo dicendi genus, ita varium, ita periculofum, ut non verear eum inter poemata perfectissima recensere. Heros eximius, qui in eo laudatur, idem est ille *Antara*, qui carminum *Moallakat*, ut appellantur, quintum composuit*; fuit autem Abla regis filia formosissima, quam perditè amavisse dicitur. In istius voluminis, quod legi, primo folio, fatyra est admirabilis, quam cecinisse dicuntur Ablæ ancillæ in vituperium Amári, qui etiam illam amavit. Carmen integrum apponam:

* Vide Caput Tertium, pag. 64.

عماره دوع هوي الخود الرواح
 ودع عنك التعرض للملاح
 فاتك لم تكف يد الاعادي
 ولم تك فارساً يوم الكفاح
 فلا تطمع بعبلة ان ترأها
 تري الاهوال من ليث البطاح
 فلا البيض الصفاح تصل اليها
 بنسطونها ولا السهر الرماح
 وعبلة ظبية تصطاد اسداً
 باجفان سقييات صحاح
 وقد فرغت راسك في هواها
 وامليت النواحي بالنواح
 فدع عنك اللجاج بها والا
 سقا لك عنتر الموت الصحاح
 وما زال اللجاج عليك حتي
 مليت نقا ثيابك بالسلاج
 وضحكت البنات عليك جمعاً
 وجيغت الروابي والبطاح
 وصرت لكل من يصغا حديثاً

وضحكاً في الغدو وفي الرواح
 اتيت لنا باثواب حرير
 ضحكك عليك واكثرن المزاح
 ومد وافيتنا وأتاك ليث
 تقر له الاسود في البطاح
 وما ابقا عليك الا احتقاراً
 بقدرك اذ رجعت كهستراح
 رأتك عبيلة مرما طريحاً
 ومن معها من الخود الرواح
 وعنثرة الفوارس ليث غاب
 يصول وفي العطا ببحر السواح
 ونحن كاننا زهر ذكي
 بانفاس البنفسج والاقاج
 وعبلة بيننا كقضيبي بان
 علاه البدر او شمس الصباح
 وانت اذل من ركب المطايا
 وابخلهم من القوم الشحاح
 تروم وصالها بغياً وظلماً
 وانت اذل من كلب النباح

فہت کھدآ والا عش ذلیلاً
تلیس للفظ ہجوي نیک ماح

- “ *Amárah*, mitte amorem puellarum mollium,
 “ Desine autem te formosis virginibus objicere;
 “ Non enim repellis hostium manûs,
 “ Nec fortis es eques die certaminis:
 “ Nea cupias Ablam intueri;
 “ Videbis potiùs terrores à leone vallis,
 “ Neque enim ad eam accedent candidi enfes,
 “ Cùm impetum faciunt, nec hastæ fuscæ;
 “ Abla verò est capreola, quæ leonem venatur
 “ (Ciliis) oculis languidis, sed integris.
 “ At tu amoris ejus strenuè incumbis,
 “ Et imples omnia loca querelis.
 “ Desine ideò illam importunè petere, sin minùs,
 “ Irrigat te Antara mortis poculo.
 “ At non cesâsti eam petere, donec
 “ Texisti vestes tuas nitidas armis.
 “ Te verò irrident puellæ certatim,
 “ Ut in colliculis & vallibus Echo respondeat;
 “ Et factus es unicuique auscultanti fabula,
 “ Et ludibrium cùm mane tum vesperi.
 “ Venis ad nos chlamyde vestitus, sed
 “ Illæ te irrident, & lusûs augment.
 “ Et cùm accesseris iterum, veniet ad te leo,
 “ Quem timent leones in vallibus:
 “ Hic nihil tibi relinquet, præter odium,
 “ Pro potestate tuâ, cùm redibis contemptus.
 “ Videbit te pulchra Abla, projectum, humilem,
 “ Et quæ erunt cum illâ puellæ venustæ,
 “ Antara enim, heros heroûm, leo est sylvæ,
 “ Dum furit, at liberalitate mare superat.
 “ Nos autem pulchris floribus fumus similes,

- “ Odorem habentes violarum & parthenii;
 “ Et Abia inter nos, tanquam myrobalani ramulus,
 “ Quem coronat luna, aut sol matutinus.
 “ Tu verò abjectissimus es omnium qui equos ascendunt,
 “ Et inter avaros longè avarissimus:
 “ Cupis ad eam injustè & impudenter accedere,
 “ Tu, qui vilior es cane latranti.
 “ Morere igitur ob tristitiam: sin minùs, vive abjectus;
 “ Atqui nemo est, qui vituperationis meæ voces delebit.”

Hujusmodi carminibus, iisque amarissimis, constant tria libri *Hamasæ* capita, quorum unum *ignaviæ ac pigritiæ*, alterum *mulierum* quarundam, tertium variorum *hominum* vituperationes complectitur. Magnam habet in hoc genere vim & acerbiteriam *Gezirus*; sed, ut Plautinis utar verbis,

—felle est fœcundissimus,

Gustu dat dulce, amarum ad satietatem usque aggerit.

Sunt autem Turcico sermone scriptæ, poetæ elegantis Ruhi Bagdadi, satyræ, ut à viro harum literarum peritissimo accepi; nam eas nondum videre potui. Nullum vidi librum Persicum, qui his carminibus unicè constaret, sed in Ferdusii vitâ citatur poema, quod in regem Persarum *Mahmud*, filium *Sebettighin*, composuit. Illum enim rex jusserat poema heroicum scribere, munera pollicitus uberrima. Triginta igitur annos laboravit poeta, opusque perlongum, & in omni genere perfectissimum, con-

texuit; quod cùm perfecisset, ad regem misit, non sine amplissimi muneris expectatione. Rex verò, delatorum quorundam obrectationibus deceptus, fidem servare noluit. Cùm igitur poeta aliquantulum expectavisset, neque ullum accepisset laboris fructum, in eo templi loco, quo regem sessurum cognoverit, hoc epigramma exaravit:

خجسته در که محمود زابلی دریاست
 چگونه دریا کانرا کرانه پیدا نیست
 چه غوطها که زدم اندر ان ندیدم در
 کناه بخت منست این کناه دریا نیست

“Felix, cui *Mahmud Zabeli* mare est liberali-
 “tatis, usque adè ut nullum in eo littus ap-
 “pareat! utcunque verò in eo sim immerfus,
 “margaritam non vidi; sed fortunæ meæ
 “culpa est, non maris.”

Hoc perlecto, rex exiguum quoddam & vile munus, potiùs contentionis causâ quàm beneficentiæ, ad poetam misit; quâ injuriâ laceffitus *Ferdusi* iracundiam compefcere non potuit. Scripsit idèò acerbissimum poema, quod regis servulo cuidam tradidit obfignatum, obnixè rogans, ut illud, si quando regem viderit mæstio-rem, daret ei legendum. Quo factò, ex urbe effugit, ad Bagdadum iter factururus. Intereà rex

libellum designat, & legit vehementiffimum sui vituperium, cujus loca quædam insigniora hoc in capite proferam.

کرم بین بنزدیک شاه فقیر
 بکوی وز گفتار حق وامگیر
 نه نیکو بود حق نهان داشتن
 بخاشاک ایبان بر انباشتن
 بشیری به از شهریار چنین
 که نه کیش دارد نه آیین نه دین
 خرد نیست مر شاه محمود را
 که بینم دلش مانع جود را
 پرستار زاده نیاید بکار
 اگر چند باشد پدر شهریار
 شر ناسزایان بر افراشتن
 بود خاک در دیده انباشتن
 سر رشته خویش کم کردن است
 بجیب اندرون مار پروردن است
 درختی که تلخ است اورا سرشت
 کرش در نشانی بیاغ بهشت
 کر از جوی خلدش بهنگام آب
 به بیخ انکبین ریزی و شهد ناب

سرانجام کوهر بکار آورد
 هه‌مان میوه تلخ بار آورد
 وکر بیضه زاغ ظالمت سرشت
 نهی زیر طاوس باغ بهشت
 بهنکام آن بیضه پروردنش
 زانجیر جنت دهی ارزنش
 دهی آبش از چشمه سلسبیل
 دران بیضه دم دردهد جبریل
 هه‌مان آورد بیضه زاغ
 برد رنج بیهوده طاوس باغ
 وکر افعی را زراهش دهی
 میان کل آرامگاهش دهی
 بکامش اگر رشته جان کنی
 وکر شربتش ز آب حیوان کنی
 نکرد بدین ترتیب یار تو
 کند عاقبت زهر در کار تو
 وکر بچه جغد را باغبان
 زویرانه آرد سوی بوستان
 نشین کند شب نهال کلش
 سحرکه دهد جلوه بر سنبلش

چو روزي پروبال پيدا كند
 همان كنج ويرانه ماوي كند
 حديث پيهر نكشتست رد
 شود هر شيء راجع اصل خود
 بعنبر فروشان اكر بكذري
 شود جامه تو همه عنبري
 وكر بكذري نزد انكشت كر
 ازو جز سياهي نه يابي دكر
 زبد كوهران بد نباشد عجب
 سياهي نشايد بریدن زشب
 به ناپاك زاده نداريد آמיד
 كه زكي به شستن نكرده سپيد
 جهاندارا كر پاك ونامي بدې
 درين راه دانش كرامې بدې
 شنيدې چو زينگونه راي سخن
 زآيين شاهان و رسم كهن
 نكشتي چنين روزكارم تباہ
 دكر كونه كردي بكارم نگاه
 ايا شاه محمود كشور كشاي
 زمن كر نترسي بترس ازخدای

خریدی چرا خاطر تیز من
 نترسیدی از تیغ خون ریز من

- “ Liberalitatem vide regis istius indigi!
 “ Eloquitor; & à verbis veritatis munus debitum pete.
 “ Non probum est veritatem celare,
 “ Et fidem abjectis fordibus spargere.
 “ Res quævis vilissima melior est tali rege,
 “ Qui nec pietatem, nec mores, nec religionem habeat:
 “ Intellectus non est regi Mahmud,
 “ Video enim animam ejus à beneficentiâ averfam.
 “ * Servi filius ad opus ingenuum nequit perducî,
 “ Licet pater fit multorum principum;
 “ Caput improborum hominum efferre,
 “ Perinde est ac pulvere oculos aspergere;
 “ Aut suum filium incurvare,
 “ Aut colubrum in sinu alere.
 “ Arborem, quæ est naturâ amara,
 “ Si in hortum paradisi transferas;
 “ Si à ripâ æternitatis, aquationis tempore,
 “ Radicem ejus melle spargas, & puris favis
 “ Naturam suam postremò ostendet,
 “ Et fructus omninò afferet acerbos.
 “ Quòd si ovum cornicis, ex tenebris formatæ,
 “ Ponas sub pavone horti cœlestis,
 “ Et tunc, cum ex ovo prodeat pullus,
 “ Si præbeas illi grana ficus divinæ,
 “ Si des illi aquam ex fonte Salsebil,
 “ Si demùm ovum halitu suo afflet Gabriel,
 “ Tamen cornicis ovum cornicem proferet,
 “ Et irritum faciet pavonis cœlestis laborem.

* Fuit Sebestighin, Mahmudi pater, servus *Alpteghini*, qui, sub regno *Nabi Samani*, exercitui Persico præfuit.

- “ Quòd si viperam de viâ capias,
 “ Et inter rosas eam facias requiescere,
 “ Si agas quodcunque animæ ejus placeat,
 “ Si potum ei ex immortalitatis fonte præbeas,
 “ Non erit propter hanc curam amica tibi,
 “ Sed veneno te tandem afflabit.
 “ Quòd si noctuæ pullum capiat horti custos,
 “ Et à solitudine in hortum ferat,
 “ Sedemque ejus noctu faciat rosæ fruticem,
 “ Et manè torum ejus reddat hyacinthum,
 “ Simul ac dies pennas suas explicaverit,
 “ In solitudinis angulum avolabit.
 “ Non inane redditur Vatis nostri dictum,
 “ Unamquamque rem ad suam naturam redire.
 “ Si per officinam ambari venditorum transeas,
 “ Ambari odorem vestis tua retinebit.
 “ Si transeas per fabriferarii officinam,
 “ Præter nigrorem nihil reperies.
 “ Mirum non est, à pravis ingeniis prodire pravitatem:
 “ Noctis nigredinem non licet exsecare.
 “ A viri improbi filio nihil probi sperate,
 “ Nam Æthiops lavatu non fit candidior.
 “ O rerum omnium dominator, si purà fuisses indole,
 “ In illâ doctrinæ viâ esses liberalis,
 “ Audires ejusmodi esse poeseos dignitatem,
 “ Secundum regum mores, veteresque consuetudines;
 “ Non ita fortunas meas corrumperes,
 “ Alio modo opus meum aspiceres.
 “ O, rex Mahmud, arcium expugnator,
 “ Si me non timeas, at Deum time.
 “ Quare acre meum ingenium excitâsti?
 “ Annon gladium meum sanguineum metuis? ”

CAPUT XVIII.

الصفات

SIVE

De Descriptionibus.

RELIQUUM est, ut de naturæ descriptionibus loquar; quo in genere, cùm omnes venustiores poetæ, tum præcipuè florent Asiatici. Picturam ac poësin quasi sorores esse perspicuum est; & mirum est quantum se mutuò juvent atque illustrent.

Notum est Timanthem, cùm Iphigeniæ immolationem pingeret, & Græcos astantes mœstissimos fecisset, Agamemnonis faciem pallio obvolvissè; propterea quòd incredibilem patris dolorem nullis coloribus posset imitari. Quod insigne artificium ex versibus illis Euripideis videtur sumpsisse,

— ὡς δ' ἔσειδεν Ἀγαμέμνων ἀναξ
'Ἐπι σφαγῆν σείχθσαν εἰς ἄλσ' ἄκορην,
'Υπερναξέ, κάμπαλιν σρεψας καρα
Δακρυα προγγεν, ὀρματαων πεπλον προθεις.

Cujus rei alia sunt exempla quamplurima.

Sed in reliquis poematum generibus modica est inter pictores ac poetas cognatio, in hac, de quâ nunc loquor, sunt valdè finitimi; nam poeta, cùm naturæ proprietates describat, lectissimam quasi picturam ante oculos lectoris ponit: cujus rei exempla quædam subjiciam. Quòd si omnes rerum naturalium descriptiones, quarum ex variis poetis satis amplam comparavi supellectilem, hoc loco velim exponere, absurdè fanè faciam, & contra instituti mei rationem. Sed nequeo à me impetrare, quin unam atque alteram ex Græcis quibusdam scriptoribus descriptionem apponam; eòque libentiùs quòd rariores sint, & admodum pulchræ.

Quàm jucunda est pictura, quâ nympharum Iusûs in Oeneo describit * *Chæremon*, tragicorum longè venustissimus!

Ἐκειτο γὰρ ἡ μὲν λευκὸν εἰς σελήνοφωσ
 φαίνεσθαι μάστον, λελυμένης ἐπωμιδῶ,
 τῆς δ' αὖ χορεία λαγὼνα τὴν ἀριστερὰν
 ἔλυσε· γυμνῆς δ' αἰθέρος θραμασιν
 ζωσαν γραφὴν ἔφαινε· χροῦμα δ' ὀμμασι
 λευκὸν μελαινας ἔργον ἀνταυγεί σκίας·
 Ἄλλη δ' ἐγυμνὴ καλλιχείρας ὠλενας,
 Ἄλλη προσάμπεχουσα θηλυὴ αὐχένα
 Ἡ δ' ἐκράγεντων χλανιδῶν ὑπὸ πίχτας
 ἔφαινε μητρον, κἄξεπεσφραγιζέτο
 ὦρας γελώσης χωρὶς ἐλπίδων ἰρώς.
 Ἐπίωμεναι δ' ἐπιπίον ἔλενιων ἐπι,

* Vide Athenæum, Lib. xiii.

Ἴων τε μελανοφυλλὰ συβίλωσαι πέρα,

Κροκὸν δ' ὅς ἤλιωδες εἰς ὑφασματα

* Πεπλῶν ἰεῖς εἰδῶλον ἔξομορρυνται.

Quos versûs eleganter, ut semper, convertit *Grotius*, eam sibi vindicans in trimetris licentiam, quam *Nævius*, *Accius*, & veteres tragici sumpserunt:

Alia jacebat candidas papillulas
 Ostendens lunæ, retrojecto pallio:
 Alii chorea lævum nudârat latus,
 Nudum sideribus exhibens spectaculum,
 Viventem effigiem. Lacteus visu color
 Contra certabat umbris nigricantibus:
 Monstrabat ulnas alia, & formosas manûs:
 Alia obtegebat tenera colli volumina:
 Alia disrupto tenuis interulæ finu
 Femur ostendebat; aridente gratiâ
 Mihi se imprimebat, spem non adducens, Amor.
 Et jam voluntur lapsabundæ per inulas,
 Jam nigricolores violas populantes legunt,
 Crocique florem, qui purpureis supparis
 Injectus rutilum solis imitatur jubar.

Idem in *Alphesibæâ* humanam pulchritudinem describit pulcherrimè:

Και σωματος μὲν ὄψις ἐξευγαζετο
 Στιλβουσα λευκῶ χρωματι διακρητης,

* Duo, qui sequuntur, versûs,

Περσης δὲ θαλεροῦ εὐτραφεὶς ἀμαρανῶ

Δειμῶσι μαλακοῖς ἰξετεῖνεν αὐχένα,

ad hanc Nympharum descriptionem pertinere non arbitror; sed ad illam; de quâ loquitur *Athenæus*, cùm dicit *Charcmona* in describendis floribus multum esse & copiosum.

Αἰδώς δ' ἐπερῖρυσμιζεν ἠπιωτάτων
 Ἐρυθρῆμα λαμπρῶν πρὸς θείαισα χρωμάτε
 Κομαι δὲ κηροχρωτῆς, ὡς ἀγαλματῶν,
 Αὐτοῖσι βουρρυχοῖσιν ἐκπεκλασμένοι,
 Ξηθοῖσιν ἀνεμῶν ἐνετρυφῶν φορμῆνοι.

Nec omittendi sunt hoc loco versûs, quibus
 Venerem & Nymphas describit auctor poematis,
 quod Κυπρία inscribitur, sive *Stafimus*, sive,
 ut Tzetzes putat, ipse Homerus:

Ἡ δὲ σὺν ἀμφιπολοῖσι φιλομμείδης Ἀφροδίτῃ
 Πλεξαμένη σφραγὺς εὐώδεας, ἀνθεα γαίης
 Ἄν' κεφαλαισιν ἰβεντο θεαὶ λιπαροκηδεμονοῖ
 Νυμφαὶ καὶ Χαρίτες, ἀμα δὲ χροσθ' Ἀφροδίτῃ
 Καλὸν αἰεὶ θῶσαι κατ' ὄρος πολυτιδάκῃ Ἰδῆς.

Nec versûs illi de Cupidine dormiente (ex longiori, forsan, poemate libati) qui Platoni ascribuntur:

Ἄλσος δ' ὡς ἰκομεσθα βαθυσκίον, εὐρομένῃ ἐνδόν
 Πορφυρεοῖς μηλοῖσιν ἐνίκωτα, παιδα Κυθηρῆς.
 Οὐ δ' ἔχεν ἰσοδοκὸν φαρετρῆν, εἰ καμπυλα τοῖξα,
 Ἄλλα τὰ μὲν δένδρεσσιν ὑπ' εὐπεταλοῖσι κρεμαντο.
 Λύτος δ' ἐν καλυκεσσι ῥόδων, πεπεδημένος ὑπνῶ,
 Εὐδὲν μειδιῶν, ξυθαὶ δ' ἐφυπερθε μελισσαι
 Κηροχυτοῖς ἐντος λαγαροῖς ἐπὶ χεῖλεσι βαῖνον.

Nihil esse potest his versibus jucundius aut modulatius; & vellem profectò plura superessent Platonis carmina. Certè valdè poeticum illi fuisse ingenium paucæ, quæ supersunt, reliquiæ testantur; & Socrati subirascor, qui discipulum suaderet à mansuetioribus Musis ad philosophiæ spatia declinare. Sed omnes descriptionum ve-

nustates complectitur εἰδυλλιον in primo Anthologiae libro, quò vix quidquam inveniri potest iululentius:

Χειματῶ ἡνεμοεντῶ ἀπ' αἰθρῶ οἰχομενοισῶ,
 Πορφυρεῖ, μειδῆσε φερανδεὸς εἰαίῶ ὤρη.
 Γαῖα δὲ κυανῆ χλοερῆν ἔσεψατο ποιῆν,
 Καὶ φυτὰ θηλυσάντα νεοῖς ἐκομίτσε πετηλοῖς.
 Οἱ δ' ἀπαλὴν πινόντες ἀεξίφυτα δροσον ἤθε
 Λειμώνες, γελωσιν ἀνοιγομενοῖο ῥοδοῖο.
 Χαιρεῖ καὶ συρίγι νομευς ἐν ὄρεσσι λιγαινῶν,
 Καὶ πολλοῖς ἐριφοῖς ἐπιτερπεται αἰπόλῶ αἰγῶν.
 Ἦδη δὲ πλωθσιν ἐπ' εὐρεα κύματα ναυται,
 Πνοῖη ἀπημαντῶ ζεφερεῖ λῖνα κολπωσαντῶ.
 Ἦδη δ' εὐάζησι φρεσαφυλῶ Διωνύσω
 Ἄνθεϊ βοτρυοεντῶ ἐρεψαμενοῖο τριχὰ κισσῶ.
 Ἔργα δὲ τεχνήεντα βοηγενεεσσι μελισσαῖς
 Καλὰ μελεῖ, καὶ σιμβλῶ ἐφημεναὶ ἐργαζόνται
 Λευκὰ πολυτρητοῖο νεοῖῤῥυτα καλλεα κησῶ.
 Παντῆ δ' ὄρνιθῶν γενεῆ λιγυφῶνος αἰεῖδαι,
 Ἄλκωνες περὶ κύμα, χελιδόνες ἀμφὶ μελαθρα,
 Κυκνὸς ἐπ' ὄχθαισιν ποταμῶ, καὶ ὄπ' ἄλσος ἀγδῶν.
 Εἰ δὲ φυτῶν χαιρετὶ κύμαι, καὶ γαῖα τετῆλε,
 Συρίζει δὲ νομευς, καὶ τερπεται εὐκόλα μῆλα,
 Καὶ ναυται πλωθσι, Διωνύσω δὲ χορσευεῖ,
 Καὶ μελπεί πετεγήνα, καὶ ὠδίνησι μελισσαῖς,
 Πῶς ἔχει καὶ αἰεῖδον ἐν εἰαίῶ καλὸν αἰεῖσαι.

Amant potissimum Asiatici hortorum, amœnitatum, ac florum, descriptiones, quas jucundissimis pingunt verborum coloribus. Velut in tricesimâ Haririî declamatione:

* مسقط الراس سروج وبها كنت اموج
 * بلدة يوجد فيها كل شي وسروج

- وردها سلسبيل وصحاريها مروج *
- وبنوؤها ومغانيم نجوم وبروج *
- حبنا نغمة رياها ومراءها البهيج *
- وازاهير رباها حير * تنجاب الثلوج *
- * من راءها قال مرسي جنة الدنيا سروج *

“Natale solum est *Seruge*, in quo huc & illuc erravi,
 “Regio, in quâ omnia reperiuntur & redundant.
 “Vada ejus fontes cœlestes sunt, & campi jucunda prata,
 “Ædificia & mansiones ejus sunt stellæ & zodiaci signa,
 “Amamus odoris ejus auram & conspectum splendidum,
 “Et flores collium ejus, cùm abierint nives;
 “Quicumque hanc regionem videt, ait, *Seruge* paradisi ter-
 restris locus est.”

Et *Abu Dhaber Ben Al Khiruzi*,

روضة راضها الندي فعدت
 لها من الزهر انجم زهر
 ينشر فيها ايدي الربيع لنا
 ثوبا من الوشي حالها القطر
 كانها شق من شقايقها
 علي رباها مطارف خضر
 ثم تبدت كانها حدق
 اجفانها من دمايها حمر

“Hortus, quem ornat ros, & in quo
 “Splendent flores, tanquam stellæ lucidæ,

- “ Induit eum Veris manus
 “ Ornatam vestem, roris guttulis perspersam ;
 “ Anemonz ejus partim similes sunt,
 “ Super colles ejus, tunicis viridibus,
 “ Partim proveniunt similes oculis,
 “ Quorum cilia fiendo rubent.

Et *Mohammed Abdalla Al Dawi,*

اما شافيتك روضة دستجرد
 كعقد او كوشي او كبرد
 يطير فراشها بيضاء وحمراء
 كريح طبرت اوراق ورد

- “ Annon te exhilarat Destigerdi hortulus,
 “ Similis aut monili gemmeo, aut serico, aut pictæ chla-
 mydi ?
 “ Volitant in eo papiliones candidi & rubri,
 “ Ceu rosarum folia, quæ ventus dispergit.”

Et *Abu'l Hassan Ali Ebno'l Houssein* de valle
 amœnissimâ, ipse quoque in primis venustus ;

ادا ذكر الحسان من الجنان
 فحي هلا بوادي ماوشان *
 تجد شعباً يشعب كل هم
 وملهياً ملهياً عن كل شان *
 بروض مونتق وخرير ماء
 الذ من المثالث والمثاني *

وتغريد الهزار علي ثمار
 تراها كالعقيق وكالجمان *
 فيا لك منثرا لو لا اشتياقي
 اصيحابي بدرب الزعفران *

- “ Si quando mentio fiat de paradisi amœnitatibus, heus tu,
 “ age! ad vallem *Mawashân* accede.
 “ Reperies vallem, quæ omnes mœlestias disperget, recessus
 “ sum, qui ab omni negotio te liberabit;
 “ Cum horto splendido, cum fontium murmure, dulciori
 “ lyræ & tibiz notis;
 “ Ubi aviculæ modulantur inter fructûs, quos videbis py-
 “ ropis & margaritis similes.
 “ O quàm dulcis esset hic recessus, nisi me desiderio affice-
 “ rent amici absentes in *Darbizafrân!*”

Et poeta Turcicus,

روان هر چشمه‌سي چون آب حيوان
 چراغ لاله هر جانب فروزان
 نسيم صبح گل جبين ايدوب چاک
 صبا نرکس کوزين قالمشدي نهناک
 اغاچ لر رقصه گرمشدر سبک خيز
 شکوفه اوستنده اولمش درم ريز

- “ Unusquisque fons aquæ immortalitatis similis manavit,
 “ Tulipæ lampas unumquodque latus illuminavit,
 “ Aura matutina laceravit rosæ finum,
 “ Zephyrus narcissi oculos reddidit madidos,
 “ Arbores leviter ac celeriter faltant,
 “ Et super flores nummos argenteos (rorem) spargunt.”

Et alius,

حوالي سي سراسر كلستاندر
 كلستان جا بجا آب رواندر
 اوتور مشلر رياحين دست بر دست
 كلاهن كچ وواتهش لاله مست
 سزلمش نو كسك چشم سياهي
 ادر سزينه مستانه نگاهي

- “ Hujus loci ambitus usquequaque rosetum est,
 “ Rosetum, in quo ubique vitæ fontes manant,
 “ Herbæ odoriferæ se invicem manibus amplexantur,
 “ Tulipæ languidæ curvatas gerunt coronas,
 “ Narcissi niger oculus effulget,
 “ Qui vos intuetur ebriolo aspectu.”

Et *Dhafer Elbaddâd*,

وعيشة اهدت لعينك منظر
 جاء السرور به لقلبك واخذ
 زوض لمخضر العذار وجدول
 نقشت عليه يد الشمال مباردا
 والنخل كالغيد الحسن تزينت
 ولبسن من اثارهن قلايدا

- “ In hoc loco vita erit oculis tuis jucunda,
 “ Venit ibi sensim in pectus tuum lætitia,
 “ Hortus est viridi facie ornatus, & rivulis distinctus,
 “ Super quem gelidus ventus variam picturam induxit,

قَدْ طُبِعَ هَذَا الْكِتَابُ الْمَسْمُومُ بِالْفَرَائِضِ السِّرَاجِيَّةِ

بِدَارِ الْإِمَارَةِ بِلَدَةِ كَلْكَتَةِ الْمَحْمِيَّةِ وَذَلِكَ بِأَمْرِ

سِرْوَلِيمِ يُونَسَ الَّذِي هُوَ أَحَدُ حُكَّامِ الْمَحْكَمَةِ الْعَالِيَةِ

السُّلْطَانِيَّةِ

فِي سَنَةِ الْفِ و مِائَتَيْنِ وَوَاحِدٍ مِنَ الْهَجْرَةِ النَّبَوِيَّةِ

N.B. The *Arabic* sheets must be placed according to the signatures (from the right hand to the left) so as to begin where an *English* book would end, and to end where that would begin. To follow page 322, vol. vi.

تصحیح الكتاب

تعدن الاوراق التصحيح السقيم

١٨ أوأحدھما أوأحدھما

١٩ من ابن من ابن

١٩ الآخر الآخر

٢١ الہال كلة الہال كلة

٢١ ونصف سہم ان كان ونصف ان كان

٢٣ دكورتہ دكورتہ

٢٣ الآخر الآخر

قد صحح هذا الكتاب بعون الله تعالى اليك الوهاب

تَصْحِيحُ الْكِتَابِ

| | | | |
|-----------------------|---------------------|---------------------|----|
| عدد الاوراق | التصحیح | السقیم | ١٢ |
| ١٥ | اولیهم | اولهم | ١٥ |
| ١٥ | فانها | فانها | ١٥ |
| ١٦ | اوگان | اوگان | ١٦ |
| ١٤ | صعة | صعة | ١٤ |
| ١٤ | اثلاثا | اثلاثا | ١٤ |
| ١٤ | للدكر | للدكر | ١٤ |
| ١٤ | رحمة الله | رحمة الله | ١٤ |
| ١٤ | اثلاثا | اثلاثا | ١٤ |
| ١٤ | والاناث | والاناث | ١٤ |

تَصْحِيحُ الْكِتَابِ

| | | |
|-----------------------|--------------------------|--------------------------|
| عدد الاوراق | التصحیح | السقیم |
| ٤ | أَعْتَنَ | أَعْتَنَ |
| ١٢ | مَالِكُ | مَالِكِ |
| ١٢ | إِنْ وَافَقَ | أَنْ وَافَقَ |
| ١٣ | ثُمَّ أَضْرِبُ | ثُمَّ أَضْرِبُ |
| ١٣ | أَخْتِ | أَخْتِ |
| ١٥ | أَبَوِي | أَبَوِي |
| ١٥ | الرَّابِعُ | الرَّابِعُ |
| ١٥ | أَنَّ أَقْرَبَ | إِنَّ أَقْرَبَ |
| ١٥ | الْبَاحُوذُ | الْبَاحُوذُ |

مَا تَوَامَعًا فَبَالَ كُلِّ وَاحِدٍ مِنْهُمْ لَوْرَثَتَهُ الْأَحْيَاءُ وَلَا يَرِثُ

بَعْضُ الْأَمْوَاتِ مِنْ بَعْضٍ هَذَا هُوَ الْمَخْتَارُ وَقَالَ عَلِيٌّ

وَإِبْنُ مَسْعُودٍ فِي أَحَدِي الرَّوَايَتَيْنِ عَنْهَا بَعْضُهُمْ

يَرِثُ مِنْ بَعْضِ الْأَفِيْمَاوَرِثَ كُلِّ وَاحِدٍ مِنْهُمْ مِنْ صَاحِبِهِ

تَمَّتِ الْفَرَاغُ السِّرَّ اجِيَّةٌ بَعُونَ

اللَّهُ تَعَالَى

فَهُوَ فِيهِ بِالْإِجْمَاعِ وَكَسَبَ الْهَرْتِدَةَ جَمِيعًا لَوَرَّثَهَا الْمُسْلِمِينَ

بِالْخِلَافِ بَيْنَ أَصْحَابِنَا رَحِمَهُمُ اللَّهُ وَآمَّا الْهَرْتِدَةَ فَلَا يَرِثُ

مِنْ أَحَدٍ لَأَمِنْ مُسْلِمٍ وَلَا مِنْ مَرْتِدٍ مِثْلِهِ وَكَذَلِكَ الْهَرْتِدَةُ

لَا تَرِثُ مِنْ أَحَدٍ إِذَا ارْتَدَ أَهْلُ نَاحِيَةٍ بِاجْمَعِهِمْ فَحِينَئِذٍ

بِتَوَارُثُونَ

بَابُ الْأَسِيرِ

حُكْمُ الْأَسِيرِ كَحُكْمِ بَسَائِرِ الْمُسْلِمِينَ فِي الْهَيْرَاتِ مَا لَمْ

يُفَارِقَ دِينَهُ فَإِنْ فَارَقَ دِينَهُ فَحُكْمُهُ حُكْمُ الْهَرْتِدِ فَإِنْ لَمْ يَعْلَمْ

رَدَّتْهُ وَلَا حَيَاتَهُ وَلَا مَوْتَهُ فَحُكْمُهُ حُكْمُ الْمَفْقُودِ

فَصَلِّ فِي الْغُرْتِي وَالْحَرْتِي وَالْهَدْمِي

إِذَا مَاتَ جَمَاعَةٌ وَلَا يُدْرِي أَيُّهُمْ مَاتَ أَوْ لَا جَعَلُوا كَأَنَّهُمْ

من ماله لان المفقود ميت في مال غيره الاصل في تصحيح

مسائل المفقود ان تصحح المسئلة علي تقدير حياته ثم

تصحح المسئلة علي تقدير وفاته و باقي العمل

ما ذكرنا في الحب

فصل في الهرتد

اذا مات الهرتد او قتل او لحق بدار الحرب وحكم القاضي

بلحوقه فما اكتسبه في حال اسلامه فهو لورثته المسلمين

وما اكتسبه في حال الردة يوضع في بيت الهال عند

ابي حنيفة رحمه الله وعندهما الكسبان جميعا لورثته

المسلمين وعند الشافعي رحمه الله الكسبان يوضعان

في بيت الهال وما اكتسبه بعد اللحوق بدار الحرب

يُصَحِّحُ مَوْتَهُ أَوْ يَهْضِي عَلَيْهِ الْهَدَّةَ وَاخْتَلَفَتِ الرَّوَايَاتُ فِي تِلْكَ

الْهَدَّةِ فَغَيُّ ظَاهِرِ الرَّوَايَةِ أَنَّهُ إِذَا لَمْ يَبْقَ أَحَدٌ مِنْ أَقْرَانِهِ

حَكَمَ بِهِ وَتَهَوَّرَ رَوَى الْحَسَنُ بْنُ زِيَادٍ عَنِ ابْنِ حَنِيفَةَ رَحِمَهُ اللَّهُ

أَنَّ تِلْكَ الْهَدَّةَ مِائَةٌ وَعِشْرُونَ سَنَةً مِنْ يَوْمٍ وَلِدَ فِيهِ وَقَالَ

مُحَمَّدٌ مِائَةٌ وَعِشْرِينَ سَنَةً وَقَالَ أَبُو يُونُسَ مِائَةٌ وَخَمْسَ سِنِينَ

وَقَالَ بَعْضُهُمْ تِسْعُونَ سَنَةً وَعَلَيْهِ الْعُتُوبُ وَقَالَ بَعْضُهُمْ

مَالُ الْمَقْتُولِ مَوْقُوفٌ إِلَى اجْتِهَادِ الْإِمَامِ وَمَوْقُوفٌ الْحَكْمُ

فِي حَقِّ غَيْرِهِ حَتَّى يُوقَفَ نَصِيبُهُ مِنْ مَالِ مَوْرَثِهِ كَمَا فِي

الْحَبْلِ فَإِذَا مَضَتِ الْهَدَّةُ وَحَكَمَ بِهِ وَتَهَوَّرَ فَهَالَهُ لَوْرَثَتِهِ

الْمَوْجُودِينَ عِنْدَ الْحَكْمِ بِهِ وَتَهَوَّرَ وَمَا كَانَ مَوْقُوفًا لِأَجَلِهِ مِنْ

مَالِ مَوْرَثِهِ يَرُدُّ إِلَى وَارِثِ مَوْرَثِهِ الَّذِي وَقَفَ ذَلِكَ الْمَوْقُوفُ

سَهْمًا لِأَنَّ الْبُتُقُوفَ فِي حَقِّهَا نَصِيبٌ أَرْبَعَةٌ بَنِينَ عِنْدَ

الْبُحْنَيْفَةِ رَحِمَهُ اللَّهُ وَإِذَا كَانَ الْبَنُونَ أَرْبَعَةً فَنَصِيبُهَا سَهْمٌ

وَأَرْبَعَةٌ تَسَاعٍ سَهْمٍ مِنْ أَرْبَعَةٍ وَعِشْرِينَ مَضْرُوبًا فِي تِسْعَةِ نَصَارٍ

ثَلَاثَةَ عَشْرٍ سَهْمًا فِيهَا وَالْبَاقِي مَوْتُوفٌ وَهُوَ مِائَةٌ وَخَمْسَةٌ

عَشْرٍ سَهْمًا فَإِنْ وُلِدَتْ بِنْتًا وَاحِدَةً أَوْ أَكْثَرَ فَجَمِيعُ الْبُتُقُوفِ

لِلْبَنَاتِ وَإِنْ وُلِدَتْ ابْنًا وَاحِدًا أَوْ أَكْثَرَ فَيُعْطَى لِلْمَرْأَةِ وَالْأَبْوَيْنِ

مَا كَانَ مَوْتُوفًا مِنْ نَصِيبِهِمْ وَمَا بَقِيَ يُقَسَّمُ بَيْنَ الْأَوْلَادِ

وَإِنْ وُلِدَتْ مِيتًا فَيُعْطَى لِلْمَرْأَةِ وَالْأَبْوَيْنِ مَا كَانَ مَوْتُوفًا مِنْ

نَصِيبِهِمْ وَلِلْبَنَاتِ الْيَتَامَى النِّصْفُ فَهُوَ خَمْسَةٌ وَتِسْعُونَ سَهْمًا

وَالْبَاقِي لِلْأَبِّ وَهُوَ تِسْعَةٌ أَسْمٍ لِأَنَّهُ عَصَبَةٌ

بَابُ الْهَقُودِ

الْهَقُودُ حِيٌّ فِي مَالِ الْحَيِّ لَا يَرِثُ مِنْهُ أَحَدٌ وَيُوتَفُّ مَالُ الْحَيِّ

وَاحِدٍ مِنَ الْوَرِثَةِ مَا كَانَ مَوْفُوفًا مِنْ نَصِيبِهِ كَمَا إِذَا تَرَكَ بِنْتًا

وَأَبَوَيْنِ وَامْرَأَةً حَامِلَةً فَالْمَسْبَلَةُ مِنْ أَرْبَعَةٍ وَعِشْرِينَ عَلَيَّ

تَقْدِيرَانِ الْحَمْلُ ذَكَرٌ وَمِنْ سَبْعَةٍ وَعِشْرِينَ عَلَيَّ تَقْدِيرَانِهِ

إِنِّي وَبَيْنَ عَدَدِي تَصْحِيحِ الْمَسْبَلَتَيْنِ تَوَافَقَ بِالثَّلَاثِ

فَإِذَا ضَرَبَ وَفَقَ أَحَدَهُمَا فِي جَمِيعِ الْأَخْرَصَارِ الْحَاصِلِ مَاتَيْنِ

وَسِتَّةَ عَشْرَ سَهْمًا وَمَتَّهَا تَصْحِيحُ الْمَسْبَلَةِ وَعَلَيَّ تَقْدِيرَ ذَكَرَتِهِ

لِلْمَرْأَةِ سَبْعَةٌ وَعِشْرُونَ وَلكلِّ وَاحِدٍ مِنَ الْأَبَوَيْنِ سِتَّةٌ

وَتَلَاثُونَ وَعَلَيَّ تَقْدِيرُ الْأُنثَى لِلْمَرْأَةِ أَرْبَعَةٌ وَعِشْرُونَ وَلكلِّ

وَاحِدٍ مِنَ الْأَبَوَيْنِ ائْتَانِ وَتَلَاثُونَ فَيُعْطَى لِلْمَرْأَةِ أَرْبَعَةٌ

وَعِشْرُونَ وَيُوقَفُ مِنْ نَصِيبِهَا ثَلَاثَةٌ اسْمُهُ وَيُوقَفُ مِنْ نَصِيبِ

كُلِّ وَاحِدٍ مِنَ الْأَبَوَيْنِ أَرْبَعَةٌ اسْمُهُ وَيُعْطَى لِلْبِنْتِ ثَلَاثَةَ عَشْرَ

الحمل ذكر وعلي تقدير انه انثي ثم تنظر بين ^{تصحيح}

المسئلتين فان توافقا فاضرب وفق احديهما في جميع
الآخري وان تبأينا فاضرب كل احديهما في جميع الآخري

فالحاصل ^{تصحيح} المسئلة ثم اضرب نصيب من كان له شبي

من مسئلة كورته في مسئلة انوته اوفي وفقها ثم من كان

له شبي من مسئلة انوته في مسئلة كورته اوفي وفقها

كبان كرتافي الخنثي ثم انظر في الحاصلين من الضرب

ايهما اقل يعطي لذلك الوارث والفضل بينهما موقوف من

نصيب ذلك الوارث فاذ اظهر الحمل فان كان مستحقا

لجميع الموقوف فيها وان كان مستحقا للبعض فيأخذ

ذلك البعض والباقي معسوم بين الورثة فيعطي لكل

وَلَمْ تَكُنِ الْهَرَاةُ اقْتَرَبَتْ بِانْقِضَاءِ الْعِدَّةِ بِيْرْتٍ وَيُوْرْتٍ عَنْهُ وَإِنْ
 جَاءَتْ بِالْوَلَدِ لِأَكْثَرٍ مِنْ أَكْثَرِ مَدَّةِ الْحَمْلِ لِابِيْرْتٍ وَلَا يُوْرْتٍ
 عَنْهُ وَإِنْ كَانَ الْحَمْلُ مِنْ غَيْرِهِ وَجَاءَتْ بِالْوَلَدِ لِسِتَّةِ أَشْهُرٍ أَوْ
 أَقَلَّ بِيْرْتٍ وَإِنْ جَاءَتْ بِالْوَلَدِ لِأَكْثَرٍ مِنْ أَقَلِّ مَدَّةِ الْحَمْلِ
 لِابِيْرْتٍ وَطَرِيقُ مَعْرِفَةِ حَيَوَةِ الْحَمْلِ وَقْتِ الْوِلَادَةِ أَنْ يُوْجَدَ
 مِنْهُ مَا يَعْلَمُ بِهِ الْحَيَوَةُ كَصَوْتٍ أَوْ عَطَاسٍ أَوْ بَيْكَاءٍ أَوْ ضِحْكٍ أَوْ
 تَحْرِيكِ عَضْوِفَانٍ خَرَجَ أَقْلُ الْوَلَدِ ثُمَّ مَاتَ لِابِيْرْتٍ وَإِنْ خَرَجَ
 أَكْثَرُهُ ثُمَّ مَاتَ بِيْرْتٍ فَإِنْ خَرَجَ الْوَلَدُ مُسْتَقِيْبًا فَالْمَعْتَبَرُ
 صَدْرُهُ أَعْنِي إِذَا خَرَجَ صَدْرُهُ كُلَّهُ بِيْرْتٍ وَإِنْ خَرَجَ مُتَكَوِّسًا
 فَالْمَعْتَبَرُ سِرْتُهُ الْأَصْلُ فِي تَصْحِيْحِ مَسَائِلِ الْحَمْلِ أَنْ
 تَصْحَحَ الْمَسْئَلَةُ عَلَيَّ تَقْدِيْرِيْنَ أَعْنِي عَلَيَّ تَقْدِيْرِيْنَ

سَنِينَ وَعِنْدَ الشَّافِعِيِّ رَحِمَهُ اللَّهُ أَرْبَعُ سَنِينَ وَعِنْدَ الزَّهْرِيِّ

رَحِمَهُ اللَّهُ سَبْعَ سَنِينَ وَأَقْلَهَا سِتَّةَ أَشْهُرٍ وَيُوقِفُ لِلْحَبْلِ

عِنْدَ أَبِي حَنِيفَةَ رَحِمَهُ اللَّهُ نَصِيبَ أَرْبَعَةِ بَنِينَ أَوْ نَصِيبَ أَرْبَعِ

بَنَاتٍ إِيَّاهُمَا أَكْثَرُ وَيُعْطِي لِبَقِيَّةِ الْوَرِثَةِ أَقْلَ الْأَنْصِبَاءِ وَعِنْدَ

مُحَمَّدٍ رَحِمَهُ اللَّهُ يُوقِفُ نَصِيبَ ثَلَاثَةِ بَنِينَ أَوْ ثَلَاثِ بَنَاتٍ

إِيَّاهُمَا أَكْثَرُ رَوَاهُ عَنْهُ لَيْثُ بْنُ سَعْدٍ رَضِيَ اللَّهُ عَنْهُ وَفِي رِوَايَةٍ

أُخْرَى نَصِيبَ ابْنَيْنِ وَاحِدِي الرِّوَايَتَيْنِ عَنْ أَبِي يُوسُفَ

رَحِمَهُ اللَّهُ رَوَاهُ عَنْهُ هِشَامٌ وَرَوَى الْخَصَافُ عَنْ أَبِي يُوسُفَ

رَحِمَهُ اللَّهُ أَنَّهُ يُوقِفُ نَصِيبَ ابْنٍ وَاحِدٍ أَوْ بِنْتٍ وَاحِدَةٍ وَعَلَيْهِ

الْقَتَوِيُّ وَيُؤَخِّذُ الْكَفِيلَ عَلَيَّ قَوْلُهُ وَإِنْ كَانَ الْحَمْلُ مِنْ

الْبَيْتِ وَجَاتِ بِالْوَلَدِ لِتِهَامٍ أَكْثَرَ مَدَّةِ الْحَمْلِ أَوْ أَقْلٍ مِنْهَا

مُحَمَّدٌ رَحِمَهُ اللَّهُ يَأْخُذُ الْخَنْثِيَّ خَمْسِي الْهَالِ إِنْ كَانَ ذَكَرًا
 وَرَبَعَ الْهَالِ إِنْ كَانَ أُنْثَى فَيَأْخُذُ نِصْفَ النَّصِيبَيْنِ وَذَلِكَ
 خَمْسٌ وَثَمَنٌ بِاعْتِبَارِ الْحَالِيْنَ وَتَصَرُّحٌ مِنْ أَرْبَعِينَ وَهُوَ
 الْمَجْتَمِعُ مِنْ ضَرْبِ أَحَدِ الْمَسْنُوتَيْنِ وَهِيَ الْأَرْبَعَةُ
 فِي الْآخِرِيِّ وَهِيَ الْخَمْسَةُ ثُمَّ الْمَبْلُغُ فِي الْحَالَتَيْنِ فَمَنْ
 كَانَ لَهُ شَيْءٌ مِنَ الْخَمْسَةِ فَمَضْرُوبٌ فِي الْأَرْبَعَةِ وَمَنْ كَانَ لَهُ
 شَيْءٌ مِنَ الْأَرْبَعَةِ فَمَضْرُوبٌ فِي الْخَمْسَةِ فَصَارَ لِلْخَنْثِيِّ
 ثَلَاثَةٌ عَشْرٌ وَ لِلْأَبْنِ ثَمَانِيَةٌ عَشْرٌ وَ لِلْبِنْتِ تِسْعَةٌ أَسْمٌ

بَابُ فِي الْحَمْلِ

أَكْثَرُ مَدَّةِ الْحَمْلِ سِتَانٌ عِنْدَ أَبِي حَنِيفَةَ رَحِمَهُ اللَّهُ
 وَ أَصْحَابِهِ وَ عِنْدَ لَيْثِ بْنِ سَعْدٍ الْفَهْرِيِّ رَحِمَهُ اللَّهُ ثَلَاثٌ

رَضِيَ اللَّهُ عَنْهُمْ وَعَلَيْهِ الْغُتُوبُ كَمَا إِذَا تَرَكَ ابْنًا وَبِنْتًا وَخَنَثِي

فَلِخَنَثِي نَصِيبٌ بِنْتٍ لِأَنَّهُ مُتَيْقِنٌ وَعِنْدَ عَامِرِ الشَّعْبِيِّ

وَهُوَ قَوْلُ ابْنِ عَبَّاسٍ رَضِيَ اللَّهُ عَنْهَا لِلخَنَثِي نِصْفٌ

النَّصِيبِينَ بِأَلْمَا زَعَمُوا اخْتَلَفَانِي تَخْرِيجُ قَوْلِ الشَّعْبِيِّ قَالَ

أَبُو يُونُسَ لِلْأَبْنِ سَهْمٌ وَلِلْبِنْتِ نِصْفٌ سَهْمٌ وَلِلخَنَثِي ثَلَاثَةٌ

أَرْبَاعٌ سَهْمٌ لِأَنَّ الخَنَثِي يَسْتَحِقُّ سَهْمًا إِنْ كَانَ ذَكَرًا وَ

نِصْفًا إِنْ كَانَ أُنْثَى وَهَذَا مُتَيْقِنٌ فِي اخْتِزَانِ نِصْفِ مَجْمُوعِ

النَّصِيبِينَ أَوْ نَقُولُ يَأْخُذُ النِّصْفَ الْمُتَيْقِنُ مَعَ نِصْفِ

النِّصْفِ الْمُتَنَارِعِ فِيهِ فَصَارَ لَهُ ثَلَاثَةٌ أَرْبَاعِ سَهْمٍ لِأَنَّهُ يُعْتَبَرُ

السَّهْمُ وَالْعَوْلُ وَتَصَحُّ مِنْ تِسْعَةٍ أَوْ نَقُولُ لِلْأَبْنِ سَهْمَانِ وَلِلْبِنْتِ

سَهْمٌ وَلِلخَنَثِي نِصْفُ النَّصِيبِينَ وَهُوَ سَهْمٌ وَنِصْفُ سَهْمٍ وَقَالَ

لَأَبٍ لَكِنِ الثَّلَاثِينَ لِمَنْ يَدُلِّي بِقَرَابَةِ الْأَبِ فَيُعْتَبَرُ فِيهِمْ قُوَّةُ
الْقَرَابَةِ ثُمَّ وَلَدَ الْعَصَبِ قَوْلُ الثَّلَاثِ لِمَنْ يَدُلِّي بِقَرَابَةِ الْأُمِّ وَيُعْتَبَرُ
فِيهِمْ قُوَّةُ الْقَرَابَةِ ثُمَّ عِنْدَ أَبِي يُوسُفَ رَحِمَهُ اللَّهُ مَا أَصَابَ
كُلَّ فَرِيفٍ يُقَسِّمُ عَلَيَّ أَبْدَانِ فُرُوعِهِمْ مَعَ اعْتِبَارِ عَدَدِ
الْجِهَاتِ فِي الْفُرُوعِ وَعِنْدَ مُحَمَّدٍ رَحِمَهُ اللَّهُ يَقْسِمُ الْمَالَ
عَلَيَّ أَوْلِ بَطْنٍ اخْتَلَفَ مَعَ اعْتِبَارِ عَدَدِ الْفُرُوعِ وَالْجِهَاتِ
فِي الْأَصُولِ كَمَا فِي الصَّنْفِ الْأَوَّلِ ثُمَّ يَنْتَقِلُ هَذَا الْحُكْمُ إِلَيَّ
جِهَةً عُمُومَةً أَبُو يَهُوَّخُو وَلْتَهَا ثُمَّ إِلَيَّ أَوْلَادُهُمْ ثُمَّ إِلَيَّ جِهَةً عُمُومَةً
أَبَوِي أَبُو يَهُوَّخُو وَلْتَهَا ثُمَّ إِلَيَّ أَوْلَادُهُمْ كَمَا فِي الْعَصَبَاتِ

بَابُ الْخَنْثِيِّ

لِلْخَنْثِيِّ الْمَشْكَالِ أَقْلُ النَّصِيبِينَ أَعْنِي أَسْوَأَ الْحَالَتَيْنِ
عِنْدَ أَبِي حَنِيفَةَ رَحِمَهُ اللَّهُ وَأَصْحَابِهِ وَهُوَ قَوْلُ عَامَّةِ الصَّحَابَةِ

الْعَمَّ وَابْنِ الْعَمَّةِ كِلَاهُمَا لَأَبٍ وَأُمٌّ أَوْلَابُ الْهَالِ كُكَلَّةٌ لَبْنَتْ

الْعَمِّ وَإِنْ كَانَ أَحَدُهُمَا لَأَبٍ وَأُمٌّ وَالْآخِرُ لَأَبٍ كَانَ الْهَالُ كُكَلَّةً

لَبْنٌ كَانَتْ لَهُ قُوَّةُ الْقَرَابَةِ فِي ظَاهِرِ الرَّوَايَةِ قِيَاسًا عَلَيَّ

خَالَةِ لَأَبٍ مَعَ كَوْنِهَا وَلَدِ ذِي الرَّحِمِ تَكُونُ هِيَ أَوْلَى

لِقُوَّةِ الْقَرَابَةِ مِنَ الْخَالَةِ لِأَنَّ مَعَ كَوْنِهَا وَلَدَ الْوَارِثِ لِأَنَّ التَّرْجِيحَ

بِمَعْنَى فِيهِ وَهُوَ قُوَّةُ الْقَرَابَةِ أَوْلَى مِنَ التَّرْجِيحِ فِي غَيْرِهِ وَهُوَ

الْأَدْلَى بِالْوَارِثِ وَقَالَ بَعْضُهُمُ الْهَالُ كُكَلَّةٌ لَبْنَتْ الْعَمَّ لَأَبٍ لِأَنَّهَا

وَلَدَتِ الْعَصْبَةَ وَإِنْ اسْتَوَوْا فِي الْقُرْبِ وَلَكِنْ اِخْتَلَفَ حَيْزُ قَرَابَتِهِمْ

لِأَعْتِبَارِ هُنَا لِقُوَّةِ الْقَرَابَةِ وَلِأَنَّ الْوَلَدَ الْعَصْبَةَ فِي ظَاهِرِ الرَّوَايَةِ

قِيَاسًا عَلَيَّ عَمَّةٌ لَأَبٍ وَأُمٌّ مَعَ كَوْنِهَا ذَاتَ الْقَرَابَتَيْنِ وَوَلَدَ الْوَارِثِ

مِنَ الْجِهَتَيْنِ وَأَمَّا هَذَاتُ فَرُضَ لَيْسَتْ هِيَ بِأَوْلَى مِنَ الْخَالَةِ

لَابٍ وَاُمٍ اَوْلَابٍ اَوْلَامٍ فَاِنْ كَانَ حَيْزُ قَرَابَتِهِمْ مُخْتَلِفًا فَلَا

اَعْتَبَا رَلْعُوَةَ الْعَرَابَةِ كَعَمَّةٍ لَّابٍ وَاُمٍ وَخَالَاتِهِمْ اَوْ خَالَاتِ لَابٍ وَاُمٍ

وَعَمَّةٍ لَّامٍ فَالْتَّلَثَانِ لِعَرَابَةِ الْاَبِ وَهُوَ نَصِيبُ الْاَبِ وَالْتَّلَثُ

لِعَرَابَةِ الْاُمِّ وَهُوَ نَصِيبُ الْاُمِّ ثُمَّ مَا اَصَابَ كُلَّ فَرِيقٍ يُنْتَسَبُ بَيْنَهُمْ

كَمَا اَلْوَالِدُ حَيْزُ قَرَابَتِهِمْ

فَصَلِّ فِي اَوْلَادِهِمْ وَاَحْكَامِهِمْ

الْحَكْمُ فِيهِمْ كَالْحَكْمِ فِي الصَّنْفِ الْاَوَّلِ اَعْنِي اَوْلَاهُمْ

بِالْمِيرَاثِ اَقْرَبُهُمْ اِلَى الْمِيْتِ مِنْ اَيِّ جِهَةٍ كَانَ وَاِنْ اَسْتَوَوْا

فِي الْقُرْبِ وَكَانَ حَيْزُ قَرَابَتِهِمْ مُتَّحِدًا فَمِنْ كَانَ لَهُ قُوَّةٌ

الْقَرَابَةِ فَهُوَ اَوْلَى بِالْاِجْبَاعِ وَاِنْ اَسْتَوَوْا فِي الْقُرْبِ وَالْقَرَابَةِ وَكَانَ

حَيْزُ قَرَابَتِهِمْ مُتَّحِدًا فَاَوْلَادُ الْعَصْبَةِ اَوْلَى مِنْهَا لَا يَكُونُ كَبْنَتِ

بنت ابن اخ لابوام بنت ابن اخ لاب بنت ابن اخ لام
الخال كلة لبنت ابن الاخ لاب وام بالاتفاق لانها ولد العصبه
ولها أيضا قوه القرابه

فصل في الصنف الرابع

الحكم فيهم انه اذا انفرد واحد منهم استحق الهال كلة
لعدم البزاحم واذا اجتمعوا وكان حيز قرا بتهم متحدًا
كالعمات والاعمام لام او الاخوال والخالات فالقوي منهم
اولي بالاجماع اعني من كان لاب وام اولي مهن كان
لاب ومن كان لاب اولي مهن كان لهم ذكورا كانوا واناثًا
وان كانوا ذكورا واناثًا واستوت قرابتهم فلذكر مثل
خط الانثيين كعم وعمه كلاهما لام او خال وخالة كلاهما

مب
 اخ لابواُم اخ لاب اخ لام اخت لابوام اخت لاب اخت لام
 بنت بنت بنت ابن بنت ابن بنت ابن بنت

عِنْدَ أَبِي يُوسُفَ يُقَسِّمُ كُلَّ الْمَالِ بَيْنَ فُرُوعِ بَنِي الْأَعْيَانِ ثُمَّ

بَيْنَ فُرُوعِ بَنِي الْعَلَاتِ ثُمَّ بَيْنَ فُرُوعِ بَنِي الْأَخْيَافِ لِلذَّكْرِ

مِثْلَ حِطِّ الْأَنْثِيِّينَ أَرْبَاعًا بِاعْتِبَارِ الْأَبْدَانِ وَعِنْدَ مُحَمَّدٍ رَحِمَهُ

اللَّهُ يُقَسِّمُ ثُلُثَ الْمَالِ بَيْنَ فُرُوعِ بَنِي الْأَخْيَافِ عَلَيَّ التَّسْوِيَةِ

أَثَلَا ثَا بَاعْتِبَارِ اسْتِوَاءِ أَصُولِهِمْ فِي قِسْمَةِ الْأَبَاءِ وَالنَّاتِي بَيْنَ

فُرُوعِ بَنِي الْأَعْيَانِ أَنْصَافًا بِاعْتِبَارِ عَدَدِ الْفُرُوعِ فِي الْأَصُولِ

نِصْفَهُ لِبِنْتِ الْأَخِ نَصِيبُ أَبِيهَا وَالنِّصْفُ الْأَخْرَبَيْنِ وَلِذِي

الْأُخْتِ لِلذَّكْرِ مِثْلَ حِطِّ الْأَنْثِيِّينَ بِاعْتِبَارِ الْأَبْدَانِ وَتَصَحَّ

مِنْ تِسْعَةٍ وَلَوْ تَرَكَ ثَلَاثَ بَنَاتٍ بَنِي إِخْوَةٍ مُتَفَرِّقِينَ

بِهَذِهِ الصُّورَةِ

باعتبار لأصولٍ وإن استووا في العُربِ وليس فيهمُ وكُدَّ عَصَبَةٌ

أو كان كلهمُ أولادُ العصبَاتِ أو كان بعضهمُ أولادُ العصبَاتِ

وبعضهمُ أولادُ أصحابِ الفرائضِ واختلغت قرابتهمُ

فابويوسف رحبه الله يعتبر الاقوي ومحمد رحبه الله يقسم

الهِالِ علي الإخوة والأخواتِ نصفين مع اعتبار عددِ الفروعِ

والجِهَاتِ فِي الْأَصُولِ فَمَا أَصَابَ كُلَّ فَرِيقٍ يَقْسَمُ بَيْنَ فُرُوعِهِمْ

كَمَا فِي الصَّنْفِ الْأَوَّلِ كَبُنْتُ بِنْتُ الْأَخْتِ لِأَبٍ وَأُمِّ أَوْلِيٍّ مِنْ

ابْنِ بِنْتِ الْأَخِ لِأَبٍ عِنْدَ أَبِي يُوسُفَ رَحِمَهُ اللَّهُ لِقُوَّةِ الْقَرَابَةِ

وَعِنْدَ مُحَمَّدٍ رَحِمَهُ اللَّهُ يَقْسَمُ الْهِالَ بَيْنَهَا نِصْفَيْنِ بِاعْتِبَارِ

الْأَصُولِ كَمَا إِذَا تَرَكَ ثَلَاثَ بَنَاتٍ إِخْوَةً مُتَفَرِّقِينَ وَثَلَاثَ

بَنِينَ وَثَلَاثَ بَنَاتٍ إِخْوَاتٍ مُتَفَرِّقَاتٍ بِهَذِهِ الصُّورَةِ

الْأُولَِّ وَإِنْ اِخْتَلَفَتْ قَرَابَتُهُمْ فَالثَّلَاثَانِ لِقَرَابَةِ الْآبِ وَهُوَ نَصِيبٌ

الْآبِ وَالثَّلَاثُ لِقَرَابَةِ الْأُمِّ وَهُوَ نَصِيبُ الْأُمِّ ثُمَّ مَا أَصَابَ كُلَّ

فَرِيقٍ يَقْسَمُ بَيْنَهُمْ كَمَا لَوْ اتَّحَدَتْ قَرَابَتُهُمْ

فَصَلِّ فِي الصَّنْفِ الثَّلَاثِ

الْحَكْمُ فِيهِمْ كَالْحَكْمِ فِي الصَّنْفِ الْأُولِ اعْنِي أَوْلَاهُمْ

بِالْمِيرَاثِ أَقْرَبُهُمْ إِلَيَّ الْهَيْتِ وَأَنْ اسْتَوَوْا فِي الْقُرْبِ فَوَلَدُ

الْعَصْبَةِ أَوْلَى مِنْ وَلَدِ وَي الْأَرْحَامِ كَبِنْتُ ابْنِ أَخٍ وَابْنُ

بِنْتِ أُخْتٍ كَلَا هُمَا لِأَبٍ وَأُمِّ أَوْلَابٍ أَوْ أَحَدِ هُمَا لِأَبٍ وَأُمِّ وَالْأَخْرَجُ

لِأَبِ الْهَالِ كُلُّهُ لِبِنْتِ ابْنِ الْأَخِ لِأَنَّهَا وَلَدُ الْعَصْبَةِ وَلَوْ كَانَ

لَا يُمْ بَيْنَهُمَا اللَّدُّ كَمَا مِثْلُ حِطِّ الْأَنْثِيَيْنِ عِنْدَ أَبِي يُوسُفَ رَحِمَهُ

اللَّهُ اثْلَاثًا بِاعْتِبَارِ الْبَدَانِ وَعِنْدَ مُحَمَّدٍ رَحِمَهُ اللَّهُ أَنْصَافًا

فَصَلِّ فِي الصَّنْفِ الثَّانِي

أَوْ لَاهُمْ بِالْبِيرَاتِ اقْتَرَبَهُمْ إِلَى الْمَيْتِ مِنْ أَيِّ جِهَةٍ كَانَ
وَعِنْدَ الْأَسْتَوَاءِ فِي دَرَجَاتِ الْقُرْبِ فَمَنْ كَانَ يَدُ لِي إِلَيَّ
الْمَيْتِ بَوَارِثٌ فَهُوَ أَوْلَى عِنْدَ أَبِي سَهْلٍ الْقُرْأَبِيِّ وَ
أَبِي قُضَيْلٍ الْخَصَّافِ وَعَلِيِّ بْنِ عَيْسَى الْبَصْرِيِّ وَلَا تَفْضِيلَ
لِعِنْدِ أَبِي سَلِيمَانَ الْجَرَّانِيِّ وَأَبِي عَلِيٍّ الْبَيْهَقِيِّ الْبَسْتِيِّ
وَإِنْ اسْتَوَتْ مَنَازِلُهُمْ وَلَيْسَ فِيهِمْ مَنْ يَدُ لِي بَوَارِثٌ أَوْ كَانَ
كُلُّهُمْ يَدُ لِي بَوَارِثٌ فَإِنْ اتَّفَقَتْ صِفَةٌ مِنْ يَدُ لِي وَاتَّحَدَتْ
قَرَابَتُهُمْ فَالْقِسْمُ عَلَيَّ أَبَدَانَهُمْ وَإِنْ ائْتَلَفَتْ صِفَةٌ مِنْ يَدُ لِي
بِهِمْ يُعَسَّمُ الْهَالُ عَلَيَّ أَوْلَ بَطْنٍ ائْتَلَفَ كَمَا فِي الصَّنْفِ

مُحَمَّدٌ رَحِمَهُ اللَّهُ يُعْتَبَرُ الْجِهَاتِ فِي الْأَصُولِ كَمَا إِذَا تَرَكَ

بِنْتِي بِنْتِ بِنْتٍ وَهِيَ أَيْضًا بِنْتًا ابْنِ بِنْتٍ وَابْنِ بِنْتِ بِنْتٍ

بِهَذِهِ الصُّورَةِ

| | | |
|--------|------------|--------|
| بِنْتٌ | بِنْتٌ | بِنْتٌ |
| بِنْتٌ | ابْنٌ | بِنْتٌ |
| ابْنٌ | بِنْتَيْنِ | |

عِنْدَ أَبِي يُوسُفَ الْهَالِ بَيْنَهُمْ اثَلَاثَاوَحْ صَارَ الْهَيْتُ كَأَنَّهُ تَرَكَ

أَرْبَعَ بَنَاتٍ وَابْنًا فَيَكُونُ ثَلَاثًا لِلْبِنْتَيْنِ وَثَلَاثَةً لِلْإِبْنِ وَعِنْدَ

مُحَمَّدٍ رَحِمَهُ اللَّهُ الْهَالِ بَيْنَهُمْ عَلِيٌّ ثَمَانِيَةٌ وَعِشْرِينَ سَهْمًا

لِلْبِنْتَيْنِ اثْنَانِ وَعِشْرُونَ سَهْمًا سِتَّةَ عَشْرَ مِنْ قَبْلِ أَبِيهَا

وَسِتَّةَ أَسْهُمٍ مِنْ قَبْلِ أُمَّهَا وَالْإِبْنُ سِتَّةَ أَسْهُمٍ مِنْ قَبْلِ أُمِّهِ

ابن البنت اذهي نصيب جدتها و ثلاثة سباعه وهو

نصيب البنين يقسم علي و لذيها اعني في البطن

الثالث انصافا نصفة لبنت ابن بنت البنت نصيب

ابيها و النصف الآخر لابني بنت بنت البنت نصيب امها

و تصح من ثمانية وعشرين و قول محمد رحمه الله اشهر

الروايتين عن ابى حنيفة رحمه الله في جميع احكام

ذوي الارحام وهو قول ابي يوسف الاول ثم رجع فقال

لا عبرة للأصول البتة

فصل

علما و نارحمهم الله يعتبرون الجهات في التورث غير ان

ابا يوسف رحمه الله يعتبر الجهات في ابدان الفروع و

وَكَذَلِكَ مُحَمَّدٌ رَحِمَهُ اللَّهُ يَأْخُذُ الصِّغَةَ مِنَ الْأَصْلِ حَالَةَ
 الْقِسْمَةِ وَالْعَدَدِ مِنَ الْفُرُوعِ كَمَا إِذَا تَرَكَ ابْنِي بِنْتِ بِنْتِ
 بِنْتِ وَبِنْتِ ابْنِ بِنْتِ بِنْتِ وَبِنْتِي بِنْتِ ابْنِ بِنْتِ بِهَذِهِ الصُّورَةِ

| | | |
|---------|--------|--------|
| بِنْتٌ | بِنْتٌ | بِنْتٌ |
| بِنْتٌ | بِنْتٌ | بِنْتٌ |
| بِنْتٌ | بِنْتٌ | بِنْتٌ |
| بِنْتِي | بِنْتٌ | ابْنِي |

عِنْدَ أَبِي يُوسُفَ رَحِمَهُ اللَّهُ يُقَسِّمُ الْهَالَ بَيْنَ الْفُرُوعِ أَسْبَاعًا
 بِاعْتِبَارِ اِبْدَانِهِمْ وَعِنْدَ مُحَمَّدٍ رَحِمَهُ اللَّهُ يُقَسِّمُ الْهَالَ عَلَيَّ
 عَلِيَّ الْخَلَّافِ اعْنِي فِي الْبَطْنِ الثَّانِي أَسْبَاعًا بِاعْتِبَارِ
 عَدَدِ الْفُرُوعِ فِي الْأَصُولِ فَعِنْدَهُ أَرْبَعَةٌ أَسْبَاعُهُ لِبِنْتِي بِنْتِ

وَكَذَلِكَ عِنْدَ مُحَمَّدٍ رَحِمَهُ اللَّهُ إِذَا كَانَ أَوْلَادُ الْبَنَاتِ

مُخْتَلِفَةً يُقَسَّمُ الْهَالُ عَلَيَّ أَوْلِ بَطْنٍ اخْتَلَفَ فِي الْأَصُولِ

ثُمَّ يُجْعَلُ الذَّكَورُ طَائِفَةً وَالْإُنَاثُ طَائِفَةً أُخْرَى بَعْدَ الْقِسْمَةِ

فَمَا أَصَابَ الذَّكَورُ يُجْمَعُ وَيُقَسَّمُ عَلَيَّ أَعْلَى الْخِلَافِ الَّذِي

وَقَعَ فِي أَوْلَادِهِمْ وَكَذَلِكَ مَا أَصَابَ الْإُنَاثُ وَهَكَذَا يُعْمَلُ

إِلَيَّ أَنْ يَنْتَهِيَ بِهَذِهِ الصُّورَةِ

| | | | | | | | | | | |
|--------|--------|--------|--------|--------|--------|--------|--------|--------|--------|--------|
| بِنْتٌ | بِنْتٌ | بِنْتٌ | بِنْتٌ | بِنْتٌ | بِنْتٌ | بِنْتٌ | بِنْتٌ | بِنْتٌ | بِنْتٌ | بِنْتٌ |
| بِنْتٌ | بِنْتٌ | بِنْتٌ | بِنْتٌ | بِنْتٌ | بِنْتٌ | بِنْتٌ | بِنْتٌ | بِنْتٌ | بِنْتٌ | بِنْتٌ |
| بِنْتٌ | بِنْتٌ | بِنْتٌ | بِنْتٌ | بِنْتٌ | بِنْتٌ | بِنْتٌ | بِنْتٌ | بِنْتٌ | بِنْتٌ | بِنْتٌ |
| بِنْتٌ | بِنْتٌ | بِنْتٌ | بِنْتٌ | بِنْتٌ | بِنْتٌ | بِنْتٌ | بِنْتٌ | بِنْتٌ | بِنْتٌ | بِنْتٌ |
| بِنْتٌ | بِنْتٌ | بِنْتٌ | بِنْتٌ | بِنْتٌ | بِنْتٌ | بِنْتٌ | بِنْتٌ | بِنْتٌ | بِنْتٌ | بِنْتٌ |
| بِنْتٌ | بِنْتٌ | بِنْتٌ | بِنْتٌ | بِنْتٌ | بِنْتٌ | بِنْتٌ | بِنْتٌ | بِنْتٌ | بِنْتٌ | بِنْتٌ |

يَعْتَبَرُ أَبْدَانَ الْفُرُوعِ إِنْ اتَّفَعَتْ صِفَةُ الْأَصُولِ مُوَافِقًا لَهَا

وَيَعْتَبَرُ أَبْدَانَ الْأَصُولِ إِنْ اخْتَلَفَتْ صِفَاتُهُمْ وَيُعْطَى الْفُرُوعُ

مِيرَاثَ الْأَصُولِ مُخَالَفًا لَهَا كَمَا إِذَا تَرَكَ ابْنُ بِنْتٍ وَبِنْتُ بِنْتٍ

عِنْدَ هَذَا الْهَالِ بَيْنَهُمَا لِلذِّكْرِ مِثْلَ حَظِّ الْأُنثَيَيْنِ بِاعْتِبَارِ

الْأَبْدَانِ وَعِنْدَ مُحَمَّدٍ رَحِمَهُ اللَّهُ كَذَلِكَ لِأَنَّ صِفَةَ الْأَصُولِ

مُتَّفِقَةٌ وَلَوْ تَرَكَ ابْنُ بِنْتٍ وَابْنُ بِنْتٍ بِنْتٍ عِنْدَهُمَا

الْهَالِ بَيْنَ الْفُرُوعِ اثْلَاثًا بِاعْتِبَارِ الْأَبْدَانِ ثَلَاثًا لِلذِّكْرِ

وَثَلَاثَةً لِلْأُنثَى وَعِنْدَ مُحَمَّدٍ رَحِمَهُ اللَّهُ عَلَيْهِ الْهَالُ بَيْنَ

الْأَصُولِ أَعْنِي فِي الْبَطْنِ الثَّانِيِ اثْلَاثًا ثَلَاثًا لِبِنْتِ ابْنِ

الْبِنْتِ نَصِيبُ أَبِيهَا وَثَلَاثَةً لِابْنِ بِنْتِ الْبِنْتِ نَصِيبُ أُمِّهِ

فُرْعَهُ وَفُرْعَهُ أَوْلِيٍّ مِنْ أَصْلِهِ

فَصْلٌ فِي الصَّنْفِ الْأَوَّلِ

أَوْلَهُمْ بِالْهِرَاتِ أَقْرَبُهُمْ إِلَيَّ الْهَيْتِ كَبِنْتِ الْبِنْتِ فَأَنَّهَا

أَوْلِيٍّ مِنْ بِنْتِ بِنْتِ الْإِبْنِ وَإِنْ اسْتَوَوْا فِي الدَّرَجَةِ فَوَلَدُ

الْوَارِثِ أَوْلِيٍّ مِنْ وَلَدِ دَوِيٍّ الْأَرْحَامِ كَبِنْتِ بِنْتِ الْإِبْنِ

أَوْلِيٍّ مِنْ ابْنِ بِنْتِ الْبِنْتِ وَإِنْ اسْتَوَتْ دَرَجَاتُهُمْ وَلَمْ يَكُنْ

فِيهِمْ وَلَدُ الْوَارِثِ أَوْ كَانَ كَلَّهُمْ وَلَدَ الْوَارِثِ فَعِنْدَ

أَبِي يُوْسُفَ رَحِمَهُ اللَّهُ وَالْحَسَنِ بْنِ زِيَادٍ يُعْتَبَرُ أَبْدَانُ

الْعُرُوعِ وَيُقَسَّمُ الْهَالُ عَلَيْهِمْ سِوَاءَ تَعَقَّتْ صِفَةُ الْأَصُولِ

فِي الذِّكُورَةِ وَالْإِنُوثَةِ أَوْ اخْتَلَفَتْ وَمُحَمَّدٌ رَحِمَهُ اللَّهُ

يَنْتَهِي إِلَيَّ جَدِّي الْهَيْتِ أَوْ جَدَّتَيْهِ وَهِيَ الْعَمَاتُ وَالْأَعْمَامُ

لَأَمِّ وَالْأَخْدَوَالِ وَالنَّحَالَاتُ فَهَوْلَا وَكُلُّ مَنْ يَدُلِّي إِلَيَّ الْهَيْتِ

بِهِمْ مِنْ ذَوِي الْأَرْحَامِ رَوَى أَبُو سَلِيمَانَ عَنْ مُحَمَّدِ ابْنِ

الْحَسَنِ عَنْ أَبِي حَنِيفَةَ رَحِمَهُمُ اللَّهُ إِنْ أَقْرَبَ الْأَصْنَافِ

الصَّنْفِ الثَّانِي وَإِنْ عَلَوْا تَمَّ الْأَوَّلُ وَإِنْ سَعَلُوا تَمَّ الثَّلَاثُ

وَإِنْ نَزَلُوا تَمَّ الرَّابِعُ وَإِنْ بَعْدَ وَأَوْرُوهُ أَبُو يُوسُفَ وَالْحَسَنِ

بْنُ زِيَادٍ عَنْ أَبِي حَنِيفَةَ رَحِمَهُمُ اللَّهُ إِنْ أَقْرَبَ الْأَصْنَافِ

الْأَوَّلُ تَمَّ الثَّانِي تَمَّ الثَّلَاثُ تَمَّ الرَّابِعُ كَثَرَتْ تَبِيبُ الْعَصَبَاتِ

وَهُوَ الْبَآخُوذُ لِلْعَثْوِيِّ وَعِنْدَهُ هُمَا الصَّنْفُ الثَّلَاثُ مُعَدَّمٌ

عَلَى الْجَدِيبِ الْأَمِّ لِأَنَّ عِنْدَهُ هَبَاكُلٌ وَاحِدٌ مِنْهُمْ أَوْلَى مِنْ

بَابُ ذَوِي الْأَرْحَامِ

وَذُو الرَّحِمِ هُوَ كُلُّ قَرِيبٍ لَيْسَ بِذِي سَهْمٍ وَلَا عَصَبَةٍ كَانَتْ
عَامَّةُ الصَّحَابَةِ يَرُونَ تَوْرِيثَ ذَوِي الْأَرْحَامِ بِهِ قَالَ أَصْحَابُنَا
وَمَنْ تَابَعَهُمْ رَحِمَهُمُ اللَّهُ تَعَالَى وَقَالَ زَيْدُ بْنُ ثَابِتٍ رَضِيَ اللَّهُ
عَنْهُ لَا مِيرَاثَ لِذَوِي الْأَرْحَامِ وَيُوسَعُ الْمَالُ فِي بَيْتِ الْمَالِ
وَبِهِ قَالَ مَالِكٌ وَالشَّافِعِيُّ رَحِمَهُمَا اللَّهُ تَعَالَى وَذَوِي الْأَرْحَامِ
أَصْنَافٌ أَرْبَعَةٌ الصَّنْفُ الْأَوَّلُ يَنْتَهِي إِلَى الْبَيْتِ وَهُمْ أَوْلَادُ
الْبَنَاتِ وَأَوْلَادُ بَنَاتِ الْأَبْنِ وَالصَّنْفُ الثَّانِي يَنْتَهِي إِلَيْهِمْ
الْبَيْتِ وَهُمْ الْأَجْدَادُ السَّاطِطُونَ وَالْجَدَّاتُ السَّاطِطَاتُ
وَالصَّنْفُ الثَّلَاثُ يَنْتَهِي إِلَى أَبِي الْبَيْتِ وَهُمْ أَوْلَادُ
الْأَخَوَاتِ وَبَنَاتِ الْأَخْوَةِ وَبَنُوا الْأَخْوَةَ لَأَمٍّ وَالصَّنْفُ الرَّابِعُ

المهاتلة ما في يده من التصحيح الاول علي التصحيح

الثاني فلاحاجة الي الضرب وان لم يستقم فانظر ان كان

بينها موافقة فاضرب وفق التصحيح الثاني في جميع

التصحيح الاول وان كان بينها مباينة فاضرب كل

التصحيح الثاني في كل التصحيح الاول فالبلغ مخرج

المسئتين فسهام ورثة الهيت الاول يضرب في المضروب

اعني في التصحيح الثاني اوفي وفقه وسهام ورتة الهيت

الثاني يضرب في كل ما في يده اوفي وفقه وان مات

ثالث اواربع فاجعل الببلغ الثاني مقام الاول والثالث

مقام الثاني في العمل ثم في ارباع والخامس كذلك

الي غير النهاية

وَتَعُولُ إِلَيَّ تِسْعَةَ وَتَصِحُّ مِنْ سَبْعَةٍ وَعِشْرِينَ إِنَّمَا سَبَّيْتُ
 أَكْذَرِيَّةً لِأَنَّهَا وَاقِعَةٌ فِي أُمَّرَأَةٍ مِنْ بَنِي أَكْذَرٍ وَكَانَ
 مَكَانَ الْأَخْتِ أَخٌ أَوْ اخْتَانٌ فَلَا عَوْلَ وَلَا أَكْذَرِيَّةً

بَابُ الْهِنَاسِخَةِ

وَلَوْ صَارَ بَعْضُ الْأَنْصَبَاءِ مِيرَاثًا قَبْلَ الْقِسْمَةِ كَزَوْجٍ وَبُنْتٍ
 وَإِمٍّ فَهَاتِ الزَّوْجَ قَبْلَ الْقِسْمَةِ عَنِ امْرَأَةٍ وَأَبَوَيْنِ ثُمَّ مَاتَتْ
 الْبُنْتُ عَنِ ابْنَيْنِ وَبُنْتٍ وَجَدَّةٍ ثُمَّ مَاتَتْ الْجَدَّةُ عَنِ زَوْجٍ
 وَأَخْوَيْنِ الْأَصْلَ فِيهِمَا تَصْحِيحٌ مَسْئَلَةُ الْهَيْتِ الْأُولَى وَتَعْطَى
 سَهَامَ كُلِّ وَارِثٍ مِنْ هَذَا لِتَصْحِيحٍ ثُمَّ تَصْحِيحٌ مَسْئَلَةُ
 الْهَيْتِ الثَّانِي وَتَنْظَرُ بَيْنَ مَا فِي يَدِهِ مِنْ التَّصْحِيحِ الْأُولَى
 وَبَيْنَ التَّصْحِيحِ الثَّانِي إِلَيَّ ثَلَاثَةَ أَحْوَالٍ فَإِنْ اسْتَقَامَ بِسَبَبِ

لَابٍ وَامٍّ وَامَا سُدُسٍ جَمِيعِ الْمَالِ كَجَدِّ وَجَدَّةٍ وَبِنْتٍ وَاخْوَيْنِ

وَإِذَا كَانَ ثَلَاثُ الْبَاقِي خَيْرًا لِلْجَدِّ وَلَيْسَ لِلْبَاقِي ثَلَاثُ

صَحِيحٍ فَاضْرِبْ مَخْرَجَ الثَّلَاثِ فِي أَصْلِ الْمَسْئَلَةِ فَإِنْ تَرَكْتَ

جَدًّا وَزَوْجًا وَبِنْتًا وَامًّا وَأَخْتًا لَابٍ وَامٍّ أَوْلَابٍ فَالْسُدُسُ خَيْرٌ

لِلْجَدِّ وَتَعُولُ الْمَسْئَلَةُ إِلَيَّ ثَلَاثَةَ عَشْرَ وَلا شَيْءَ لِلْاِخْتِ

وَاعْلَمْ أَنَّ زَيْدَ بْنَ ثَابِتٍ رَضِيَ اللَّهُ عَنْهُ لَا يُجْعَلُ الْاِخْتُ

لَابٍ وَامٍّ أَوْلَابٍ صَاحِبَةٌ فَرَضَ مَعَ الْجَدِّ الْأَبِي الْمَسْئَلَةَ

الْأَكْدَرِ يَقْوَاهِي زَوْجٌ وَامٌّ وَجَدٌّ وَأَخْتٌ لَابٍ وَامٍّ أَوْلَابٍ لِلزَّوْجِ

النِّصْفَ وَللِّمِ الثَّلَاثُ وَللِّجَدِّ السُّدُسُ وَللِّاِخْتِ النِّصْفَ

ثُمَّ يَضُمُّ الْجَدُّ نَصِيبَهُ إِلَيَّ نَصِيبِ الْاِخْتِ فَيُقَسَّمُ لِلذَّكَرِ

مِثْلَ حِظِّ الْأُنثِيَيْنِ لِأَنَّ الْمَقَاسِمَةَ خَيْرٌ لِلْجَدِّ أَصْلُهَا مِنْ سِتَّةِ

بَنُو الْعَلَاتِ يَدُ خُلُونٍ فِي الْقِسْمَةِ مَعَ بَنِي الْأَعْيَانِ
إِضْرَارًا لِلْجَدِّ فَإِذَا أَخَذَ الْجَدُّ نَصِيبَهُ فَبَنُو الْعَلَاتِ يُخْرَجُونَ
مِنَ الْبَيْنِ خَائِبِينَ بَعْضُ شَيْءٍ وَالْبَاقِي لِبَنِي الْأَعْيَانِ
إِلَّا إِذَا كَانَتْ مِنْ بَنِي الْأَعْيَانِ أُخْتٌ وَاحِدَةٌ أَخَذَتْ
فَرَضَهَا عِنِّي الْكُلَّ بَعْدَ نَصِيبِ الْجَدِّ فَإِنْ بَقِيَ شَيْءٌ
فَلِبَنِي الْعَلَاتِ وَالْأَفْلاشِيِّ لِهَمٍّ وَذَلِكَ كَجَدِّ وَاخْتِ
لِأَبٍ وَأُمٍّ وَأَخْتَيْنِ لِأَبٍ فَبَتِّي لِلأَخْتَيْنِ لِأَبٍ عَشْرَ الْمَالِ وَ
تَصَحَّ مِنْ عِشْرِينَ وَلَوْ كَانَتْ فِي هَذِهِ الْمَسْبَلَةِ أُخْتٌ لِأَبٍ
لَمْ يَبْقَ لَهَا شَيْءٌ وَإِذَا خَنَلَطَبِهِمْ ذُو سَهْمٍ فَلِلْجَدِّ هَهُنَا أَفْضَلُ
الْأُمُورِ الثَّلَاثَةِ بَعْدَ فَرَضِ ذِي سَهْمٍ أَمَّا لِبِقَاسَةِ مَكْرُوجٍ
وَجَدِّ وَاخٍ وَأَمَّا ثَلَاثٌ مَا يَبْقَى كَجَدِّ وَجَدَّةٍ وَأَخَوَيْنِ وَاخْتِ

مَنْ لَا يَرُدُّ عَلَيْهِ فَإِنَّ انْكَسَرَ عَلِيٌّ الْبَعْضُ صَحَّحَ
 الْهَسْبَةَ بِالْأَصُولِ الْهَذَكُورَةَ

بَابُ مِقَاسَةِ الْجَدِّ

تَأَلَّ أَبُو بَكْرٍ الصِّدِّيقُ رَضِيَ اللَّهُ عَنْهُ وَ مَنْ تَابَعَهُ مِنْ
 الصَّحَابَةِ بَنُوا الْأَعْيَانَ وَ بَنُوا الْعَلَاتِ لَا يَرْتُونَ مَعَ الْجَدِّ وَ هَذَا
 قَوْلُ أَبِي حَنِيفَةَ رَحِمَهُ اللَّهُ وَ بِهِ يُغْتَي وَقَالَ زَيْدُ بْنُ ثَابِتٍ
 يَرْتُونَ مَعَ الْجَدِّ وَ هُوَ قَوْلُهَا وَقَوْلُ مَالِكٍ وَ الشَّانِعِي
 رَحِمَهُمُ اللَّهُ تَعَالَى وَ عِنْدَ زَيْدِ بْنِ ثَابِتٍ رَحِمَهُ اللَّهُ تَعَالَى
 عَلَيْهِ لِلْجَدِّ مَعَ بَنِي الْأَعْيَانَ وَ الْعَلَاتِ أَفْضَلُ الْأَمْرَيْنِ
 مِنَ الْمِقَاسَةِ وَ مِنْ ثَلَاثِ جَمِيعِ الْكَلِّ وَ تَفْسِيرُ الْمِقَاسَةِ
 أَنْ يُجْعَلَ الْجَدُّ فِي الْقِسْمَةِ كَأَحَدٍ مِنَ الْأَخْوَةِ وَ

عَدَدِ رُوسِهِمْ فِي مَخْرَجِ فَرَضٍ مِنْ لَا يَرِدُ عَلَيْهِ فَالْمَبْلُغِ مِنْهَا

تَصْرِيحِ الْمَسْئَلَةِ وَالرَّابِعِ أَنْ يَكُونَ مَعَ الثَّانِي مِنْ لَا يَرِدُ عَلَيْهِ

فَانْقَسَمَ مَا بَقِيَ مِنْ مَخْرَجِ فَرَضٍ مِنْ لَا يَرِدُ عَلَيْهِ عَلَيَّ

مَسْئَلَةٍ مِنْ يَرِدُ عَلَيْهِ فَإِنْ اسْتَقَامَ الْبَاقِي فِيهَا وَهَذَا فِي

صُورَةٍ وَاحِدَةٍ وَهِيَ أَنْ يَكُونَ لِلزَّوْجَاتِ الرَّبْعُ وَيَكُونَ

الْبَاقِي بَيْنَ أَهْلِ الرَّدِّ أَوْلَادًا كَزَوْجَةٍ وَجَدَّةٍ وَأَخْتَيْنِ

لَأُمَّ وَإِنْ لَمْ يَسْتَقِمْ فَاصْرَبْ جَمِيعَ مَسْئَلَةٍ مِنْ يَرِدُ عَلَيْهِ فِي

مَخْرَجِ فَرَضٍ مِنْ لَا يَرِدُ عَلَيْهِ فَالْمَبْلُغِ مَخْرَجِ فَرُوضِ

الْقَرِيبَيْنِ كَأَرْبَعِ زَوْجَاتٍ وَتِسْعِ بَنَاتٍ وَسِتِّ جَدَّاتٍ

ثُمَّ اصْرَبْ سِهَامَ مَنْ لَا يَرِدُ عَلَيْهِ فِي مَسْئَلَةٍ مِنْ يَرِدُ عَلَيْهِ

وَسِهَامَ كُلِّ مَنْ يَرِدُ عَلَيْهِ فِيهَا بَقِيَ مِنْ مَخْرَجِ فَرَضٍ

وَالثَّانِي إِذَا اجْتَمَعَ فِي الْمَسْبَلَةِ جِنْسَانِ أَوْ ثَلَاثَةَ أَجْنَاسٍ
 مِمَّنْ يَرُدُّ عَلَيْهِ عِنْدَ عَدَمِ مَنْ لَا يَرُدُّ عَلَيْهِ فَاجْعَلِ الْمَسْبَلَةَ
 مِنْ سَهَامِهِمْ أَعْنِي مِنْ اثْنَيْنِ إِنْ كَانَ فِي الْمَسْبَلَةِ سُدْسَانِ
 أَوْ مِنْ ثَلَاثَةٍ إِذَا كَانَ فِيهَا ثُلُثٌ وَ سُدْسٌ أَوْ مِنْ أَرْبَعَةٍ
 إِذَا كَانَ فِيهَا نِصْفٌ وَ سُدْسٌ أَوْ مِنْ خَمْسَةٍ إِذَا كَانَ فِيهَا
 ثُلُثَانِ وَ سُدْسٌ أَوْ نِصْفٌ وَ سُدْسَانِ أَوْ نِصْفٌ وَ ثُلُثٌ وَ الثَّلَاثُ
 أَنْ يَكُونَ مَعَ الْأَوَّلِ مَنْ لَا يَرُدُّ عَلَيْهِ فَاعْطِ فَرْضَ مَنْ لَا يَرُدُّ
 عَلَيْهِ مِنْ أَقْلِ مَخَارِجِهِ فَإِنْ اسْتَقَامَ الْبَاقِي عَلَي رُوسِ
 مَنْ يَرُدُّ عَلَيْهِ فِيهَا كَرُوجٍ وَ ثَلَاثِ بَنَاتٍ وَإِنْ لَمْ يَسْتَقَمْ فَاضْرِبْ
 وَفَقِ رُوسِهِمْ فِي مَخْرَجِ فَرْضِ مَنْ لَا يَرُدُّ عَلَيْهِ إِنْ وَافَقَ
 رُوسَهُمُ الْبَاقِي كَرُوجٍ وَسِتِّ بَنَاتٍ وَ إِلَّا فَاضْرِبْ كُلَّ

بَابُ الرَّدِّ الرَّدِّضَةِ الْعَوْلِ

وَهُوَ فِيهَا فَضْلٌ عَنْ فَرَضِ ذَوِي الْفَرُوضِ وَلَا مَسْتَحَقَّ لَهُ

يَرَّةٌ ذَلِكَ عَلَيَّ ذَوِي الْفَرُوضِ بِقَدْرِ حُقُوقِهِمْ إِلَّا عَلَيَّ

الزَّوْجِيْنَ وَهُوَ قَوْلُ عَامَةِ الصَّحَابَةِ كَعَلِيٍّ وَمَنْ تَابَعَهُ

رَضِيَ اللَّهُ عَنْهُمْ وَبِهِ أَخَذَ أَصْحَابُنَا رَحِمَهُمُ اللَّهُ وَقَالَ زَيْدٌ

بْنُ ثَابِتٍ لَا يَرُدُّ الْفَاضِلُ بَلْ هُوَ لِبَيْتِ الْهَالِ وَبِهِ أَخَذَ

عُرْوَةُ وَالزَّهْرِيُّ وَمَالِكٌ وَالشَّافِعِيُّ رَحِمَهُمُ اللَّهُ تَعَالَى

ثُمَّ مَسَابِلُ الْبَابِ اِقْسَامُ اَرْبَعَةٌ اَحَدُهَُا اَنْ يَكُوْنَ فِي

الْهَيْبَلَةِ جِنْسٌ وَاحِدٌ مِمَّنْ يَرُدُّ عَلَيْهِ عِنْدَ عَدَمِ مَنْ لَا يَرُدُّ

عَلَيْهِ فَاَجْعَلِ الْهَيْبَلَةَ مِنْ رُؤْسِهِمْ كَمَا اِذَا تَرَكَ الْهَيْبَتُ

بِئْتَيْنِ اَوْ اَخْتَيْنِ اَوْ جَدَّتَيْنِ فَاَجْعَلِ الْهَيْبَلَةَ مِنْ اِثْنَيْنِ

بينها مباينة فاضرب في كل التركة ثم اقسم الحاصل
 علي جميع تصحيح البسلة فالخارج نصيب ذلك
 الغريق في الوجهين و أمافي قضاء الديون فدين
 كل غريم بمنزلة التصحيح

فصل في التخرج

من صالح علي شي من التركة فاطرح سها منه من
 التصحيح ثم اقسم باقي التركة علي سهام الباقي
 كزوج وام وعم فصالح الزوج علي باقي ذمته للزوجة
 من المهر وخرج من البين فيقسم باقي التركة بين
 الام والعم اثلاثا بقدر سها مهابا وح يكون سها للام
 سهم واحد للعم

فَصَلِّ فِي تَسْمِيَّتِهَا لِشُرَكَاتِ بَيْنِ الْوَرَثَةِ وَالْغَرَمَاءِ
إِنْ كَانَ بَيْنَ التَّرَكَةِ وَاللِّتْصِيحِ مَبَايِنَةٌ فَاضْرِبْ سِهَامَ كُلِّ
وَارِثٍ مِنَ اللَّتْصِيحِ فِي جَمِيعِ التَّرَكَةِ ثُمَّ اقْسِمِ الْبَلِغُ عَلَيَّ
اللِّتْصِيحِ وَإِذَا كَانَ بَيْنَ اللَّتْصِيحِ وَالتَّرَكَةِ مُوَافَقَةٌ
فَاضْرِبْ سِهَامَ كُلِّ وَارِثٍ مِنَ اللَّتْصِيحِ فِي وَفِّ التَّرَكَةِ
ثُمَّ اقْسِمِ الْبَلِغُ عَلَيَّ وَفِّ اللَّتْصِيحِ فَالْخَارِجُ نَصِيبُ ذَلِكَ
الْوَارِثِ فِي الْوَجْهَيْنِ هَذَا إِنَّهَا هِيَ لِبَعْرِفَةِ نَصِيبِ كُلِّ
فَرْدٍ مِنَ الْوَرَثَةِ وَأَمَّا لِبَعْرِفَةِ نَصِيبِ كُلِّ فَرِيقٍ مِنْهُمْ
فَاضْرِبْ مَا كَانَ لِكُلِّ فَرِيقٍ مِنْ أَصْلِ الْهَسْبَةِ فِي
وَفِّ التَّرَكَةِ ثُمَّ اقْسِمِ الْبَلِغُ الْحَاصِلَ عَلَيَّ وَفِّ
الْهَسْبَةِ إِنْ كَانَ بَيْنَ التَّرَكَةِ وَالْهَسْبَةِ مُوَافَقَةٌ وَإِنْ كَانَ

وَإِذَا أَرَدْتَ أَنْ تَعْرِفَ نَصِيبَ كُلِّ وَاحِدٍ مِنْ أَحَادِ ذَلِكَ

الْفَرِيقِ مِنَ التَّنْصِيحِ فَاقْسِمِ مَا كَانَ لِكُلِّ فَرِيقٍ مِنْ

أَصْلِ الْمَسْبَلَةِ عَلَيَّ عِدَّةَ رُوسِهِمْ ثُمَّ اضْرِبِ الْخَارِجَ فِي

الْمَضْرُوبِ فَالْحَاصِلُ نَصِيبُ كُلِّ وَاحِدٍ مِنْ أَحَادِ ذَلِكَ

الْفَرِيقِ وَوَجْهٌ آخِرَانِ تَقْسِمِ الْمَضْرُوبَ عَلَيَّ أَيِّ شَبْتِ

ثُمَّ تَضْرِبِ الْخَارِجَ فِي نَصِيبِ الْفَرِيقِ الَّذِي قَسَمْتَ

عَلَيْهِمِ الْمَضْرُوبَ فَالْحَاصِلُ نَصِيبُ كُلِّ وَاحِدٍ مِنْ أَحَادِ

ذَلِكَ الْفَرِيقِ وَوَجْهٌ آخِرٌ هُوَ طَرِيقُ النِّسْبَةِ وَهُوَ الْوَاضِحُ

فَهُوَ أَنْ يَنْسَبَ سِهَامٌ كُلِّ فَرِيقٍ مِنْ أَصْلِ الْمَسْبَلَةِ إِلَيَّ

عَدَدَ رُوسِهِمْ مَفْرَدًا ثُمَّ يُعْطَى بِمِثْلِ تِلْكَ النِّسْبَةِ مِنْ

الْمَضْرُوبِ لِكُلِّ وَاحِدٍ مِنْ أَحَادِ ذَلِكَ الْفَرِيقِ

المبلغ في أصل المسئلة كل ربع زوجات وثماني عشرة بنتا

وخمسة عشرة جدة وستة أعمام والرابع أن تكون الأعداد

متباينة لا يوافق بعضها بعضا فالحكم فيها أن يضرب احد

الأعداد في جميع الثاني ثم يضرب ما بلغ في جميع

الثالث ثم ما بلغ في جميع الرابع ثم يضرب ما اجتمع

في أصل المسئلة كما مر أتين وست جدات وعشرة بنات

وسبعة أعمام

فصل

وإذا اردت أن تعرف نصيب كل فريق من التصحيح

فامضرب ما كان لكل فريق من أصل المسئلة فيما ضربته

في أصل المسئلة فما حصل كان نصيب ذلك الفريق

أَصْلُ الْهَسْلَةِ كَزَوْجٍ وَخَمْسِ أَخَوَاتٍ لِأَبٍ وَأُمٍّ وَأُمَّةٍ الْأَرْبَعَةُ
فَأَحَدُهَا أَنْ يَكُونَ الْكَسْرُ عَلَي طَانَعَتَيْنِ أَوْ أَكْثَرَ وَلَكِنْ
يُبَيِّنُ أَعْدَادَ رُؤْسِهِمْ مِمَّا تَلَّهُ فَالْحَكْمُ فِيهَا أَنْ يُضْرَبَ أَحَدُ
الْأَعْدَادِ فِي أَصْلِ الْهَسْلَةِ مِثْلُ سِتِّ بَنَاتٍ وَثَلَاثِ جَدَّاتٍ
وَثَلَاثَةِ أَعْمَامٍ وَالثَّانِي أَنْ يَكُونَ بَعْضُ الْأَعْدَادِ فِي بَعْضِهِ
مَتَدًا إِخْلًا فَالْحَكْمُ فِيهَا أَنْ يُضْرَبَ أَكْثَرُ الْأَعْدَادِ فِي
أَصْلِ الْهَسْلَةِ كَأَرْبَعِ زَوْجَاتٍ وَثَلَاثِ جَدَّاتٍ وَاثْنِي
عَشْرَةَ وَالثَّلَاثُ أَنْ يُوَافِقَ بَعْضُ الْأَعْدَادِ بَعْضًا فَالْحَكْمُ
فِيهَا أَنْ يُضْرَبَ وَفَّقَ أَحَدُ الْأَعْدَادِ فِي جَمِيعِ الثَّانِي ثُمَّ
مَا بَلَغَ فِي وَفَّقَ الثَّلَاثُ إِنْ وَافَقَ الْهَبْلُغَ الثَّلَاثُ وَالْأَ
قَالَ بَلَغَ فِي جَمِيعِ الثَّلَاثِ ثُمَّ فِي الرَّابِعِ كَذَلِكَ تَمَّ يُضْرَبُ

بَابُ التَّصْحِيحِ

يُحْتَاجُ فِي تَصْحِيحِ الْمَسَائِلِ الَّتِي سَبَعَةُ أَصُولٍ ثَلَاثَةٌ مِنْهَا
بَيْنَ السَّهَامِ وَالرُّؤْسِ وَأَرْبَعَةٌ مِنْهَا بَيْنَ الرُّؤْسِ وَالرُّؤْسِ أَمَّا
الثَّلَاثَةُ فَأَخَذَهَا إِنْ كَانَ سِهَامٌ كُلِّ فَرِيفٍ مُنْقَسِبَةً عَلَيْهِمْ
بِلَا كَسْرِ فَلَا حَاجَةَ إِلَى الضَّرْبِ كَأَبَوَيْنِ وَبَنَتَيْنِ وَالثَّانِي
هُوَ أَنْ يَنْكَسَرَ عَلَى طَائِفَةٍ وَاحِدَةٍ نَصِيبُهُمْ وَلَكِنْ بَيْنَ سِهَامِهِمْ
وَرُؤْسِهِمْ مُوَافَقَةٌ فَيُضْرَبُ وَفَقْدَ عَدَدِ رُؤْسٍ مِنْ أَنْكَسَرَ
عَلَيْهِمُ السَّهَامُ فِي أَصْلِ الْمَسْئَلَةِ وَعَوْلَهَا إِنْ كَانَتْ عَابِلَةً
كَأَبَوَيْنِ وَعَشْرَ بَنَاتٍ أَوْ زَوْجٍ وَأَبَوَيْنِ وَسِتِّ بَنَاتٍ وَالثَّلَاثُ
أَنْ يَنْكَسَرَ سِهَامُهُمْ وَلَا يَكُونُ بَيْنَ سِهَامِهِمْ وَرُؤْسِهِمْ مُوَافَقَةٌ
فَيُضْرَبُ كُلُّ عَدَدِ رُؤْسٍ مِنْ أَنْكَسَرَ عَلَيْهِمُ السَّهَامُ فِي

الْعَدَدُ الْعَادِلُ لَهَا مَخْرَجٌ لِحِزِّ الْوَفْقِ وَتَبَايُنِ الْعَدَدَيْنِ
 أَنْ لَا يَعْدَّ الْعَدَدَيْنِ الْمُخْتَلِفَيْنِ مَعًا عَدَدًا ثَالِثًا أَصْلًا
 كَالْتِسْعَمِ الْعَشْرَةِ وَطَرِيفِ مَعْرِفَةِ الْهُوَافِقَةِ وَالْمُبَايِنَةِ بَيْنَ
 الْهَيْدَارَيْنِ لِمُخْتَلِفَيْنِ أَنْ يَنْقُصَ مِنَ الْأَكْثَرِ بِهَيْدَارِ
 الْأَقَلِّ مِنَ الْخَالِبِينَ مَرَّةً أَوْ مَرَارًا حَتَّى اتَّعَقَانِي دَرَجَةً
 وَاحِدَةً فَإِنْ اتَّعَقَانِي وَاحِدًا فَلَا وَفْقَ بَيْنَهُمَا وَإِنْ اتَّعَقَانِي
 عَدَدٌ فَهِيَ مُتَوَا فَتَقَانِ فِي ذَلِكَ الْعَدَدِ فِي الْإِثْنَيْنِ
 بِالنِّصْفِ وَفِي الثَّلَاثَةِ بِالثَّلْثِ وَفِي الْأَرْبَعَةِ بِالرَّبْعِ هَكَذَا
 إِلَيَّ الْعَشْرَةَ وَفِيهَا وَمَرَاءَ الْعَشْرَةِ يَتَوَا فَتَقَانِ بِحِزِّ أَعْنِي فِي
 أَحَدٍ عَشْرٍ بِحِزِّ مِنْ أَحَدٍ عَشْرٍ وَفِي خَمْسَةِ عَشْرٍ بِحِزِّ مِنْ
 خَمْسَةِ عَشْرٍ فَاعْتَبِرْ هَذَا

كَا مِرَاةٍ وَ اِمِّ وَ اَخْتَيْنِ لِ اِبِ وَا مِ وَ اَخْتَيْنِ لِ اِمِّ وَ اِبْنِ مَحْرُومِ

بَابُ مَعْرِفَةِ التَّمَاثُلِ وَ التَّدَاخُلِ

وَ التَّوَافُقِ وَ التَّبَايُنِ بَيْنَ العَدَدَيْنِ

تَمَاثُلِ العَدَدَيْنِ كَوْنُ أَحَدِ هُمَا مُسَاوِيًا لِ لِاِخْرٍ

وَ تَدَاخُلِ العَدَدَيْنِ أَنْ يُعَدَّ أَقْلَهُمَا أَلَّا كُتِرَ أَيُّ يُغْنِيهِ

أَوْ نَقُولُ تَدَاخُلَ العَدَدَيْنِ هُوَ أَنْ يَكُونَ أَكْثَرُ العَدَدَيْنِ

مَنْقَسِبًا عَلَيِ الأَقْلِ قِسْمَةً صَحِيحَةً أَوْ نَقُولُ هُوَ أَنْ يَزِيدَ عَلَيِ

الأَقْلِ مِثْلُهُ أَوْ أَمثَالُهُ فَيَسَاوِي الأَكْثَرَ أَوْ نَقُولُ أَنْ يَكُونَ

الأَقْلُ جُزْءًا الأَكْثَرَ مِثْلُ ثَلَاثَةٍ وَ تِسْعَةٍ وَ تَوَافُقُ العَدَدَيْنِ أَنْ

لَا يُعَدَّ أَقْلَهُمَا الأَكْثَرَ وَ لَكِنْ يُعَدُّ هُمَا عَدَدٌ ثَالِثٌ كَالثَّنَائِيَّةِ

مَعَ العِشْرَيْنِ يُعَدُّ هُمَا أَرْبَعَةٌ فَهِيَ مُتَوَافِقَانِ بِالرَّبْعِ لِأَنَّ

بَابُ الْعَوْلِ

الْعَوْلُ أَنْ يَزَادَ عَلَيَّ لَمْخْرَجِ شَيْءٍ مِنْ أَجْرِنَهُ إِذَا ضَاقَ

الْمَخْرَجُ عَنْ فَرْضٍ يَعْلَمُ أَنَّ مَجْمُوعَ الْمَخَارِجِ سَبْعَةٌ أَرْبَعَةٌ

مِنْهَا لَا تَعُولُ وَهِيَ الْإِثْنَانِ وَالثَّلَاثَةُ وَالْأَرْبَعَةُ وَالسَّبْعَةُ وَالثَّمَانِيَةُ

وَالثَّلَاثَةُ مِنْهَا قَدْ تَعُولُ أَمَّا السَّبْعَةُ فَتَعُولُ إِلَيَّ عَشْرًا وَتُرَاءُ أَوْ شُعْبًا

وَأَمَّا اثْنِي عَشْرَ فَمِنِّي تَعُولُ إِلَيَّ سَبْعَةَ عَشْرًا وَتُرَاءُ لَا شُعْبًا

وَأَمَّا أَرْبَعَةٌ وَعِشْرُونَ فَانَهَا تَعُولُ إِلَيَّ سَبْعَةَ وَعِشْرِينَ عَوْلًا

وَإِحْدَانِي الْمَسْبَلَةُ الْمَنْبَرِيَّةُ وَهِيَ امْرَأَةٌ وَبِنْتَانِ وَأَبْوَانِ

وَلَا يَزَادُ عَلَيَّ هَذَا إِلَّا عِنْدَ ابْنِ مَسْعُودٍ رَضِيَ اللَّهُ عَنْهُ

فَإِنَّ عِنْدَهُ تَعُولُ أَرْبَعَةٌ وَعِشْرُونَ إِلَيَّ إِحْدَى وَثَلَاثِينَ

فَإِذَا جَاءَ فِي الْمَسَائِلِ مِنْ هَذِهِ الْقُرُوضِ أَحَادٌ أَحَادٌ
فَمُخْرَجٌ كُلُّ فَرَضٍ سَمِيهٍ إِلَّا النِّصْفَ فَإِنَّهُ مِنَ الْإِثْنَيْنِ
كَالرُّبْعِ مِنْ أَرْبَعَةٍ وَالثُّلُثِ مِنْ ثَمَانِيَةٍ وَالثُّلُثُ مِنْ
ثَلَاثَةِ إِذَا جَاءَ مِثْنِي أَوْ ثَلَاثَ وَهُمَا مِنْ نَوْعٍ وَاحِدٍ فَكُلُّ
عَدَدٍ يَكُونُ مُخْرَجًا لِحِزِّهِ فَذَلِكَ الْعَدَدُ أَيْضًا مُخْرَجٌ
لِضِعْفِ ذَلِكَ الْحِزِّ وَ لِضِعْفِ ضِعْفِهِ كَالسِّتَّةِ هِيَ
مُخْرَجٌ لِلسِّدْسِ وَ لِضِعْفِهِ إِذَا اخْتَلَطَ النِّصْفُ مِنَ النَّوْعِ
الْأَوَّلِ بِكُلِّ الثَّانِي أَوْ بِبَعْضِهِ فَهُوَ مِنْ سِتَّةٍ وَإِذَا اخْتَلَطَ
الرُّبْعُ بِكُلِّ الثَّانِي أَوْ بِبَعْضِهِ فَهُوَ مِنْ اثْنَيْ عَشَرَ وَإِذَا
اخْتَلَطَ الثُّلُثُ بِكُلِّ الثَّانِي أَوْ بِبَعْضِهِ فَهُوَ مِنْ أَرْبَعِينَ
عِشْرِينَ

التَّرَكَّةِ وَالثَّانِي الْأَقْرَبُ فَالْأَقْرَبُ كَمَا ذَكَرْنَا فِي

العصبات والمحرم ولا يحجب عندنا وعند ابن مسعود

رضي الله عنه يحجب حجب النقصان كما لكان

والقاتل والرقبة والمحجوب يحجب بالإنفاق

كالأختين من الإخوة والأخوات فصاعداً من أي جهة

كانا نانا عنها لا يرثان مع الأب لكن يحجبان الأم من

الثالث إلى السادس

بَابُ مَخَارِجِ الْفَرُوضِ

اعْلَمْ أَنَّ الْفَرُوضَ السِّتَّةَ الْهَذِهِ كُحُورَةٌ فِي كِتَابِ اللَّهِ

تَعَالَى نَوْعَانِ الْأَوَّلُ النِّصْفُ وَالرَّبْعُ وَالثَّمَنُ وَالثَّانِي

الثَّلَاثَانِ وَالثَّلَاثُ وَالسُّدُسُ عَلَى التَّنْصِيفِ وَالتَّضْعِيفِ

بَابُ الْحُجْبِ

الْحُجْبُ عَلَيَّ نَوْعَيْنِ حُجْبٍ نَقْصَانٍ وَهُوَ حُجْبٌ عَنِ سَهْمِ

إِلَيَّ سَهْمٍ وَذَلِكَ لِخُمْسَةِ نَعْرِ لِلزَّوْجَيْنِ وَالْأُمِّ وَبِنْتِ الْإِبْنِ

وَالْأَخْتِ لِأَبٍ وَقَدْ مَرَّ بِهَا نَهْ وَحُجْبُ حِرْمَانٍ وَالْوَرِثَةُ فِيهِ

فَرِيقَانِ فَرِيقٌ لَا يَحُجَّبُونَ بِحَالِ الْبِنْتِ وَهُمْ سِتَّةُ الْإِبْنِ

وَالْأَبُ وَالزَّوْجُ وَالْبِنْتُ وَالْأُمُّ وَالزَّوْجَةُ وَفَرِيقٌ يَرْتُونَ

بِحَالٍ وَيَحُجَّبُونَ بِحَالٍ وَهَذَا مَبْنِيٌّ عَلَيَّ أَصْلَيْنِ أَحَدُ

هُمَا هُوَ أَنْ كُلَّ مَنْ يَدُلِّي إِلَيَّ الْعَهِيَّتِ بِشَخْصٍ لَا يَرْتُ مَعَ

وُجُودِ ذَلِكَ الشَّخْصِ كَأَبْنِ الْإِبْنِ مَعَ الْإِبْنِ سِوَى

أَوْلَادِ الْأُمِّ فَإِنَّهُمْ يَرْتُونَ مَعَهَا لِانْعِدَامِ اسْتِحْقَاقِهَا جَمِيعَ

وَأَعْتَقَ مِنْ أَعْتَقَنَ أَوْكََا تَبْنُ أَوْكََا تَبْ مِنْ كَا تَبْنُ
 أَوْدَبْرَنَ أَوْدَبَّرَ مِنْ دَبْرَنَ أَوْجِرَوْلًا مُعْتَقَهُنَّ وَلَوْ تَرَكَ أَبَا
 الْمَعْتَقِ وَأَبْنَهُ سُدُسُ الْأَوْلَادِ لِلأَبِ وَالْبَا قِيَ لِلأَبْنِ
 أَعِنْدَ هُمَا كُلُّهُ لِلِ ابْنِ وَلَوْ تَرَكَ ابْنَ الْمَعْتَقِ وَجَدَّهُ
 فَالْأَوْلَادُ كُلُّهُ لِلِ ابْنِ بِالِاتِّفَاقِ وَمَنْ مَلَكَ ذَارِحِمَ مَحْرَمٍ
 مِنْهُ عَتَقَ عَلَيْهِ وَيَكُونُ وَلَائُهُ لَهُ كَثَلَاثِ بَنَاتٍ لِلصَّغْرَى
 عِشْرُونَ دِينَارًا وَلِلْكُبْرَى ثَلَاثُونَ دِينَارًا فَاشْتَرَتَا أَبَا هُمَا
 بِالْأَخْمَاسِينَ ثُمَّ مَاتَ الأَبُ وَتَرَكَ شَيْئًا مِنَ المَالِ فَالْثَلَاثَانِ
 بَيْنَهُنَّ أَثَلَاثًا بِالْعَرَضِ وَالبَاقِي بَيْنَ مُشْتَرَتِي الأَبِ
 أَحْمَادَسَا ثَلَاثَةُ أَخْمَاسٍ لِلْكُبْرَى وَخُبُسَاهُ لِلصَّغْرَى
 فَتَصْرَحَ مِنْ خُمُسَةٍ وَأَرْبَعِينَ

الْحَكْمُ فِي أَعْمَامِ الْهَيْتِ ثُمَّ فِي أَعْمَامِ أَبِيهِ ثُمَّ فِي أَعْمَامِ
جَدِّهِ أَمَّا الْعَصْبَةُ بِغَيْرِهِ فَأَرْبَعٌ مِنَ النِّسْوَةِ وَهُنَّ اللَّاتِي
فُرُضْنَ النِّصْفَ وَالثَّلَاثَانِ يَصِرْنَ عَصْبَةً بِأَخَوَاتِهِنَّ
كَمَا ذَكَرْنَا فِي حَالَتهِنَّ وَمَنْ لَأَفْرَضَ لَهَا مِنَ الْإِنَاثِ
وَأَخُوهَا عَصْبَةٌ لِاتِّصِرَ عَصْبَةً بِأَخِيهَا كَالْعَمِّ وَالْعَمَّةِ
وَأَمَّا الْعَصْبَةُ مَعَ غَيْرِهِ فَكُلُّ أَنْثَى تَصِيرُ عَصْبَةً مَعَ أَنْثَى
أُخْرَى كَالْأَخْتِ مَعَ الْبِنْتِ كَمَا ذَكَرْنَا وَأَخِرُ الْعَصَبَاتِ
مَوْلَى الْعِتَاقَةِ ثُمَّ عَصْبَتُهُ عَلَي التَّرْتِيبِ الَّذِي ذَكَرْنَا
لِقَوْلِهِ عَلَيْهِ الصَّلَاةُ وَالسَّلَامُ الْوَلَاءُ لِلْحِمَّةِ كَلْحِمَةِ النَّسَبِ
وَلِأَشْيَى لِلْإِنَاثِ مِنْ وَرَثَةِ الْمَعْتَبِ لِقَوْلِهِ عَلَيْهِ الصَّلَاةُ
وَالسَّلَامُ لَيْسَ لِلنِّسَاءِ مِنَ الْوَلَاءِ شَيْءٌ إِلَّا مَا اعْتَقَنَ

واصله وجزء ابيه وجزء جدّه الاقرب فالاقرب ير جحون
 بقرب الد زجة اعني به اولاهم با ليراث جزء الهيت
 اي البنون ثم بنوهم وان سئلوا ثم اصله اي الأب ثم الجد
 أب الأب وان علا ثم جزء ابيه اي الأخوة ثم بنوهم
 وان سئلوا ثم جزء جدّه اي الأعمام ثم بنوهم وان سئلوا
 ثم ير جحون بقوة القرابة اعني به ذالقرا بتين أولي
 من ذي قرابة واحدة ذكرأ كان أو أني لقوله
 عليه السلام ان أعيان بني الأب والأُم يتوارثون دون
 بني العلات كالخ لأب وأم أولي من الأخ لأب والأخت
 لأب وأم إذا صارت عصبة مع البنت أو لي من الأخ لأب
 وابن الأخ لأب وأم أولي من ابن الأخ وكذلك

أُم

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أُم

يُقَسَّمُ السَّدُّ سُنَّ بَيْنَهُمَا عِنْدَ أَبِي يُوسُفَ رَحْمَةُ اللَّهِ عَلَيْهِ

أَنْصَافًا بِأَيْ عِتْبَارِ الْإِبْدَانِ وَعِنْدَ مُحَمَّدٍ رَحْمَةُ اللَّهِ عَلَيْهِ

اِثْلَاثِيًّا عِتْبَارِ الْجِهَاتِ

بَابُ الْعَصَبَاتِ

الْعَصَبَاتُ النَّسَبِيَّةُ ثَلَاثَةٌ عَصَبَةٌ بِنَفْسِهِ وَ عَصَبَةٌ بِغَيْرِهِ

وَعَصَبَةٌ مَعَ غَيْرِهِ أَمَّا الْعَصَبَةُ بِنَفْسِهِ فَكُلُّ ذَكَرٍ لَا يَدُ خُلِّ

فِي نَسَبِهِ إِلَى الْهَيْتِ أَتَتْهُ وَهِيَ أَرْبَعَةٌ أَسْنَافٌ جَزْءُ الْهَيْتِ

وابوين اوزوجة وابوين ولو كان مكان الاب جد فلام
 ثلث جميع الهال الا عند ابي يوسف رحمه الله فان لها
 ايضا ثلث الباقي وللجدة السدس لأم كانت اولاب
 واحدة كانت او اكثر اذا كن ثابتات متحاذيات
 في الدرجة ويسقطن كلت بالأم والأبوات ايضا
 بالاب وكذلك بالجدة الام الاب وان علت فانها ترث
 مع الجد لانها ليست من قبله والجدة القربي من اي
 جهة كانت تحجب الجدة البعدي من اي جهة
 كانت و ارثة كانت القربي او محجوبة واذا كانت
 الجدة ذات قرانة واحدة كام ام الاب والا خري ذات
 قرابتين او اكثر كام ام الأم وهي ايضا أم اب الاب
 بهذه الصورة

لَأَبٍ وَأُمٍّ وَلَهُنَّ السُّدُسُ مَعَ الْأَخْتِ لِأَبٍ وَأُمٍّ تَكْمِلَةً
لِلثَّلَاثِينَ وَلَا يَرِثُنَّ مَعَ الْأَخْتَيْنِ لِأَبٍ وَأُمٍّ إِلَّا أَنْ يَكُونَ
مَعَهُنَّ أَخٌ لِأَبٍ فَيُعَصِّبُهُنَّ وَيَكُونَ الْبَاقِي بَيْنَهُنَّ لِلذِّكْرِ
مِثْلَ حَظِّ الْأُنثَىٰ وَالسَّادِسَةُ أَنْ يَصْرَنَ عَصَبَةٌ مَعَ الْبَنَاتِ
أَوْ مَعَ بَنَاتِ الْإِبْنِ لَهَا ذِكْرُنَا وَبَنُو الْأَعْيَانِ وَبَنُو الْعَلَاتِ
كَلَّهُمْ يَسْقُطُونَ بِالْإِبْنِ وَابْنِ الْإِبْنِ وَإِنْ سَقَلَ وَبِالْأَبِ
بِالِاتِّفَاقِ وَبِالْجِدِّ عِنْدَ أَبِي حَنِيفَةَ رَحِمَهُ اللَّهُ تَعَالَى
وَيَسْقُطُ بَنُو الْعَلَاتِ أَيْضًا بِالْأَخِ لِأَبٍ وَأُمٍّ أَمَّا لِلنِّسَاءِ فَالْحَوَالِ
ثَلَاثُ السُّدُسُ مَعَ الْوَلَدِ أَوْ وَلَدِ الْإِبْنِ وَإِنْ سَقَلَ أَوْ مَعَ الْإِ
ثْنَيْنِ مِنَ الْإِخْوَةِ وَالْأَخَوَاتِ فَصَاعِدًا مِنْ أَيِّ جِهَةٍ كُنَّا
وَتَلَّتِ الْكَلَّ عِنْدَ عَدَمِ هَوْلًا الْمَذْكُورِينَ وَتَلَّتِ مَا بَقِيَ
بَعْدَ فَرْضِ أَحَدِ التَّرْجِيحِينَ وَذَلِكَ فِي مَسْئَلَتَيْنِ زَوْجٍ

٥
 الْأَوَّلِ النِّصْفِ وَلِلْوَسْطِيِّ مِنَ الْعَرِيفِ الْأَوَّلِ مَعَ
 مَنْ يُوَازِرُ بِهَا السُّدُسُ تَكْمِلَةً لِلثَّلَاثِينَ وَ لَا شَيْءٌ
 لِلسَّغَلِيَّاتِ أَصْلًا إِلَّا أَنْ يَكُونَ مَعَهُنَّ غُلَامٌ فَيُعْصِبُهُنَّ
 مَنْ كَانَتْ مُجَدِّدًا بِهِ وَمَنْ كَانَتْ فَوْقَهُ لِمَنْ لَمْ يَكُنْ
 ذَاتَ سَهْمٍ وَيَسْقُطُ مِنْ دُونِهِ وَ أُمَّالُ الْخَوَاتِ لِأَبٍ وَأُمِّ
 قَاحِرًا خَبَسَ النِّصْفَ لِلوَاحِدَةِ وَالثَّلَاثَانَ لِلْإِثْنَيْنِ
 فَصَاعِدًا وَ مَعَ الْأَخِ لِأَبٍ وَ أُمِّ لِلذَّكَرِ مِثْلَ عِظَالِ النِّسْبَيْنِ
 فَيُصْرَنَ بِهِ عَصَبَةٌ لِاسْتِوَاءِ يَهُمُّ فِي الْقَرَابَةِ إِلَى الْهَيْئَةِ
 وَلَهُنَّ الْبَاقِي مَعَ الْبَنَاتِ أَوْ بَنَاتِ الْإِبْنِ لِقَوْلِهِ عَلَيْهِ الصَّلَاةُ
 وَ السَّلَامُ اجْعَلُوا الْأَخَوَاتِ مَعَ الْبَنَاتِ عَصَبَةً وَ الْأَخَوَاتِ
 لِأَبٍ كَالْأَخَوَاتِ لِأَبِي وَأُمِّ وَ لَهُنَّ أَحْوَالُ سَبْعِ النِّصْفِ
 لِلوَاحِدَةِ وَالثَّلَاثَانَ لِلْإِثْنَيْنِ فَصَاعِدًا عِنْدَ عَدَمِ الْأَخَوَاتِ

أَبْنُ بِنْتٍ أَيْمَنُ أَبْنُ

أَيْمَنُ بِنْتٍ أَبْنُ بِنْتٍ أَبْنُ

أَبْنُ بِنْتٍ أَبْنُ بِنْتٍ أَبْنُ بِنْتٍ

أَبْنُ بِنْتٍ أَبْنُ بِنْتٍ

أَيْمَنُ بِنْتٍ

الْعُلْيَا مِنَ الْغَرِيفِ الْأَوَّلِ لِأَيَّوَارِ بِهَا أَخَدَ وَالْوَسْطِي

مِنَ الْغَرِيفِ الْأَوَّلِ تُوَارِ بِهَا الْعُلْيَا مِنَ الْغَرِيفِ الثَّانِي

وَالسُّغْلِي مِنَ الْغَرِيفِ الْأَوَّلِ تُوَارِ بِهَا الْوَسْطِي

مِنَ الْغَرِيفِ الثَّانِي وَالْعُلْيَا مِنَ الْغَرِيفِ الثَّلَاثِ

وَالسُّغْلِي مِنَ الْغَرِيفِ الثَّانِي تُوَارِ بِهَا الْوَسْطِي

مِنَ الْغَرِيفِ الثَّلَاثِ وَالسُّغْلِي مِنَ الْغَرِيفِ الثَّلَاثِ

لِأَيَّوَارِ بِهَا أَحَدٌ إِذَا عَرَفْتَ هَذَا فَنَقُولُ لِلْعُلْيَا مِنَ الْغَرِيفِ

كَبَنَاتِ الصَّلْبِ وَلَهُنَّ أَحْوَالٌ سِتُّ التَّصْفُ لِلْوَأْحِدَةِ
 وَالثَّلَاثَانَ لِلْإِثْنَيْنِ. فَصَا عِدَا عِنْدَ عَدَمِ بِنَاتِ الصَّلْبِ
 وَلَهُنَّ السُّدُسُ مَعَ الْوَاحِدَةِ الصَّلْبِيَّةِ تَكْمِلَةً لِلْثَّلَاثَيْنِ
 وَلَا يَرْتَنُّ مَعَ الصَّلْبِيَّتَيْنِ إِلَّا أَنْ يَكُونَ بِحِذَابِهِنَّ أَوْ اسْفَلَ
 مِنْهُنَّ غَلَمٌ فَيُعْصِبُهُنَّ وَالْبَا فِي بَيْنَهُنَّ لِلذَّكَرِ مِثْلُ
 حِظِّ الْإِثْنَيْنِ وَيَسْقُطُنَّ كُلُّهُنَّ بِالْإِبْنِ وَلَوْ تَرَكَ ثَلَاثَ
 بِنَاتِ ابْنٍ بَعْضُهُنَّ اسْفَلَ مِنْ بَعْضٍ وَثَلَاثَ بِنَاتِ ابْنٍ
 ابْنٍ آخَرَ بَعْضُهُنَّ اسْفَلَ مِنْ بَعْضٍ وَثَلَاثَ بِنَاتِ ابْنٍ
 ابْنِ ابْنٍ آخَرَ بَعْضُهُنَّ اسْفَلَ مِنْ بَعْضٍ بِهَذِهِ الصُّورَةِ
 وَتُسَمَّى مَسْئَلَةُ التَّشْبِيبِ

مِنَ
 الْعَرِيفِ الْأَوَّلِ وَالْعَرِيفِ الثَّانِي وَالْعَرِيفِ الثَّلَاثِ
 ابْنٌ ابْنٌ ابْنٌ ابْنٌ

نفرًا أربعة من الرجال وهم الأب والجدة لصحيح

وإن علا والأخ لأم الزوج وتما من النساء وهن الزوجة

والبنت وبنت الأبن وإن سفلت والأخت لأب وأم

والأخت لأب والأخت لأم والأم والجدة لصحيحة

وهي التي لا يدخل في نسبتها إلي الهيت جد فاسد

أما الأب فأحوال ثلث الغرض المطلق وهو السدس

وذلك مع الأبن لو ابن الأبن وإن سفل والغرض

والتعصيب معاً وذلك مع الأبنة أو ابنة الأبن وإن سفلت

والتعصيب المحض وذلك عند عدم الولد وولد الأبن

وإن سفل والجدة لصحيح كالأب إلا في أربع مسائل

وسنذكرها إن شاء الله تعالى ويستقط الجدة بالأب

لأن الأب أصل في قرابة لجدي الهيت وأما أولاد الأم

مَصْرًا عَلَيَّ اِثْرَارِهِ ثُمَّ اَلْهُوَصِي لَهُ بِجَمِيعِ اَلْاَهَالِ ثُمَّ بَيَّتِ اَلْاَهَالِ

فَصَلُّ فِي اَلْهَوَاعِ نَحِ مِنَ اَلْاَرْتِ

اَلْهَانِغُ مِنَ اَلْاَرْتِ اَرْبَعَةُ اَرْبَعَةُ اَلرِقِّ وَاِفْرَاكَانَ اَوْنَاقِصًا وَاَلْقَتْلُ

اَلَّذِي يَتَعَلَّقُ بِهِ وُجُوبُ اَلْقِصَاصِ اَوْ اَلْكَفَّارَةِ وَاخْتِلَافُ

اَلدِّينِيْنَ وَاخْتِلَافُ اَلدَّارِيْنَ اِمَّا حَقِيْقَةً كَاَلْحَرْبِي

وَالذِّمِّي اَوْ حَكْمًا كَاَلْهِسْتَا مِنْ وَاَلدِّمِّي اَوْ اَلْحَرْبِيْنَ بَيْنَ

مِنْ دَارِيْنَ مُخْتَلِفِيْنَ وَاَلدِّ اِرَا نَهَا تَخْتَلِفُ

بِاخْتِلَافِ اَلْمَنْعَةِ وَاَلْهَلِكِ لِانْقِطَاعِ اَلْعَصْمَةِ فِيهَا بَيْنَهُمْ

بَابُ مَعْرِفَةِ اَلْفُرُوضِ وَاسْتِحْقَاقِهَا

اَلْفُرُوضُ اَلْمُعَدَّرَةُ فِي كِتَابِ اَللَّهِ تَعَالَى سِتَّةُ اَلنِّصْفِ

وَاَلرُّبْعِ وَاَلثَّمْنِ وَاَلثَّلَثَانِ وَاَلثَّلَثِ وَاَلسَّدَسِ عَلَيَّ

اَلتَّنْصِيْفِ وَاَلتَّنْصِيْفِ وَاَصْحَابُ هَذِهِ اَلسِّهَامِ اِثْنِي عَشَرَ

وَتَكْفِينِهِ بِالِاتِّبَادِ وَالِاتَّقْتِيرِ ثُمَّ يَقْضِي دِيُونَهُ مِنْ
 جَمِيعِ مَا بَقِيَ مِنْ مَالِهِ ثُمَّ تَنْغِذُ وَصَايَاهُ مِنْ ثُلُثِ
 مَا بَقِيَ بَعْدَ الدَّيْنِ ثُمَّ يُعَسِّمُ الْبَاقِيَ بَيْنَ وَرَثَتِهِ
 بِالْكِتَابِ وَالسُّنَّةِ وَاجْتِهَادِ الْأُمَّةِ فَيُبْدِئُ بِأَصْحَابِ
 الْفَرَايِضِ وَهُمْ الَّذِينَ لَهُمْ سَهَامٌ مُقَدَّرَةٌ فِي كِتَابِ
 اللَّهِ تَعَالَى ثُمَّ بِالْعَصَبَاتِ مِنْ جِهَةِ النَّسَبِ وَالْعَصَبَةُ
 كُلٌّ مَنْ يَأْخُذُ مِنَ التَّرِكَةِ مَا أَبَقَتْهُ أَصْحَابُ الْفَرَايِضِ
 وَعِنْدَ الْإِنْفِرَادِ يَحْرُزُ جَمِيعَ الْأَهْلِ ثُمَّ بِالْعَصَبَةِ مِنْ
 جِهَةِ السَّبَبِ وَهُوَ مَوْلَى الْعِتَاقَةِ ثُمَّ عَصَبَتُهُ ثُمَّ الرَّدُّ
 عَلَى ذَوِي الْفَرُوضِ النَّسَبِيَّةِ بِقَدْرِ حُقُوقِهِمْ ثُمَّ ذَوِي
 الْأَرْحَامِ ثُمَّ مَوْلَى الْبُهْرَةِ ثُمَّ الْبُهْرَةُ لَهُ بِالنَّسَبِ عَلَى الْغَيْرِ
 بِحَيْثُ لَمْ يَنْبُتْ نَسَبُهُ مِنْ ذَلِكَ الْغَيْرِ إِذَا مَاتَ الْبُهْرُ

“ Ac palmæ ccu puellæ, teneras habentes cervicēs, ornan-
tur,

“ Et fructuum fuorum induunt monilia.”

Sæpiſſimè etiam turtures gementes describunt;
ut *Abſſſola*,

وحبام العلاط يضيقت فوها
بها في الصدر من صفة الغرام
تداعي مصعدا في الجيد حباً
تعال الطوق منها بانفصام

“ Columba nigram habens torquem, cujus os ita angustum
“ est, ut desiderium, quod in pectore habet, enuntiare
“ nequeat;

“ Provocat spiritu altè ducto, collum pulsans, violentum
“ amorem, usque eò donec torques dolore subito rum-
“ patur.”

& poetæ quidem *Bagdadensis*,

حبيبات اراك الدوح ما انتن
يا ورق الا عنا كما نحتن
هذا وانتن ازواجاً فلو كنتن
مثلي فزادي وايم الله لم نحتن

“ Turtures sylvarum arboribus *Erac* confitarum, nihil est
“ vobis, dum plangitis, O columbæ, præter meram
“ sollicitudinem:

“ Præterea pares estis, quòd si fuissetis, sicut ego sum, so-
“ litaria, profectò non viveretis?”

Et alius,

ولقد اقلت علي الاراك حماة
تبدي فنون النوح في الافنان
ساويتها لما تساوينا ضياء
كل ينوح علي غصون البان

“ Vidi super arborem *Erac* turturem,

“ Qui varias querelas inter ramulos integrabat ;

“ Æqualis ei dolore fui, & ille mihi;

“ Uterque nostri de myrobalani ramis plorabat.”

Et *Al Serage Al Warák* dulciffimè,

وورقاء ارقني نوحها
لها مثل ما لي فواد صريع
تنوح واكتم سري ود—
معني لسري لديها بديع
كاننا تقاسمنا للهوي
فمنها النواح ومني الدموع

“ Turtur, cujus querelæ me infomnem reddunt,

“ Habet pectus, sicut ego habeo, dolore affectum;

“ Queritur; ut arcanum meum celo, sed

“ Lacrymæ ob arcanum recentes fluunt;

“ Velut si amorem divideremus,

“ Et illi esset planctus, mihi verò lacrymæ.”

Et alter,

حمام الاراك الا فاخبرينا
لمن تندبين ومن تعولينا

فقد شقت بالنوح منا القلوب
 وابكيت بالندب منا العيون
 تعالي نغم ماءثها للهوم
 ونعول اخواننا الظاعنينا
 ونسعدكن وتسعدننا
 فان الجزين يواسي الخرينا

“Turtures *Eraci* sylvæ, amabo, nobis dicite

“Quem defleatis, & ob quem ploretis?

“Sanè nos quoque corda dolore scindimus,

“Et oculi nostri ob mœstitiam lacrymas fundunt.

“Deus iniquitatem curis puniit,

“Et ploramus ob amicorum discessum.

“Vobis autem fausta precamur, vos item nobis fausta precari decet,

“Unusquisque enim mœstus mœstum solatur.”

Sed maximam poesi Asiaticæ, ac præsertim amatorix, afferunt humanæ pulchritudinis (quâ nihil est à naturâ formatum pulchrius), descriptiones. Abunde nobis ex *Hafezi* carminibus exemplorum suppetit: sed unam tantùm hoc loco apponam, de formosæ adolescentulæ genâ, Oden omnibus numeris absolutam.

بیا کہ می شنوم بوی جان از آن عارض
 کہ یاقتم دل خودرا نشان از آن عارض

“Veni; sentio enim ex illâ genâ odoris halitum (vel spem animæ),

“Inveni etiam notam cordi meo impressam ab illâ genâ.

معانی که زحوران بشرح میگویند
زحسین و لطف پرسی بیان از آن عارض

“Significationem, quæ nymphis cœlestibus ab interpretibus tribuitur,

“ A dulci pulchritudine illius genæ percontator.”

کرته نانه چین بوی مشک از آن کیسو
کلاب یافته بوی چنان از آن عارض

“Capit vesica hinnuli Sinensis moschi odorem ab illis cribus,

“ Aqua rosacea talem odorem ab illâ genâ recipit.”

بکل بهاند فرو سرو ناز از آن قامت
خجل شد دست کل گلستان از آن عارض

“In terram demittitur cupressus lasciva ob illam staturam,

“ Pudore affecta sedet rosa horti ob illam genam.”

بشرم رفت کل یاسمین از آن اندام
بخون نشست دل ارغوان از آن عارض

“Verecundans abit flos jasmini ob illud corpus,

“Sanguinem stillat cor floris purpurei (Argovan) ob illam genam.”

زهر روی تو خورشید کشت غرق عرف
قرار کرد مه آسپان از آن عارض

“Ob splendorem vultûs tui fol verecundiæ rore immergitur,

“Stat immota ob illam genam in cœclo luna.”

زنظم دلکش حافظ چکید آب حیات
چنانچه خوي شده خون چکان از آن
عارض

“ A dulcibus Hafezi numeris stillat immortalitatis aqua,
“ Quemadmodum ob illam genam sanguinem stillant ejus
præcordia.”

Caput libri *Hamasa*, quod باب الصفات vocatur, tres continet descriptiones; primam, *camelorum*; quæ tamen ex epithetis propè constat; alteram, *serpentis*; tertiam, *nubium atque imbris*; quarum ultimam, utpote quæ fit pernobilis, haud erit fortasse ineptum hîc subjicere.

قال مليحه الجرّمي
ارقت وطال الليل للبارق الومض
حبباً سري مجتاب ارض الي ارض *
نشاوي من الادلاج كدري منزه
يقضي بجذب الارض ما لم تكدي يقضي *
تحن بلجواز الغلا قطراته
كها حن نيب بعضهم الي بعض *
كان السهارينخ العلي من صبيرة
شهارينخ من لبنان بالطول والعرض *
تباري الرياح الحضرميات منزه

- بمنهم الارواق ذي قزع مرتض *
 يغادر محض الماء ذو هو محصة
 علي اثره ان كان للماء من محض *
 بروي العروق الهامدات من البلي
 من العرفج النجدي ذو باد والحبض *
 وبات الحبي الجون ينهض مقدماً
 كنهض المداني قيده الموعث النقض *

Dixit Meliha Al Jarammi:

“ Infomnis fui, cùm protracta esset nox, ob nubem fulgurantem, splendidam; quæ transversè profecta est de regione in regionem nigricans;

Ob iter nocturnum ebria, obscura nubes, quæ terræ sterili id attulit (ubertatem scilicet) quod aliàs non esset consecuta:

Murmurabant nubium series, dum per desertum transibant, ut murmurant invicem cameli;

Velut si pars altior albæ nubeculæ vertex esset Libani (cui), & longitudine & latitudine (similis erat:)

Hæc nubila, venti ex *Hadramut* venientes disperferunt, cùm pluviam tenuem, stillantem effuderint;

Reliquerunt post se aquam, quæ ita pura fuit, ut ex lacte mero formata videretur,

Irrigabant radices, arefactas siccitate temporis, spinosæ uniuscujusque & falsæ plantæ, quæ propè evanuerat;

Sic nubes atra progredi perseveravit, ut (camelus) sub onere curvatus, labore confectus, in loco arenoso difficilè incedit.”

PARS QUINTA:

CAPUT XIX.

De variis Arabum, Persarum, ac Turcarum Poetis,

ID quod de poetis, qui *Λυρικοί* à Græcis vocantur, dixit * Cicero, veriùs in Asiaticos transferri potest: “ Si mihi vitæ spatium duplicetur in
“ iis tantummodò percurrentis, non esse suffec-
“ turum.” Hoc verissimum esse sentiet is, qui viderit apud *Herbelotum* propè triginta auctorum nomina, qui de poetarum Arabicorum vitis & carminibus scripserunt; inter quos recensentur princeps illustris *Ebn Al Motezz Al Abassi*, & *Almansur*, rex Hamæ, cujus opus decem volumina complecti dicitur; & scriptor illustris *Omadeddin Al Isfabani*, qui historiam Saladini elatissimo dicendi genere composuit, librumque absolutissimum de poetis Arabicis contexit, *Kberida* *خریدة* seu *margarita*, inscriptum. His

* Frag. apud Senecam in Epist.

addi possunt *Ebn Khacân*, qui copiosè de Arabum poetis scripsit, dicendi genere usus politissimo, & cujus opus vocatur,

تلايد العقيان في محاسن الاعيان

Momilia aurea de excellentium poetarum suavitatibus: & Thaalebi, cujus liber يتيمة *Yatima* quidquid venusti, quidquid elegantis, quidquid politici, quidquid etiam elati habeat poesis Arabica, complectitur: volumina continet quatuor, capita autem quadraginta; in quibus copiosissimè differit de vitis & operibus poetarum illustriorum, qui in Syriâ, Ægypto, Mesopotamiâ, Chaldzâ, Perfide, Arabiâ, Tartariâ, & regionibus Transoxanis floruerunt. Pulchrè hunc librum laudabat poeta imprimis elegans Ebn Kelâkes,

ابيات اشعار اليتيمة

ابكار افكار قديمة *

ماتوا فعيشت بعدهم

فلذلك سميت اليتيمة *

“ Versûs horum carminum in *Yatimâ*

“ Virgines erant, cogitationes antiquæ:

“ Mortui sunt poetæ, & vivunt post eos carmina,

“ Et ob hanc rem vocatur liber *Yatima*.”

Etenim voce يتيمة cùm *pupillus*, tum etiam *unio* significatur.

Nec minus jucundum opus est الكبيت

حليت seu *vini dulcedo*; auctore *Shebâbeddin El Nawâgi*. Est hic liber Athenæi *Διαιμοσιφισαις* simillimus, sed meâ quidem sententiâ jucundior, ornatior, copiosior. Viginti quinque partes complectitur, de vino, de floribus, de amore, de pulchritudine, de amœnitatibus Ægyptiis: quæ omnia variis ac venustissimis carminibus cum veterum tum recentiorum Arabum describuntur. Scripsit aliud opus, quod inscribitur *مراتع الغزلان* five *Prata hinnulorum*, & carmina complectitur amatoria è variis poetis libata. Idemque contexuit duo alia volumina, plena carminum venustiorum. De Anthologiis *Hudeilitarum*, *Bokbteri*, & *Abi Temam*, utpote notissimis, nihil necesse est hoc loco dicere.

Librum *صفوات Sefwat*, quem cum *Hamasa* comparat Herbelotus, nec ullibi citatum legi, nec in ullâ bibliothecâ vidi. Multa prætereâ de Arabum poetis continet opus permagnum *Hagi Kbalfeh* seu *Catib Cbelebi*, quod *كشف الظنون* appellatur, & in quo de Asiaticorum libris omnibus præclarè tractatum est; & liber admirabilis *نهايات العرب وفنون الادب* five, *De Arabum eruditione*, cujus auctor fuit *Shebâbo'ddin Al Noweiri*. Horum operum alia Parisiis, alia Leydæ, alia Oxonij, alia in reliquis Europæ bibliothecis servantur.

Porro scriptoris politissimi *Ebni Kbalican* opus

historicum non magis verborum elegantia & ubertate commendatur, quàm illustriorum poetarum versibus, quibus conspergitur. Ac nescio an hic omnibus vitarum scriptoribus sit anteposendus. Est certè copiosior Nepote, elegantior Plutarcho, Laertio jucundior: & dignus est profectò liber, qui in omnes Europæ linguas conversus prodeat. Atqui Arabicorum poetarum infinitam multitudinem abundè probant duo illa opera, quorum unum ab *Hegiazio*, alterum à *Safadio* est compositum, & quorum hoc triginta volumina, illud quinquaginta complectitur.

Permuli sunt de poetis Persicis libri uberissimi, sed omnibus præstare videtur opus شاه دولت *Doulet Shab Samarcandi*, quod sæpissimè citat Herbelotus. Quàm feliciter autem *Turca* poeticam coluerint, intelligi potest cùm ex *Lutufi* & reliquorum libris, tum ex opere illo amplissimo زبدة الاشعار inscripto, quod novem poetarum *Turcarum* carmina complectitur, atque aliorum DXL continet flores diligentissimè & magno cum judicio delibatos.

Inter antiquos Arabum poetas celebriores fuerunt, ذو الرمة *Dbu'l Remma*, نابغة *Nabega*, مهلب *Mohalbal*, متلمس *Motalammes*, الفرزدق *Ferazdak*, alique, & in primis auctores septem Idylliorum, quæ Moallakat vocitantur: ac de his quidem aliàs dictum est; illo-

rum autem carminibus, quæ mihi videre contigit, vix quidquam fingi potest delicatius, venustius, exquisitius? Inter recentiores imprimis elegans est *Abu'l Cassem*, cujus liber vocatur *شذور الذهب Auri particulæ*; neque immeritò: nihil enim eo aut jucundius esse potest, aut politius. Descriptionibus abundat lepidis & venustis, & dignus est sanè de quo dicatur, id quod de fluvio *Teleboa* scripsit Xenophon,

Μεγας μεν ε, καλος δε.

Quàm eleganter hortum describit:

فمن روضة غناء زخرف وشهها
ومن جدول تسعي بها سعي اسود
ومن اقحوان كالشغور موثر
ومن زهر مثل عبقري وعسجد

“ Hortus autem fuit variis ornamentis distinctus,

“ In quo tanquam serpentes currebant rivi,

“ Et flores parthenii sicut nitidi puellarum dentes,

“ Alique flores splendebant tanquam pictæ vestes & aurum.”

& imbrem:

اذا اقر من جون الغبايم بارقه
بكي الودق من خبت الاناعم وادته
بدمع كان الريح ينثر لؤلؤا
علي خد روض سندسي حدايقه

- “ Cùm renidet ex nigris nubibus (nubes) fulgurans,
 “ Flet imber, à campo beneficentiæ continuò stillans
 “ Lacrymas, velut si ventus margaritas spargeret
 “ Super genam hortuli pictâ chlamyde vestiti.”

Non minorem habet venustatem, & vim majorem, ابن الفارض *Ibno' l Faredb*, elegans ac floridus poeta, & cùm antiquioribus conferendus. Miram habet plerumque in carminum initiis gratiam ac pulchritudinem:

ارج النسيم سري من الزوراء
 سحرا فاحيا ميت الاحياء
 اهدي لنا ارواح نجد عرفه
 فالجو منه معبر الارجاء

- “ Odor Zephyri ex Alzaura provenit,
 “ Manè, in vitam autem mortuos revocat:
 “ Profert nobis auras; halitus ejus diffunditur,
 “ Et aër ab eo ambari odorem recipit.”

Sed hujus poetæ, quem cum Ovidio conferre solemus, elegiam in tertio capite citavimus.

Si quis aliorum poetarum Arabum nomina videre cupiat, legat *Herbeloti*, imperfectum quidem, sed jucundissimum atque eruditissimum opus. De Persis tamen pauca differam: nam Turcicorum carminum duos tantummodò vidi libros. Alterum, opus perparvum variorum poetarum *Odas* amatorias continens; alterum,

codicem bellissime exaratum, & *Mesbu* carmina
complexum. Centum & septuaginta octo Odis
constat, iisque politissimis.

Perficorum itaque poetarum post *Ferdusium*,
Hafezum, & *Sadium* celeberrimus est *Gelaleddin*
Balkhi, cujus perlongum opus, *مثنوي* *Mefnavi*
nominatum, mirificâ ornatur doctrinæ copiâ ac
varietate; verbis illuminatur elegantissimis; his-
toriis porrò abundat lepidis, suavibus, venustis.
Quàm vivida hæc est Amoris laudatio, & ob
amicæ discessum querela!

شاد باش اي عشق خوش سوداي ما
اي طبيب جيله علتهاي ما
اي دواي نجوت وناموس ما
اي تو افلاطون وجالينوس ما
چشم خاك از عشق بر افلاك شد
كوه در رقص آمد وچالاك شد
با لب دمساز خود كر جفتي
همچو ني من گفتيها گفتي
هر كه او از ههزباني شد جدا
بي زبان شده گرچه دارد صد نوا
چونكه كل رفت وكلستان درگذشت
نشوي زان پس زبلبل سرگذشت
من چه گونه هوش دارم پيش وپس

چون نباشد نور یارم پیش و پس
 کر نباشد عاشق را پروای او
 لو چو مرغی ماند بی پروای او

- “ Salve, Amor; tu, qui nos suaviter incendis,
 “ O tu, qui omnes nostros morbos sanas ;
 “ O remedium, auxilium, & præsidium nostrum,
 “ O tu Plato noster es, tu Galenus.
 “ Oculus terrestris propter amorem in cœlo est,
 “ (Ob amorem) colles saltantes veniunt, & celeriter incedunt.
 “ Labio amicæ meæ si adhærere possem,
 “ Instar argutz arundinis voces ederem.
 “ Quicumque à sodali suo decedit,
 “ Is elinguis est, licet centum habeat voces.
 “ Cùm abiit rosa, & defloruit rosetum,
 “ Non ampliùs lusciniæ narrationem audis :
 “ Equidem pariter quomodo prudentiam usquequaque habeam,
 “ Dum lux amicæ usquequaque non effulget.
 “ Quòd si amatori non sit videndi amicam potestas,
 “ Avi similis est, quæ libertate caret.”

Nec verò his solis inter poetas locus est : sua enim laus tribuitur aliis innumeris, qui in variis generibus floruerunt. Celebriores sunt انوري *Anvari*, فلکي *Feleki*, رشیدی *Reshidi*, کاتبی *Kermani*, کرمانی *Kermani*, رودکی *Rudeki*, *Catebi*, & خاقانی *Khakani*, qui *Abi'lolæ* fuit, si Herbeloto fides, discipulus, & magnificam præceptoris sui poesi est feliciter imitatus. Recentiorum tamen poetarum, quos tulit Persis,

elegantissimus meritò habetur *Jami*, cujus opera sæpenumerò, cùm in *Linguae Persicæ Commentariolo*, & in *Grammaticâ*, tum etiam in *Historiis* nostris, laudavimus.

Sed de poetis hæcenus: fusiùs de iis & copiosiùs differere, ab instituto esset alienum; magna enim sylva est, & integrum volumen requirit: & profectò imprimis desideratur liber *De poetarum Asiaticorum Vitis*; cujusmodi opus cùm utilissimum, tum etiam ob novitatem jucundissimum fore puto. Et laudandum foret propositum, tot eximios viros ac miris ingeniis præditos in novam lucem, & quasi vitæ integrationem revocare. Plurimum sanè his literis obest libròrum excusorum paucitas: egregium esset itaque ac rege aliquo dignum opus, libros Asiaticorum elegantiores in lucem proferre, sed sine interpretatione; ita enim propè duplicaretur & sumptus & labor. Illi autem qui otio fruerentur erudito, utcunque à bibliothecis remoti, possent eos, gradatim ac pedetentim, accurate interpretari, emendare sagaciter, & doctè illustrare. Ita fieret ut Arabum ac Persarum poemata in manibus & in bre haberemus, nec minùs esset usitatum Ferdusii, Amralkeisi & Abi'lolæ versùs in quotidianis sermonibus recitare, quàm nunc Homeri, Anacreontis, aut Pindari.

PARS SEXTA:

De Asiaticâ Dictione.

CAPUT XX.

HABENT Asiatici orationis genus, non id quidem omninò numeris astrictum, ut poema, nec tamen ita fluens ac dissolutum, ut sermo vulgaris. Placet libros hoc modo numerosè compositos inter poemata recensere; nam orationem, cujus sententiæ modulatè cadunt, leniter profluunt, similiter desinunt, quæ verbis dulcibus & hilarioribus, iisque jucundè tralatis ornatur, in quâ denique paria adjunguntur paribus, & contraria contrariis referuntur, parùm à versu abesse puto: quod video de Platonica & Democriteâ locutione sensisse veteres*. Atque in hoc loco de *Asiaticorum* libris modulatis disserere, nec erit inutile, nec à proposito alienum.

* Cic. Orator.

Notum est, apud omnes gentes poeticæ studium fuisse solutæ orationis curâ antiquius. Apud Græcos orationem princeps contexuisse dicitur Pherecydes Syrus: Ciceronis temporibus gravissima extabat Appii Claudii oratio, quam primus Romanorum in lucem protulit, cùm senatum à fœdere cum Pyrrho faciendo dissuaderet. Primus apud Arabas orationem composuit vel Mohammedes, vel, si quis fuerit, Mohammedis adjutor. Fuit certè quisquis Alcoranum contexit, cùm admirabili præditus ingenio, tum acutissimus & dicendi & persuadendi artifex. Ac nequeo satis prudentiam illius admirari, qui orationem potuerit incultæ multitudinis tum auribus tum animis aded scitè accommodare. Nec enim illi in eruditorum hominum conventu erat habenda oratio, sed cum agrestibus rem habuit, impolitis, truculentis, stellarum imaginumque cultoribus; poeticæ tamen impensius deditis. Itaque sagax ille morum observator, & legislator subtilis, dicendi genus sumpsit argutum, venustum, floridum, concinnum, numerosum, incitatum; splendidissimis collustratum verborum luminibus, & cùm ad persuadendos animos, tum ad commovendos affectûs accommodatissimum. Non ille ad sedatum judiciorum discrimen librum suum comparabat, sed ad aurium delectationem, & voluptatem sensuum. Ideoque instituit ut divini, quemadmodum vocatur, libri

lectores canoris quibusdam vocis flexionibus
sententias æqualiter demensas & similibus sonis
terminatas modularentur. * Velut in illo ca-
pite, quod est الدهر seu Tempus nominatum:

فوقهم الله شرا ذلك اليوم ولقيهم نصره
وسرورا

وجزاهم بها صبروا جنة وحريرا
متكبين فيها علي الارايك لا يرون فيها
شمسا ولا زمهيرا

ويطوف عليهم ولدان مخلدون
اذا رايتهم حسبتهم لؤلؤ منثورا

“ Defendit eos Deus à diei istius calamitate, præbetque
illis splendorem ac lætitiã,

“ Et remunerat eos ob patientiam hortulo, & vestibis fe-
ricis:

“ In eo horto pulvinaribus incumbunt, nec calorem inten-
sum nec frigus sentientes,

“ Versantur autem inter eos pueruli semper formosi, quos
cùm aspexeris, dispersas esse putaveris margaritas.”

Sed qui omnes elegantias & venustates in
unum locum acervatim cumulatus videre cupit,
perlegat is caput, quod الرحمن seu Misericors
inscribitur, & inter carmina pulcherrima recen-
feri debet. Hunc igitur librum scriptores Asia-

Alc. فرتل القرآن ترتيبا *

fici tanquam elegantis locutionis normam sibi proponunt; & quanquam eum aut apertè imitari non audent, aut imitationem diffimulant, id tamen dicendi genus perfectissimum putant, quod sit huic libro simillimum; ideoque sententias ex illo depromptas sermonibus suis frequentissimè intexunt. Velut in libro *Facabato'lkò-lafa**, in elaboratâ illâ imbris descriptione,

واقبلت سوابق السيول
تجري في مضمارها كالخيول
قتراكم من السحاب
علي وجه عروس السماء النقاب
وانهز الغمام المدرار
وصارت الدنيا جنات تجري من فوقها
الانهار

- " Accedebant torrentium fluctûs prævertentes,
- " Currebant tanquam equi in loco pastûs,
- " Et obvolutum est nubibus
- " Cœlum, ut sponsæ facies velo,
- " Et imbres effuderunt nubes copiosè pluentes,
- " Et facta est terra hortorum similis, in quibus fluunt rivuli."

جنات تجري من تحتها الانهار Ubi ista locutio

* Cap. I.

Horti sub quibus fluunt rivuli, in Alcorano creberrimè occurrit,

Exposui, ut puto, causam cur numerosum hoc dicendi genus tam studiosè Asiatici consecutentur. Nunc de libris eorum elegantioribus differam. Ii sunt vel rhetorici, vel philosophici, vel historici. Primum apud Asiaticos videtur rhetoricæ studium floruisse. Philosophiam seriùs receperunt Arabes, eamque plurimùm à Græcis ductam. Nullam autem vidi historiam Arabicam aut Persicam, solutâ oratione scriptam, quæ esset valdè antiqua. Itaque de rhetoribus primùm loquar, de reliquis, deinceps. Amant Arabes compositionis speciem, quam *مقامة* *Mekâma* vocant, & quæ nostræ declamationi videtur esse similis. Hujusmodi declamationes primus edidit *Hamadâni*, qui est ob eloquentiam admirabilem *بدیع الزمان* *Ætatis miraculum*, vocitatus. Hunc imitati sunt magnus rhetorum grex, inter quos palma facilè deferenda est *Haririo*. Nihil hujus scriptoris sermone jucundius excogitari potest. Incredibilis in illo rerum est varietas & copia, mirificum eloquentiæ flumen; adè ut non tam meâ commendatione quàm suis niti elegantis possit. Declamationes composuit quinquaginta, de mutationibus fortunæ. Earum sex primas in lucem protulit & notis illustravit eruditus, literaturæ Arabicæ felicissimus indagator, Schultensius.

Inter opera rhetorica numerari potest libellus, qui appellatur في حكم الطيور والازهار كشف الاسرار hoc est, *Arcanorum patefactio de avium & florum proprietatibus*. Auctor fuit Ezzo' ddi, qui cognomen الواعظ five *Oratoris*, adeptus est. Argumentum per simile est Couleii libro, quem *Sylvas* nominat; sed non flores solùm atque herbæ, verùm aves etiam, prætereà apes, aranea, bombyx, & Zephyrus etiam, in hoc opusculo loquentes inducuntur, ac de suis virtutibus venustissimè differentes. Est profectò libellus cùm pulcherrimarum imaginum copiâ, tum orationis nitore ac venustate absolutissimus.

Ad philosophos veniamus. Illi modulatum hoc & elaboratum dicendi genus haud multùm conserantur, rebus scilicet & argumentis quàm ejusmodi venustatibus attentiores: nisi inter libros philosophicos recensendæ sint fabulæ de officiis ac moribus, quibus incredibile est quantum delectentur Asiatici. Tres sunt in hoc genere libri politissimi; Arabicus, à scriptore admirabili Ahmed Ebn Arabshah compositus, vocatur,

فاكهة الخلفاء ومفاكهة الظرفاء
وجليس الفضلاء وانيس النبلاء

seu, “ *Deliciæ regum & lepidorum hominum fa-*

cetia; & consortium virorum excellentium, & argutorum societas."

Plenum est profectò hoc opus elegantiarum, plenum venustatis; sententiis cumulatum gravissimis, verbis dulcissimis illuminatum; poetis, oratoribus, philosophis utile simul, & jucundum; fabulis perbellis, historiis insignibus distinctum; ornatum jocos, leporibus, facetiis, & dignum sanè de quo dicat poeta

فان تغص علي بحر تهد منه الي
درّ ينير عيون العقل في الشرف

“ Quòd si in scientiæ meæ te immergas fluctûs,
“ duceris exinde ad margaritas, quæ intel-
“ lectûs oculos nobili splendore illumina-
“ bunt.”

Partes complectitur decem:

الباب الاول

في ذكر ملك العرب الذي كان لوضع
هذا الكتاب الداعي والسبب

De rege Arabum, qui hujus libri componendi
auctor fuit atque instigator.

الباب الثاني

في وصايا ملك العجم المتهيز علي
ملوك زمانه بالحكم والفضل والكرم

De præceptis regis Periarum, qui reges iuz
ætatis sapientiâ, virtute, & nobilitate supera-
vit.

الباب الثالث

في حكم ملك الاتراك مع ختنه الزاهد
شيخ النساك

De judicio regis Turcarum, cum genero suo so-
litario, sene religioso.

الباب الرابع

في مباحة عالم الانسان مع شيطان
العفاريت وجاني الجان

Disputatio viri docti cum angelo malevolo &
genio.

الباب الخامس

في نوادر ملك السباع ونديمه امير
الثعالب وكبير الضباع

De excellentiis regis leonum cum sodalibus ejus
vulpium principe, & hyænarum duce.

الباب السادس

في نوادر التيس المشرقي والكلب
الانرتي

De præclaris dictis hirci Asiatici, & canis Africani.

الباب السابع

في ذكر القتال بين ابي الابطال وابي
دغفل سلطان الانبيال

De præliis inter Abi'l Abtâl & Abi Dagfal elephantum regem.

الباب الثامن

في حكم الاسد الزاهد وامثال الجهل
الشارد

De sapientiâ leonis solitarii, & proverbiiis cameli fugientis;

الباب التاسع

في ذكر ملك الطير العقاب والحجلتين
الناجيتين من العقاب

De avium rege aquilâ & duabus perdicibus, quæ à calamitate auxilium petiverunt.

الباب العاشر

في معاملة الاعداء والاصحاب وبه تبت
ابواب الكتاب

De amicis atque inimicis distinguendis. Et hæc pars est ultima,

Alter fabularum liber is est, quem in omnes ferè Asiæ & Europæ linguas conversum habemus, & cujus in totâ Asiâ meritò celebratur pulchritudo; fabulas dico philosophi illius Indici *بيدپاي Bidpai* nominati, quas olim composuit, ut Indorum regem *دابشليم Dabshelim* de officiis ac virtutibus regum erudiret. Hæc, de quâ loquor, interpretatio Persicè scribitur, & *انوار سهيلي* seu *Canopi lumina* appellatur. Tertius liber idem est, de quo modò dixi, in sermonem Turcicum venustissimè conversus, & *هياون نامه* seu *Liber augustus*, dicitur. Uterque splendidis verbis, magnificis sententiis, elatis translationibus ornatur.

Restat, ut de historiis numerosis, quas inter poemata heroica recenseo, pauca dicam. Tres præcipuæ sunt in linguis Asiaticis scriptæ historiæ; quæ cùm maximè sint inter se dispares, laus tamen pænè consimilis unicuique tribuitur. Arabica quidem inscribitur *المقدور في نوایب* seu *Providentiæ miracula in Timuri fortunis perspicua*; Turcica, *تاج التوارىخ* sive *Annalium corona*, & Turcarum historiam usque ad regem Selimum complectitur; Persica verò *ظفر نامه* seu *Liber victoriæ* nominatur, & Timuri vitam ac res gestas continet.

Auctores sunt, primæ Ahmed Ebn Arabshah,

secundæ Saadeddîn, tertiz Ali Yezdi. Ac de secundâ equidem parcius loquar, utpote qui librum integrum nondum viderim; sed ut ex umbrarum ratione, quæ sit turrium atque arborum altitudo dignoscimus, ita ex Italicâ hujus libri interpretatione facilè est intellectu, admirabilem ejus esse elegantiam ac nitorem.

Historiis *Ebn Arabshab* & *Ali Yezdi* nihil æssimilius esse potest: hæc enim Timurum pingit invictum, pium, temperantem, doctum, amabilem; illa impigrum quidem & indefessum, sed improbum, inhumanum, temulentum, vilem, impium; hæc regem æquissimum, illa ignobilem & efferum raptorem. Utri credamus? Ambo enim scriptores huic regi ætate supparet fuerunt. Tutius est certè utrique diffidere; & imperatorem illum fingere nec magnis vitiis infectum, nec valdè illustribus ornatum virtutibus. Quod ad dicendi genus attinet, utriusque historici oratio est grandis, culta, canora, magnifica; & incredibili perspersa varietate ac lepore. Porrò ita æqualiter animum delectant, ut eam historiam quam recentius legas, jucundiorē esse putes. Vim tamen ac dignitatem majorem Arabs, lene quiddam habere Persa videtur ac profluens: hic puro amni, ille copioso mari similis; hic denique cum Xenophonte, ille cum Thucydide comparandus. Quòd si ille nonnullis in locis sit obscurior, illa, quantacunque est,

difficultas venustate & eloquentiæ amplitudine abundè compensatur. Sed de historiâ hac Arabicâ, in capite decimosecundo, copiosè differuimus.

Reliquum est, ut de dicendi generibus, quibus utuntur Asiatici, dicatur. Ea omninò tria sunt, Elatum, Venustum, Tenue. Misceri quidem potest elatio cum venustate; & cum tenuitate venustas: elatum autem genus cum tenui nullo modo miscetur. Orationis altitudo & venustas vel in conceptu sunt, vel in dictione. De conceptu alio * loco diximus: nunc de compositione differendum est. Magnam igitur affert orationi altitudinem, verborum ampla & longè deducta comprehensio; velut historiæ Timuri magnificum illud exordium,

الحمد لله الذي علي منوال ارادته وتدييره
 تنسج مقاطع الامور ومن ينبوع قضايه الي
 لبحر قدره تجري تيار الاعاصر والدهور

* Laus Deo, qui in textorio voluntatis & sapientiae suæ telam humanarum rerum textit,
 “ & è fonte providentiæ suæ in potestatis suæ
 “ oceanum fluctus ætatum ac temporum fecit
 “ defluere.”

* Cap. X. & XI.

Hoc senserunt Græci; & rectè ait Demetrius Phalereus ex sententiarum longitudine plurimùm oriri Thucydideæ locutionis majestatem: cujus rei præclarum profert exemplum,

Ὁ γὰρ Ἀχελῷος ποταμὸς ῥέων κ' Πίνδα ὄρεας δια Δολοπίας καὶ Ἀγριαῶν καὶ Ἀμφιλοχῶν, καὶ δια τῆ Ἀκαρνανικῆ πεδίο ἀνωδία παρὰ Στρατον πολιν ἐς Θαλασσαν διεξίει παρ' Οἰνιαδας, καὶ τὴν πολιν αὐτοῖς περιλιμναζων, ἀπόρον ποιεῖ ὑπο τῆ ὕδατος ἐν χειμῶσι στρατεῦειν.

Quæ si incisim proferas, perit utique orationis elatio. Ob hanc rem scriptores *Turcici* magnam habent in elato dicendi genere dignitatem, quia participiis اولوب & ايدوب frequentissimè utuntur, ideoque verborum ambitûs in miram longitudinem deducunt.

Sequitur, ut de venustâ sententiarum structurâ loquar. Ea igitur mihi venustior videtur comprehensio, quæ tria habeat membra, duo breviora, unum longius; quemadmodum,

واقتر اخوه القيل بوجوده
 وقدمه علي خواصه وجنوده
 واناص حدايق آماله بنلال احسانه
 وجوده

“ Rex autem frater ejus inventis ejus delectatus est,

“ Eumque optimatibus & exercitui præfecit,

“ Et hortum spei ejus aquâ purâ liberalitatis & beneficentiæ irrigavit.”

Hoc genus comprehensionum rhetores triangulo
'Ἰσοσκελεῖ defignant.

Sæpè etiam quinque aut plura incisa propè
æqualia, & eundem habentia in cadendo sonum,
afferunt pulchritudinem; ut

وجروا فيها الانهار
وغرسوا فيها الاشجار
فصارت تاوي اليها الاطيار
ويترنم فيها البلبل والهمزار
بانواع التسبيح والاذكار
وغدت من احسن الامصار

- “ Amnes in eâ (infulâ) fluere fecerunt,
“ Et posuerunt in eâ arbores,
“ In quas volabant aves,
“ Et in quibus luscinia & carduelis cecinerunt,
“ Cum variis laudationum & precum modis,
“ Evafit autem locorum pulcherrimus.”

In narrationibus pulchra sunt incisa minuta,
& quasi gemina; sic *Ebn Arabshâb**,

كان في بعض الغياض اسد مرتاض عظيم
الصورة كريم السيرة وافر الحشمة علي الهمة
كثير الاسها والالقب غزير الخدام والاصحاب
“ Fuit in sylvâ quâdam leo mansuetus, magno

*.In libro *Facahato'lkhólafa*.

- “ corpore, vitâ liberali, familiâ copiosâ, animo
 “ excelso, multis nominibus ac titulis insigni-
 “ tus, numerosâ fervorum ac fodalium coronâ
 “ cinctus.”

Et Hariri*, ut solet, dulcissimè,

وكانت عندي جارية لا يوجد لها في
 الجبال مجارية اذا سمرت حجل النيران
 وصلبت القلوب بالنيران وان بسمت ازرت
 بالجمان وبيع المرجان بالهجان وان رنت
 هيجت البلابل وحققت سحر بابل وان
 نطقت عقلت لب العاقل واستنزلت العصم
 من المعادل

- “ Fuit apud me puella, cui nulla erat pulchri-
 “ tudine æqualis; ubi enituit, duo ignes (sol
 “ & luna) pudore affecti sunt, & corda ho-
 “ minum ignibus amoris incendebantur; ubi
 “ subrisit, margaritas contemptas fecit, &
 “ gemmulæ vili venierunt; ubi modulatè ce-
 “ cinit, lusciniâs provocavit, & Babylonis
 “ fascinum verum esse probavit; ubi denique
 “ locuta est, cor sapientis viri surripuit, & ab
 “ arce præsidium fecit descendere.”

Et Ali Chelebi in *Humaiun Nâmeb*,

* Vide Mekâmah 18, seu *السنجارية*

حوالي بصره ده بر جزیره واردي بغايت
خوش هوا اول جزیره ده بر بيشه واردي پر
لطافت و صفاء لطيف چشمه سارلري هر طرفدن
روان و نسایم جان بخشي هر جهندن وزان
الوان ازهارله هر جانبي ملون انواع اشجارله
هر کناري مزین

“ Haud procul à *Basra* fuit insula auris suavif-
“ simis afflata; & in hac insulâ fuit sylva,
“ pulchritudine atque amœnitatibus plena.
“ Dulces fonticuli in omni parte fluxerunt, &
“ Zephyri vitam præbentes in omni loco mo-
“ dulabantur; coloribus florum unumquod-
“ que latus pictum est; & variis arboribus
“ unusquisque angulus distinctus.”

Adeò elaborata hæc est compositio, ut jure
quæri possit, quid inter eam & poesin intersit:
nam si in versiculos hunc locum distinxeris, sex
feceris versûs, eosque pulcherrimos.

Similiter etiam Sadi in libro *Gulistân*,

در عنفوان جواني چنانکه اقتد و داني با
خوش پسري سري داشتم و شري بحکم انکه
خلقي داشت طيب الادا و خلقي کالبدر
اذا بدا

“ In primo adolescentiæ flore, ut sæpè evenire

“ folet, quemadmodum scis, cum dulci puel-
 “ lulâ secreta inii confilia, proptereâ quòd
 “ lenem habuit indolem, & formam lunæ ni-
 “ tenti fimilem.”

Ac nequeo hoc loco à me impetrare, quin admirabilem Veris descriptionem ex libro *Ajai-bo'lmakdûr* subjiciam,

وكان ان ذاك قد خرج فصل الشتاء وفصل
 الربيع قد تزين واتي وصفحات الرياض
 بانامل صباغ القدرة تلونت وعروس الروض
 قد اخذت من صواع الحكمة زخرفها وازينت
 والاطيار في الازهار ما بين مائة بلبل
 والى هزار قد تشققت الاسماع واقامت
 السماع واستهالت الطباع برخيم صوتها
 واحيت اثار رحمة الله الارض بعد موتها

“ Tunc autem decefferat hyemis tempeftas, ve-
 “ nit ornatum Ver; hortorum facies digitis
 “ Providentiæ, tanquam à tinctorè, colorata
 “ est, & sponfa hortuli à divinâ sapientiâ,
 “ tanquam ab aurifabro, ornamenta cepit, &
 “ pulchrè est vestita. Aves inter flores can-
 “ bant, centum lusciniæ & cardueles mille
 “ auditum lacerabant, & aures hominum at-
 “ tentas fecerunt, & propensam reddiderunt
 “ naturam voce modulâtâ; & vestigia divinæ

“ misericordiæ terram post mortem ejus in
 “ vitam revocârunt.”

Locutio موتها & اخذت زخرفها وازينت
 بعد ex *Alcorano* depromitur,
 ex quo (ut suprâ dixi) plurimas suis libris illi-
 gant sententias elegantiarum studiosi scriptores.

Inter ornatam *Persarum* atque *Arabum* dic-
 tionem, plurimum interest: hi plerumque breves
 sunt, & pressi; atque adeò (quod mirum videri
 potest) servant quandam simplicitatem cum
 summâ sententiarum altitudine & verborum
 concinnitate conjunctam. Eam adhibent vocu-
 larum collocationem, quam docere videtur na-
 tura; adeò ut, qui vocum significationes haud
 ignorat, facillimè intelligat, quid auctor velit;
 etenim propè unica linguæ Arabicæ difficultas
 ex verborum incredibili copiâ oritur; in qua re
Græca est per similis. *Persæ* verò (quos *Tur-*
cici scriptores imitantur) cum ornatè & splen-
 didè scribere instituant, longissimis utuntur com-
 prehensionibus; verba elaboratè dimetiuntur, in-
 texunt versûs; omnes prætereà cumulant flores
 leporum & elegantiorum colores. Insigne est
 hujus rei exemplum in libro *Anvâr Sobeili*.
 Voluit dicere auctor Persicus, “ Adolescentem
 “ formosum puella pulcherrima perditè ama-
 “ bat.” Vix credi potest, quot verbis ad hanc
 sententiam exponendam utatur.

يدي ار ايسارا نه کوسه جهانش عروسان
 بهشترا جلوۀ دادي واز تاب عذارش
 آفتاب عالمتاب بر آتش غيرت سوختي چشم
 مستش به تير غمزه هدف سينهرا چون
 سينۀ هدف رخنه ساختي ولب جان بخشش
 بشکر تنک کام دلرا چون تنک شکر حالات
 بخشیده

نظم

خرامنده پای چو سرو بلند
 مسلسل دو کیسو چو مشکین نکند
 زسپین زنج کوي انکيخته
 پرو طوقی از غنغب آویخته
 بران طوق وکوي آن بت مهرجوي
 زهر طوق برده زخرشید کوي

با جواني زیبا روي مشکین سوي سروبالاي
 ماه سپهائي شیرین زبان باریک میان که
 ترکان خطاي از چین زلفش چون سنبلی
 در پیچ و تاب بودند و نوش لبان سهرقندي
 از شوق شکر شور انکیزش چون دل عاشقان
 در اضطراب

بیت

زوي چكونه روي روي چو اقتابي
 زلفي چكونه زلفي هر حلقه پيچ وتابي
 دلبيستكي آمده بود

- “ Una ex illis puellis, cujus pulchritudinis pars
 “ extrema paradisi sponsis splendorem daret,
 “ & à cujus genæ nitore sol terrarum orbem
 “ illuminans igne invidiæ incenderetur, cujus
 “ ebrius ocellus sagittâ unius obtutûs scopum
 “ pectoris, tanquam pectus scopi, percuteret;
 “ cujus labium vitam præbens, tanquam sac-
 “ charum, dulcedinem cordibus daret;

VERSUS.

- “ Delicatè incedens, tanquam cupressus procera,
 “ Catenatos habens duos cincinnos, tanquam laqueum
 moschatum,
 “ A mento argenteo globum habens extensum,
 “ Sub quo torques à collo pendet.
 “ Super quem torquem & sphæram templum est illud
 amabile,
 “ Quod ubique palmam pulchritudinis à sole rapit.
 “ Cum adolescentulo nitidum habente vultum,
 “ crines odoriferos, staturam cupressû simi-
 “ lem, faciem instar lunæ, linguam dulcem,
 “ corpus gracile, à cujus cincinnulis formosi
 “ Tartariæ pueri deflexi erant & illuminati,
 “ & à cujus dulcedinis amorem excitantis de-

“ fiderio juvenes Samarcandii suavia habentes labia, tanquam amatorum corda, tu multuabantur,

VERSICULUS.

“ Facies! at qualis facies? facies soli similis:”

“ Cincinnus! at qualis cincinnus? in unoquoque annulo plexus & splendidus.

“ Amoris vinculo colligata est.”

Hic inter nomen & verbum, octo versiculi imprimis elegantes, & duodecim aut plura incisa intercedunt.

Atqui de *venuto* dicendi genere fatis arbitror dictum. Superest, ut de *tenui* loquar. Hoc autem genus cum inornatâ mulieris pulchritudine comparari potest, quam, demtis margaritis & pretiosis vestibus, ipsa commendat simplicitas. Etenim,

Submissa placidè blandiloquens oratio.*

aut nullis aut perpauca ornatur translationibus, sed propriis utitur verbis, & ad sermonem quotidianum propè accedit. Debet autem & lenis esse & dilucida, ideoque *venuto* generi subjungitur. In narrationibus eximiam habet pulchritudinem; cujus rei exemplum ex libro *Zafar Nâmeb* proferam,

از امیر شنیدم که شخصی از عجم ویکی از

* Laberius.

عرب در سفری مصاحب بودند و در بیابانی
 بلا مبتلا گشتند عرب را قدری آب مانده
 بود عجبی با او گفت که ساحت
 و جوانمردی عرب مشهورست چه شود اگر
 بشربتی آب مرا از هلاک خلاص بخشی
 عرب تاملی کرد و گفت یقین میدانم که
 اگر این آب بتو میدهم مرا جان شیرین
 بتشنگی می باید سپرد لیکن روا نهیدارم
 که این فضیلت عرب را فوت شود ذکر جهیل
 بر حیات فانی اختیار می کنم و جان فدا
 کرده آب بتو میدهم تا این احدوثة حسناء
 عرب را یادگار ماند و آب را بعجبی داد و او
 بآن شربت آب از مرک نجات یافتند جان
 سلامت از آن بیابان برون برد و این ذکر
 ستوده بر روی روزگار باقی ماند

“ Ex imperatore audivi cùm diceret, “ In iti-
 “ nere quodam Persam atque Arabem fuisse
 “ comites; per locum autem desertum iter
 “ facientes miseriam (ob sitim & calorem) mi-
 “ rum in modum esse afflictos. Cùm aded
 “ Arabi aquæ perpauulum restaret, dixisse
 “ illi Persam, *Celebris est ac pervulgata gentis*

“ tuæ liberalitas & benevolentia; quanta illi
 “ fiet accessio, si aquæ haustulum mihi concedens,
 “ sodalem tuum ab interitu liberaveris? Tum,
 “ post aliquam deliberationem, Arabem res-
 “ pondisse, Certò scio, si tibi aquam concessero,
 “ dulcem mihi animam ob sitim intensam in
 “ auras pervolaturam. Sed tamen indignum
 “ esse censeo, banc gentis meæ excellentiam in
 “ nihilum redigi. Famam idè jucundam vitæ
 “ fragili anteponeus, & animâ meâ redimens
 “ tuam, aquam tibi præbeo; ut hæc histo-
 “ ria beneficentiæ Arabum sit monumentum.
 “ Aquam adèd Persæ dedisse, qui ejus haustu
 “ à morte liberatus est, & ex hac solitudine
 “ incolumis evasit. Hujus facti semper vivit
 “ & vivet recordatio.”

De tribus dicendi generibus hæctenus. Sin-
 gulas eorum virtutes complectitur liber jucun-
 diffimus شکردان *Shekardan*, cujus exemplar
 haud inveniustè exaratum, comiter, ut solebat,
 mihi copiam fecerat Vir Asiaticarum rerum,
 dum vixit, imprimis peritus, Alexander Ruffel,
 cujus singularem in me facilitatem ac benevo-
 lentiam mirandum in modum perspexeram:
 opus est *Ebn Abi Hagelab*, venustissimi cùm
 rhetoris tum poetæ, cujus elegantes versûs in
 libro *Hiliato'lcômeit* citatos vidi, Varia est in
 eo libro ac multiplex eruditio. Permulta habet
 lepida, faceta, elegantia; multa tamen (non est

enim negandum) ridicula, multa subinfusa, multa ineptè religiosa, & fabellis anilibus referta. Sed hæc abundè compensat dicendi genus ad varia argumenta scienter accommodatum, nunc facile & æquabile, nunc elatum ac vehemens, nunc pictum, venustum, floridum. Denique non minùs utilis est hic liber ob historias & antiquitates Ægyptias, quibus abundat; quàm jucundus ob elegantissimas, quas citat, florum, amœnitatum, aliarumque rerum descriptiones ex variis poetis delibatas. Ac non sum nescius esse aliquos, quibus Asiaticæ dictionis quæsitæ illæ venustates potiùs ineptiæ videntur pueriles, quàm veræ elegantiæ. Sed cùm Arabes ac Persas reprehendant, * Plato-

* Plato Συμπ. in Agathonis Oratione.

Οὗτος δε (Ἐρως) ἡμᾶς ἀλλοτριότητῳ μὲν κενοί, οἰκιοτήτῳ δε πληροί. τὰς τοιασδε ξυνοδὸς μετ' ἀλλήλων πασᾶς τιθεῖς συνιεναι, ἐν ἑορταῖς, ἐν χοροῖς, ἐν θυσιῖς, γιγνομενῳ ἡγεμῶν, πρῶτοτῆτα μὲν πορίζων, ἀγριοτήτα δ' ἐξωρίζων. φιλοδωρῳ εὐμενείας, ἀδωρῳ δυσμενείας. ἰλευς, ἀγαθῳ, θεατος σοφοῖς, ἀγασος θεοῖς. ζηλωτος ἀμοιροῖς, κλητος εὐμοιροῖς. τρυφῆς, ἀξροτῆτος, χλιδῆς, χαριτων, ἰμερῶ, ποδῶ πατηρ. ἐπιμελῆς ἀγαθῶν, ἀμελῆς κακῶν, ἐν πονῶ, ἐν φοδῶ, ἐν λόγῳ κυβερνητῆς, ἐπιβατῆς, παρασατῆς τε και σωτηρ ἀρίστος.

Idem in Phædro :

Νῆ τῆν Ἑραν καληγε ἡ καταγωγῆ. Ἡ τε γαρ πλατανῳ μαλα ἀμφιλαφῆς τε και ὑψηλῆ, τῆ τε ἀγνε το ὑψῳ και το συσκιον παγκαλον, και ὡς ἀκμῆν ἔχει τῆς ἀνδῆς, ὡς ἀν εὐωδῆσατον παρεχει τον τοπον. ἡγε αὐ πηγῆ χαριεσατῆ ὑπο τῆς πλατανῶν βῆι μαλα ψυχρῶ ὕδατῳ, ὡσγε τῶ ποδὶ τεκμηρασθαι. νυμφῶν τε τινῶν και Ἀχελῶν ἱερῶν ἀπο των κηρῶν τε και ἀλαματων εἰοικεν εἶναι. Εἰ δ' αὐ βεβλεε το εὐπνῆν τε τοπῶ, ὡς ἀγαπητον τε και σφοδρα ἡδῶ. θερῖνον τε και λιγυρον ὑπῆχει τῶ των τετρίγων χρῆσῶ παντων δε κομψοτατον το

nem, * Isocratem, † Aristotelem, atque etiam
‡ Demosthenem, se reprehendere non vident;

της ποας ὅτι ἐν ἡμέρα προσαντες ἰκανῆ πεφυκε κατακλιναντι τη
κεφαλῆν πασκαλως ἰχειν.

* Isocrates in 'Αρειοπαγίτικῳ.

'Εοικατε γαρ ἕτω διακειμενοις ἀνδρωποις, οἵτινες ἀπασας μεν τας
πολεις τας ἐπι Θρακης ἀπολωλεκότες, πλειω δ' ἢ χιλια ταλαντα
ματην εἰς τῆς ξειῆς ἀπανηλωκοτες, προς δε τῆς Ἑλληνας διαῤεβλη-
μενοι, και τῷ βαρβαρω πολειμοιο γεγονοτες.

. Idem in alio loco,

'Απῆλλαξε τῆς μεν πηνητας των ἀποριων ταις εὐεργεσιαις και
ταις παρα των ἔχοντων ὠφελειαις. τῆς δε νευτερης των ἀκόλασιων
τοις ἐπιτηδευμασι, και ταις αὐτων ἐπιμελειαις. τῆς δε πολιτευομενης
των πλεονεξιων ταις τιμωριας, και τῷ μη λανθανειν τῆς ἀδικητας.
τῆς δε πρεσβυτερης των βαθυμιων ταις τιμαις ταις πολιτικαις, και
ταις παρα των νευτερων θερακειαις.

. Idemque (si modò istius sermonis auctor fuerit) in libello πα-
θερριμο ad Demonicum,

'Ὅσοι μεν ἐν προς τῆς ἑαυτων φιλης τῆς προτροπῆικῆς λογῆς συγ-
γραφοσι, καλον μεν ἔργον ἐπιχειρησι, ἢ μῆν περὶ γε το κρατισον τῆς
φιλοσοφιας διατριβησιν. ὅσοι δε τοις νευτεροις εἰσηγῶνται μῆ δι ἂν
την δεινοτητα την ἐν τοις λογοις ἀσκηθησιν, ἀλλ' ὅπως τα των τροπων
ἡδη σπηδαιο πεφυκεναι δοξῆσι· τοστω μαλλον ἰκεινων τῆς ἀκνοτας
ὠφελωσιν, ὅσον οἱ μεν ἐπι λογον μονον παρακαλωσιν, οἱ δε και τῶν
τροπων αὐτων ἐπανορθωσι. διοπερ ἡμεις, ἢ παρακλησιν εἰροντες, ἀλλε
παραινεσιν γραψαντες, μελλομεν σοι συμβθελευειν ὡν χρη τῆς νεο-
τερης ὀρεγεσθαι, και τινων ἔργων ἀπεχεσθαι, και ποιαις τισιν ἀν-
δρωποις ὀμιλειν, και πως τον ἑαυτων βιον οἰκονομειν. ὅσοι γαρ τε
βιω ταυτην την ὁδον ἐπορευθησαν, ἕτοι μονοι τῆς ἀρετης ἰφικεσθαι
γνησιως ἡδυνηθησαν.

Ibidem.

Τῆς κακῆς εὐ ποιων ὁμοια πειση τοις τας ἀλλοτρας κυνας σιπι-
ζωσιν. 'Εκειναι τε γαρ τῆς διδοντας ὡπερ τῆς τυχοτας ὕλακτωσιν.
οἶτε κακοι τῆς ὠφελεντας ὡπερ τῆς βλαπιοντας ἀδικησιν.

† Aristoteles.

'Εκ μεν Ἀθηνων ἰγω εἰς Σταγειρα ἡλθον δια τον βασιλεα τον
μεγαν. ἐκ δε Σταγειρων εἰς Ἀθηνas δια τον χειμωνα τον μεγαν.

‡ Demosthenes.

ut nihil dicam de Maximo Tyrio, de Alciphrono, de Philostratis, de Xenophonte Ephesiaco, & reliquis, qui σοφισταί nominantur; quorum locutio ad aurium voluptatem comparata plerumque numerosè & suaviter cadit. Nam de Marco Tullio non loquor, qui præcepta numerosæ orationis dat passim, exemplum verò in Milonianâ: “ Est igitur hæc, judices, non scripta, sed nata lex; quam non didicimus, accepimus, legimus, verùm ex naturâ ipsâ arripimus, hausimus, expressimus; ad quam non docti, sed facti; non instituti, sed imbuti sumus.”

Hæc habui, de poesi Asiaticâ quæ dicerem. Aperui rivus, meâ quidem sententiâ, satis amplus, & fontem patefecit diutissimè obstructum. Poterit hoc opusculum (quod sentio quantum absit à perfectione) harum literarum rudes ad eas condiscendas excitare; hospites verò in iis ac modicè tantùm instructos impellere atque incendere; quòd si quem meo hortatu ad hoc argumentum uberiùs ac limatiùs tractandum accessisse intellexero, satis magnum laboris mei fructum videbor percepisse.

Τῆ τε πολὺ βοήθειαν οἶεται δεῖν, καὶ δίκην ὑπερ αὐτῆ λαβεῖν, τὸ καὶ γὰρ πειρασομαί ποιεῖν. Hæc tamen, potiùs temerè quàm consultò, numerosè cadere opinor; multùm enim abhorret ab his venustatibus vibrans illa Demosthenis & elata locutio.

COMMENTARIORUM FINIS.

APPENDIX.

PERSARUM REGIS ANTIQUISSIMI

TESTAMENTUM MORALE,

SEU

DE REGUM OFFICIIS.

ARGUMENTUM.

REX Indiæ, Dabshelim vocatus, somnio quodam admoneri fingitur, ut ortum versus iter faciat, thesaurum inventurus, experreētus conscendit equum; proficiscitur: occurrit senex, qui thesaurum ait sub speluncâ quâdam esse defossam; fodiunt servi; argentum, aurum, gemmas eruunt: prætereà inveniunt arcam, eamque circumdatam gemmis. Illam rex referari jubet, ac membranam inclusam videt, pereleganter literis ignotis exarata. Accersitur interpres: perlegit tacitè, mox, “Thesaurum, ait, “invenisti auro & margaritis pretiosorem,” tum jussu regis, legit quæ sequuntur.

TESTAMENTUM MORALE,

SEU

DE REGUM OFFICIIS.

EGO, *Hushenk*, omnium gentium moderator ac dominus, lautam hanc nummorum copiam, gemmasque innumerabiles, ad usum regis Indiæ perillustris, & imperatoris eximii *Dabshelim*, hoc in loco deposui: quippe quòd præfagitione quâdam divinâ thesaurum hunc occultum ab illo inventum iri sciam. Prætereà cum auro & gemmis hoc testamentum idcirco collocavi, ut cum hos thesauros intueator, quos erit sine sollicitudine adeptus, expergiscatur, & compertum habeat, non esse sapientis animi, gemmarum fulgoribus capi ac deliniri, sed hujus vitæ blanditias atque amœnitates impensius amare, summæ esse stultitiæ: præsertim cum opes ac possessiones copiosissimæ similes sint mutuatae supellectili, quæ diversorum hominum identidem attrita manibus, & deterior facta, tandem corrum-

nem, quæ singulis noctibus varia perambulat cubicula, & varios amplexûs sustinet: quemadmodùm ait poeta, *Quis hujus vitæ incertos honores appetit? cui unquam fidem servavit fortuna, ut nobis servet? nucleus fidei in hac nuce non est, ex hoc terræ cumulo fidei odor non afflatur.* Verùm enimverò hic præceptorum libellus quasi fundamentum esse debet, quo nitatur omnis dominatûs atque imperii ædificium; & tanquam norma, ad quam omnia regni dirigantur consilia. Quòd si rex ille sapientissimus hac admonitionum formulâ, tanquam præceptrice & moderatrice consiliorum omnium ac factorum, utatur, usque ad totius naturæ dissolutionem, & finem temporum, augebitur illius & cumulabitur infinita dignitas.

*Hæc Husbenki præcepta, tanquam donum, teneas,
Sic persuadere tibi potes imperium tuum æternum fore.*

Felicissimus regum is est, cujus fama ob justitiam perpetuò maneat, & cujus exemplum posterì sibi imitandum certatim proponant: & unusquisque rex, qui ad hujus libelli (qui præcepta quatuordecim complectitur) regulam, totius vitæ suæ cursum non dirigit, nimirùm illius prosperitatis ædificium adverso fortunæ flatu labefactatum decidet; adeòque ex summâ amplitudinis ac potestatis fastigio gradatim ac pede-

tentim descendet, & secunda fortuna, tanquam verecunda sponsa, vultum ab illo avertet.

I.

Primum itaque præceptum hoc est. Ubi cum aliquo primario civitatis viro familiariter ac liberè vivit, variis calumniis ac falsis criminationibus, quas in illum fingent obtrectatores, minimè credat. Neque enim abesse potest, quin sodalium invidiam atque offensionem excitet is, qui regis necessitudine fruatur: nam simulac felicitate stabili eum frui aspiciunt, non deerunt ii, qui florenti ejus fortunæ invidentes, regis benignitatis præsidium & propugnacula dolis atque infidiis perfringere ac labefactare conabuntur. Illum igitur nihil suspicantem morderi & clam accusare incipient, ut regis voluntatem ab illo abalienare possint; imò, causas inferendi crimen fingere, & gemmas benefactorum filo malevolentis contexere usque adè perseverabunt, donec ad propositum sibi finem iniquitatis pervenerint: ut poeta ait, *Cave uniuscujusque vocem exaudias, meam verò audi; nam malevolorum voces in unaquaque portâ sunt.*

II.

Calumniatores atque invidos procul à se amoveat. Propterea quod nihil illis sit molestius, nihil odiosius, nihil denique nocentius. Si

quem igitur hac notâ insignitum videat, illicò feritatem illius, tanquam incendium aliquod, restinguat necesse est*: & vitam nequissimi hominis tanquam ligna aut sarmenta comburat; ne spiritus tam efferus præstringuat hominum oculos, & orbem terrarum deformet! *Ignis, inquit poeta, cujus ardore homines urantur, nisi continuo restinguatur, refrigerari nequit.*

III.

Optimates ac primarios regni viros arctissimo familiaritatis vinculo conjungere studeat, ut, summâ officiorum vicissitudine & consensione voluntatum, nodos negotiorum difficiles expediant, & ad civitatem conservandam conspirent: *Enimverò amicitia & concordia totus terrarum orbis vinci potest; victoria & concordia quasi geminae sunt sorores.*

IV.

Dolosis veteratorum blanditiis ne se decipi finat; neu inimicorum adulationi fidem habeat; sed quo leniores ac mansuetiores esse simulant, eò diligentius consideret, ne quid occultè moliantur: nam inimicos verè beneficos reddi non magis est verisimile, quàm gryphas in Caucaſo

* Hæ sententiæ in sermonibus Turcico ac Persico sunt bellissimæ, sed Latine ad verbum reddi neutiquam possunt. Idem de permultis hujus libelli locis dicendum est.

nales, aut argentum pone in aurum commutari.
Homo autem naturâ maleficus & inhumanus
nullo pacto benevolus potest fieri, neque ab
illo vera benignitas unquam proficiscitur: *Cave
fis ab inimico vultum habente aridum, utpote qui,
ligno sicco similis, celerrimè inflammetur; res enim
serias & graves non agit; sub specie comitatis pla-
gas tendit nefarias.*

V.

Ubi magno labore magnisque periculis ali-
quid est commodi adeptus, ne id è manibus
elabi finat, studiosè cavendum est. Etenim si
ita remisè & oscitanter agit, ut felicitatem,
quam affecutus sit, fluere atque avolare patiatur,
eam semel elapsam recuperare nullo modo po-
terit; & nihil adeò ei restabit, præter inane de-
siderium ac luctum inutilem; sicut poeta mo-
net,

*Sagitta ex arcu semel emissa nunquam revertitur,
Etiam si ob dolorem manum mordicus teneas.*

VI.

Vitanda est in rebus gerendis nimia celeritas
ac festinatio. Cautè itaque ac pedetentim ad
eas accedat. Haud enim scio pluresne sint à
deliberatione & patientiâ utilitates, an à prope-
rationis temeritate deductæ miseræ. *Negotium
ne geras nimium festinanter: à viâ consultationis*

fræna ne avertas: quod nondum egeris, id factu erit facile, ubi semel feceris, questus quid proderit?

VII.

Prudentiæ fræna nunquam è manibus elabi sinat. Verùm ubi confociati hostes illius meditantur exitium, si quid sive occultum, sive apertum ex hac foveâ perfugium videat, illud confestim rapiat necesse est. Præterea illorum malitiosas voluntates prudenti consilio & simulatione, tanquam sagittâ aliquâ, rescindat atque irritas faciat, nam, ut dicitur, *Bellum per dolos ac fallacias ferè geritur.* Et aiunt sapientes viri, *ut ferrum alio ferro extenuatur ac mollitur, sic dolis atque infidiis ex hominum versutorum laqueis te eripere potes.*

VIII.

Nunquam se putet ab infidiis esse tutum, quas obtrectatores atque invidi moliuntur. Porro autem blanditiis ac malitiosis assentationibus ne se insinuent sedulò caveat. Quippe, cùm arbor odii atque invidiæ in humano pectore altis sit defixa radicibus, quos fructûs afferre poterit, nisi acerbissimos? *Cave versutis inimicis fidem habeas, qui latenter perniciosas tendunt infidias; pectus, in quo odium radices habeat, malevolentiae & atrocitatis erit plenissimum: te aspicit, & quasi adipato sermone utitur, sed propositum suum tegit.*

IX.

Placabilitatem atque clementiam tanquam vestem aliquam & amiculum induat. Ministros porrò imperii ac satellites ob delicta mediocria, ne temerè puniat. (*Turc.* sagittis pœnarum ac doloris scopum ne faciat). Nam sapientis est atque excelsi animi, in subsectorum hominum culpis atque erroribus quasi connivere, & nimiam acerbitatem mansuetudine quadam ac lenitate mitigare.

Jam inde ab Adami temporibus, ad hanc nostram ætatem, viri ignobiles atque inglorii deliquerunt, generosi ac præstantes se exorari siverunt ac placari.

Quamobrem magni regis est nocentes, sed humiles, reos molli brachio erigere, & quasi potu benignitatis & clementiæ recreare, ne, cùm se ab omni spe derelictos esse sentiant, desperatione afflicti tanquam in aliquam desertissimam solitudinem recedant.

Illum, quem blandâ manu ad gloriam extuleris, cave per injustum animi impetum in terram deprimas.

X.

Ab omni maleficientiâ diligenter declinet; ne sua sibi maleficia majori reddantur mensurâ: ea enim fructûs afferent amarissimos. Idcirco vir

maleficus sedato & securo animo esse non debet, sed fortunam pertimescat adversam. Ita enim naturâ comparatum est, ut unumquodque factum pari munere compensetur. Vitæ igitur humanæ hortulum lenioribus beneficentiæ ac benignitatis auris temperare oportet, ut in eo rosa prosperitatis, & voluntatum nostrarum flos eniteat. *Si benefici fitis, vobismet benefacitis.*

Quòd si benignus sis, largâ benevolentiae vicissitudine compensabere, sin minùs, acerbiores habebis malevolentiae tuæ fructûs; quos tametsi hodiernus dies non afferet, at veniet tamen dies, in quo gravissima parabitur maleficis pœna, beneficis verò amplissima remuneratio.

XI.

Negotia personæ quam sustinet non convenientia minimè gerat: per enim multi homines, cùm se in res minùs decoras & congruentes immerferint, non modo ad finem propositum non perveniunt, sed ubi ad sua revertunt negotia, hospites sunt in iis ac peregrini. *Cornix gressum prediciis deliciaorem imitari studens, illum quidem non potuit discere, at dediticit suum.*

XII.

Lenitate ac mansuetudine, tanquam veste aliquâ pretiosâ, se ornare debet. Incredibile est, quanta sit in lenitate vis & quasi eloquentia.

Vir mansuetus parum abest (ut verè dicitur) quin vates sit: atque aded mucrone subtilissimo lenitas est acutior, & faciliùs victoriam ab hostibus reportat, quàm centum exercitùs.

XIII.

Cùm principes in civitate viri constanter se gerunt ac fortiter, homines versutos ac veteratores procul à se rex dimoveat: quamdiu enim ministros imperii sui habet fidelitatis signo impressos atque inustos, tamdiu secreta regni consilia contra improborum hominum perfidiam erunt munita, & cives à periculorum scintillis incolumes ætatem agent. Sin (quod Deus omen avertat) facies rerum dolosis & callidis hominibus, tanquam nævo aliquo, obscuretur, & fictos eorum sermones rex exaudiat, fieri vix potest, quin summæ integritatis & innocentie viri sæpissimè malè multentur. Quòd si ita evenerit, in regem illum iniquum, cùm in hujus vitæ curriculo, tum in futuræ restauratione, redundabit exaggerata calamitas. Ministri regis fidi sint & constantes oportet, ut consiliis eorum excolatur regnum ac splendescat. Quòd si malitiosi sint & versuti, vastatur subitò imperium ac dilabitur.

XIV.

Inconstantis est animi & infirmi, temporum varietatibus & commutationibus fortunæ per-

turbari. Itaque in rebus asperis turpe est desperatione, tanquam pulvere, vultum deformare, & poculum cogitationis nimiâ ægritudine ac mœstitiâ, velut cœno, obscurare. Curis attritos & laboribus sapientes viros videmus, insani ac dementes voluptatibus ac deliciis perfundi solent. Præclare itaque poeta, *Leonis*, inquit, *collum, vinculis constringitur, dum vulpes singulis noctibus inter ruinosas domos in fœdissimas se effundit libidines. Sic vir fortis & constans pedem à tristitiæ domicilio non dimovet; stultus verò & luxuriosus inter voluptates tanquam in horto vagatur. Ac tibi penitus persuade, te ad propositum finem felicitatis non perventurum, sine divini numinis liberalitate inexhaustâ, & infinitâ benevolentîâ; & sine aquâ divinæ benignitatis, præstantissimas virtutes non esse fructûs expectatos allaturas. Neque enim potestas ac dominatio necessariò præstantiam sequitur, sed à providentiæ divinæ nutu pendet.*

Singulis hisce præceptis singulæ annectuntur fabulæ, non minùs ad utilitatem quàm ad delectationem comparatæ. Quèd si rex ille perillustrius hos apologos plenè & copiosè narratos audire velit, ad montem, qui *Serendib* vocatur, proficisci debet, in quem hominum patrem exulem descendisse memoriæ proditum est. Ibi hic nodus expediatur, & in illo horto rosa exoptata floreat necesse est.

A R A B S,

SIV E

DE POESI ANGLORUM DIALOGUS.

UT pateret, quàm ineptè de gentium exterarum poesi judicent ii, qui fidas tantùm versiones consulant, colloquium, quod sequitur, olim contexui. Finxi enim Arabem quendam, qui sermonem Latinum Constantinopoli didicerat, cum Britanno quodam mercatore, homine literato, familiariter vixisse, & cum eo de variis Europæ Asiæque artibus solitum esse colloqui. Cùm igitur die quodam ad portum unà descenderent, & Britannus suæ gentis poetas in cælum laudibus efferret, risum Arabs vix potuit compescere, &, Mirum est, inquit, quod narras, ac portenti simile: cùm credidero urbem hanc amœnissimam à maris hujus piscibus extractam fuisse, tùm demùm poetas, ut tu ais, venustos in *Angliá* credam floruisse. Hem! in pastu pecudum regnent Angli, agros optimè colant, lanam

egregiè tingant; sed eos à poesi alieniffimos esse perfuafum habeo. Sermonem *Latinum*, tuo hortatu, teque ufus adjutore, didici; fpem enim dedifti poetas complures elegantiffimos legendi, fed nihil adhuc vidi, præter unum atque alterum *Horatii* carmen, *Ovidianas* quafdam elegias, & *Virgiliti* nobiliffimum poema, quod, meo iudicio, poefis dici mereatur. Vin' tu credam, in illo, quo tu natus es, terrarum angulo, poetas meliores quàm in urbe *Româ* ortos fuiſſe? Tum *Britannus*, Ipſe, inquit, iudicabis; recitabo enim verficulos quofdam ex elegantioribus *Anglorum* poetis libatos, quos, ut pulchrè intelligas, *Latinè* reddam. Per mihi gratum feceris, inquit *Arabs*; fed cave quidquam iis ornamenti adjungas: verbum verbo redde. Tum mercator; Incipiam igitur à poetis heroicis: Sanè, ſi placet, inquit alter; fed ullumne habes poetam, quem cum *Ferduſio* compares? Unum, inquit, atque alterum; fed palma *Miltono* facilè deferenda eſt; cujus poema epicum, quod inſcribitur *Paradiſus Amiffus*, ab omnibus meritò celebratur; iſtius poematis recitabo exordium;

“ De hominis primâ inobedientiâ, & fructu
 Illius vetitæ arboris, cujus mortalis guſtus
 Attulit mortem in mundum, omnesque noſtras miſerias,
 Cum amiſſione *Edeni*, donec unus major vir
 Redimat nos, & recuperet amœnam ſedem,
 Cane, cœleſtis muſa.”—

Tum *Arabs* irridens, Parce, precor, inquit, nunquam enim versûs audivi magis insipidos. Versûs autem? imò, ne sermo quidem merus mihi videtur. Perge porrò ad *Lycicos*. Ecquem proferre potes cùm *Hafezo*, meis, tuisque deliciis, comparandum? Multos, respondet ille; *Surrium*, *Couleium*, *Spencerum*, alios; & in primis illum, quem paullò ante citavi, *Miltonum*: is duo scripsit poemata, omni numero absoluta, quorum unum *Latum* inscripsit, alterum *Tristem*. Quàm dulcis hæc est, in primo carmine, matutinæ delectationis descriptio!

“ Audire alaudam incipere volatum suum,
 Et canentem tremefacere stupidam noctem,
 A speculâ suâ in æthere,
 Donec maculatum diluculum oriatur;
 Et tum venire, invitâ tristitiâ,
 Et ad meam fenestram dicere, Salve!
 Per cynosbaton, aut vitem,
 Aut plexam rosam caninam;
 Dum gallus vivaci strepitu
 Spargit postremam aciem caliginis tenuis,
 Et ad fœnile, aut horrei portam,
 Magnanimè vacillat, dominas præcedens.”

Cùm *Arabs* adhuc impensius rideret, & propè se in cachinnum effunderet, Age verò, inquit vir *Britannus*, iambos quosdam citabo *Popii* nostri, poetarum *Anglorum*, si artem ac suavitatem spectes, facilè summus, si ingenium & copiam, paucis secundus; placebunt tibi hi versiculi, certò scio:

“ Tremat *Sporus*—Quid? res illa serica,
Sporus, merum illud coagulum lactis asinini!
 Vituperium aut iudicium, cheu! potest *Sporus* sentire?
 Quis dirumpit papilionem in equuleo?
 Attamen, liceat mihi percutere cimicem hunc, auratas ha-
 bentem pennas,
 Hunc pictum filium luti, qui foetet & pungit.”

—Ohe, inquit *Arabs*, desine, si me amas: hæc-
 cine poësis dici potest? Prætereà ad portum ve-
 nimus, ubi frequens erit hodiè mercatus. Hæc
 cùm dixisset, videretque graviter ferentem &
 stomachantem *Britannum*, pollicitus est, se ad
 linguam *Anglicam* condiscendam aliquot menses
 impensurum, ut poetas, quos ille laudaret, ser-
 mone proprio loquentes posset perlegere.

GULIELMI JONES

LIMON

SEU

MISCELLANEORUM LIBER.

PROCEMIUM.

DOLENDUM est, intercidisse M. Tullii opus poeticum, quod *Limon* inscriptum est, & quod, cùm esset adolescentulus, in lucem protulit. Quatuor tantùm ex hoc opere versûs, quibus fabularum *Terentianarum* suavitatem atque elegantias collaudat, à Donato ciantur. Hujus libri titulus, ut à *Middletono* nostro, scriptorum Anglicorum principe, observatum est, nihil aliud erat fortasse, quàm vox Græcæ *Λειμών*, seu *Praetum* (*Sylvum* vocant Latini), quo nomine *Pamphilus* etiam grammaticus *Miscellanea* sua inscripsit. Ciceronem & veteres imitatus, opusculum hoc meum, utpote magnâ rerum varietate refertum, *Limona* nominavi; constat autem

è poematiis quibusdam partim à me scriptis, partim è Latino & Anglico sermone conversis, quorum pleraque omnia ante annum ætatis meæ vicesimum sunt composita. Hæc in brevia capita dispertire malui, quàm, ut mos est, confusè atque indistinctè edere. Lector autem, ut hos vel adolescentis vel pænè pueri labores benevolentiam prosequatur, omnino est rogandus. In animo erat, plura capita, viginti minimùm, edidisse, sed studiis aliis sum impeditus.

CAPUT I.

De Græcis Tragædiarum scriptoribus.

TRES erant præcipui Græcæ tragædiæ scriptores, *Æschylus*, *Sophocles*, *Euripides*, laude quidem ii propè æquales & gloriâ, sed in dispari genere. Cùm poetarum horum proprietates exemplis dilucidius, quàm disputatione longissimâ, explicari possint, lubet tres è poetis duobus Anglicis *μονολογίας* Græcè conversas proferre, quarum primam ac tertiam è *Shakespeareo*, secundam ex *Addisono*, deprompsi: prima à rege *Anglorum*, Henrico quarto, dici fingitur, cùm nocte quadam ob curas & mœstitiam esset insomnis; secunda, à *M. Catone*, cùm, post oppressam à Cæsare libertatem, lecto Platonis *Phædone*, suâ se manu interfectorus esset; tertia denique, ab Hamleto, Daniæ principe, cùm, post visum à se patris sui spectrum, de humanâ vitâ ac morte medicaretur. In primâ autem cothurni *Æschylei* sonitum, in alterâ, *Sophocleam* gravitatem, in tertiâ, simplicitatem *Euripideam*, imitari sum conatus.

HENRICUS,

Ποσαι πνευτων μυριαδες υπηκοων
 Ευδυσιν ηδη πηματων λελησμεναι ;
 Πως, ἴπνε λυσιμεριμε, γλυκυτατε βροτοις,
 Φυσεως τιθνη, πως ποτ' ἐξεπληξα σε ;
 Ὅτ' ἔκ ἐμοις ἐφιζανων ελεφαροις ἐτι
 Ἐπιφεκαζεις μειλιχον ληθης δροσον ;
 Τιπὶ αὐ πνευτων ἐν μελαντειχει γεγη
 Μαλλον δυσσομοις διφθεραις κεκαλυμμενῶ
 Εἰς ὄξυφωνων ἐμπιδων κεισαι ψοφον,
 Ἡ πλυσιων μειυρισμεναις ἐν πασασιν
 Ἐκ' ἀργυροφανησ πορφυροσρωτη λεχης
 Εἰς εὐθροσ φορμιγῶ ἱμερτην ὄπα ;
 Ὡ νηωιοφρον, τιπὶ ἀρ' ἐν πινωδεσι
 Ναιεις βαναυσων σιβασι, και λειπεις θρονον
 Ὡσ φρηριον ψοφωδες ἠ κωδωνιον ;
 Ἀρ' ἐν ἴφ' ἰσθ λαίλαπι σροβημεν
 Κοιμασ ἀκαματων ἀνδρος ὄμμα ναυτικῶ,
 Κεκαρωμενον σροφαλιγῆ βαρυβρομῶ σαλῶ,
 Ὅσπηνικ' ἐν τυφωνι πολυκελαδῶ ζαλησ
 Ἀελλωποδες ἀγασιν ἀνεμοι κυματα,
 Και βοςρυχηδον ἀσπετον σφιγῆσ' ἀλα,
 Λακιςα βαντιζονησ ἀφρω λαιφεα,
 Αἶδην δ' ἀρ' αὐτον δεινος ἀνεγειρει βρομῶ ;
 Δυναιο δητ', ὠ δαιμόνων ἀδικωτατε,
 Τοιαδ' ἐν ὠρα τῆδε θελγειν πημονασ ;
 Εἰτ' εὐγαλην τυκλος ἐν γελασμαῖι,
 Συν ποικιλαισ ἰυγῆι, συν θελκτροισ ἀμα,
 Ἄμελειν μοναρχῶ ; Μακαρες ἐσε, ποιμενεσ-
 Διαδημαλοφορον ὑπνοσ ἢ τερπει καρῶ.

CATO.

Οὕτωσ ἔχει. και καρτα τὰνθυμηματα
 Πολλη γ' ἀναγκη ταίπο σε τερβειν, Πλατων.

Ἐπαξίως γὰρ εἶπας, ἀξίως δὲ καὶ
 Ψυχῇ, σὺ παύλαν ἐλπίσασ' ἔχεις κακῶν,
 Φιλὴν τ' ἀδείαν, κἀναλήψιν τῆ βίῃ,
 Μὴ εἰ ψευδομαντῆς, εἰ γὰρ ἂν θεοῖβεν φύσις
 Ἄνδρων ἀπαντῶν ἐμπεφυκυῖα φρεσὶ
 Ἐρφέειεν ἀναβῶσα μὴ κλισεῖν βίον.
 Ἄλλως τε μήτις εἰκασεῖεν ἂν ποτε
 Ἀφθαρσίαν, τί χρεῖμα γλυκυπικρῶν βροτοῖς.
 Μακρὰ γὰρ ἡμῖν ἐστ' ὄδ' ἔμπορευτεα,
 Μακρὰ κελευθ' ἀπλάται. ποιῆς ἐτι
 Χωρὸς ἀφιξομαι γ', ὅποι' οἰκηματα;
 Προσὼ γε πάντα κείτ' ἰδεσθαι ζυμμετρα,
 Ἄλλ' ἐπαναβλήδων σεγανα καὶ περινεφέλα.
 Εἰ δ' ἴσιν ὅσις τῶν βροτοῖς λευσοεὶ παθῆ,
 Ἄλλ' ὄντα γε ζυμπασα σημαίνει φύσις,
 Βλέπει μὲν αὐτ' ὡς τὸν εὐσεβῆ βροτῶν,
 Ἄπας δ' ἐν αὐτ' ἂν κεκῆδ', εὐήμεροι.
 Ποι γὼν τῶσθ; καὶ πῶσθ; ὁ Καίσαρ ἔτιοσι
 Τα σκηπτρα κραινεί, καὶ μοναρχεῖ τῆ χθονί.
 Ἄλλ' ἀρκτηεὶν τογ' ἔλθε δευρο μοι, ἔφαγευ,
 Ἐλθ', ἔυλαβήθητ'. ἔρρετω μὲν ἐκπόδων
 Βι' εἰωτ', ἔρρετω δ' ἀμετρὸν κακόν.
 Ὡ δισσα θανάτῃ κἀθανασίας ἡδεα
 Τῶδ' ἀνδρὸς ἰλπίς. θιγῶν γ' ὄμῃ δυοῖν.
 Το μὲν ἂν τὸν ἀνδρὰ τόνδε δια τάχθς κτανοί,
 Πάλιν τοδ' αὐθὶς ἂν βίῃ δοιῆ τροφῆς.
 Ὡ θανάτε, θανάτε, σθ τι μοι μελον κυρεῖ;
 Δεινὸν τογ' εἴχι δεινόν. εἰ γὰρ ἂν δεμας
 Θανῆ, μὲν γὰρ γε μήποτ' ἂν ψυχῆς θανοί,
 Ψυχῆ δὲ φασγάνον γελῶτ' ὄφλισκαίνει.
 Φθίνει μὲν ἀστρῶν φῶς, φθίνει δὲ χήλις,
 Παθῶσιν ἄλλοι σκληρὰ πρὸ κακοῖς κακα,
 Διασκεδᾷ τε πάνθ' ὁ παναλαστῶρ χρόν',
 Καὶ μὴν ἰπαυχῶ τῆσδε τῆς ληθῆς ἀπο
 Σε βλάσανθσαν, ἀνθός ὡς, λαμψεῖν ἴτι *.

* Anno Ætat. 16.

HAMLETUS,

Το ζην, το μη ζην. θυμῶ ἰνδοιη μαλα
 Εἶτ' ἂν ποιοὶ τ' αἰμεινον οὐ χων ἡσυχως
 Ἐν νηὶ κυματοπληγῆ ἀέλλαια εἶθ,
 Εἰδ' οὖν βρεμβση χειμασαμενῶ λαιλαπι,
 Σχεδων τ' ἀδειμωσ οἶδμα πορφυρης ἀλῶ.
 Ὅ θανατῶ ὑπνος, ἢ πλεον. ληξις θ' ἅμα
 Παντων, ὅσ' ἴσι, δυσφατων ἀλγηματων,
 Ὅσποια γε σκιοειδασι βροτοῖσ παρα.
 Ὡ πολυποθητον τερμα και φρενι γλυκυ.
 Ὅ θανατος' ὑπνος' ὑπνος; ἀλλ' ἴσως ὄναρ.
 Δακεδυμον ἴσι τοδε. το πως γ' εὐδησομεν
 Τα πρωτ', ἴπειτα το πῶς ὄνειρωπολησομεν,
 Ἐπει το πηλθ πλασμα τῆτ' ἔλειψαμεν,
 Πολλης χατιζει φροντιδῶ. τῆτῃ χαριν
 Τας ἄλλοτ' ἄλλας ἀλγεων κτυπειν ῥοας
 Αὐτως ἴωμεν. ἢ γαρ ἕτις ἂν παδοι
 Πονθς μεν ὑγρας ἀσαπθς, πονθς δε γης,
 Φθονερων ὄδονθ', ὑπερφηανων σεμνην ὄφρυν,
 Το τ' ὄξυ κεντρον ἱμερθ δυσιμερθ,
 Τα δεινα πεινιας, δειν Ἄρθς, δεινα χρονθ,
 Λιμθ, νοσων, και τ' ἄλλ', ὅσ' ἴσιν, ἀλγεα,
 Ἄ περιεφευγεν ἀριθμον, ἢ τις ἂν φερων
 Τσασ ἀνιας, οἶδα γ', ἡσυχιαν ἴχοι,
 Ληγειν περ ὦν οἶος τε παντοιων κακων
 Ἡ ξιφιδιον γ' ἀψαμενῶ ἢ την ἀγγονην,
 Εἰ μη φοῦῶ δυθς ὀπισθοφανθς τινῶ,
 Χῶ χωρῶ ἀσκοπῶ, ἢ γ' ἀπ' ἔχ ὀδοιποροῖσ
 Νοσῶ πᾶρ' ἔποτ', ἂν παρθσι πημασι
 Στεργειν διδασκοι, κῆ προσεξευρειν τα μη.
 Οὕτω γε φροντις δειλαινει τας φρενας,
 Οὕτω γε και προσωπον ἀνδρειας καλον
 Δια φροντιδ' ὠχρον γινεται, δια φροντιδα
 Ῥοοσ μεγιστων παρατετραπται πραγματων.

CAPUT II.

De Epigrammate Græcorum.

BELLISSIMUM erat apud *Græcos* poematis genus, quod Ἐπιγράμμα vocitatur, non illud recentiorum poetarum, è facetiis unicè cónstans, sed potiùs ad lyrici carminis aut brevioris elegiæ naturam accedens. Ex hujusmodi poematiis constat magna pars Ἀνθολογίας: multa etiam à *Laertio*, *Athenæo*, atque aliis, citantur, eaque venustatis plenissima. Hujus videtur esse generis *Platonis* distichon de Agathonis osculo, quod apud A. Gellium prolixè admodùm Latinis dimetris convertitur; nos ejusdem suavissimam brevitatem quatuor Hendecasyllabís exponere volumus:

Cùm fervens tua, Phylli, suaviarer,
Dulci nectare dulciora labra,
Transcurrens anima usque ad os aebat
Labi in virgineum (ah misella!) pectus.

Breviùs etiam hoc modo reddi potest,

Cùm dulci teneam morfu tua labra, Lycori,
Spiritus è labiis (ah miser!) ire cupit.

Flagitantibus quibusdam amicis, ut plura *Anglorum* poematia, quæ *Græcorum* ἐπιγράμμασι si-

milia viderentur, Græcè redderem, non potui non morem gerere. Versiculi, quorum initium Διζαμαι καλαν Ἀμαρυλλίδα, à carmine non edito, quod composuit summi ingenii vir mihique peramicus, ipsius rogatu sunt conversi.

AD MUSCAM.

Διψαλεη, φιλοκωμε, τανυπτερε τερπειο μυσια,
 Τερπειο νεκταρσεν γευσαμενη πομαίῳ.
 Συμπιε, συμπιε, μυσια, και εὐσεφαναοιο κυπελλα
 Ἐκροφει βοτρυων τον μελιφυρλον ὄπον.
 Δει σ' ἀρ' ἰωφροσυνας λαδικηδεσι θυμον ιαινειν,
 Μεχρσις ια βιοτη τερμ' ὀλιγοχρονον.
 Ὅσπερ ἰμος βιῶν ὠκα, τεος βιῶν ἄκα πεφευγε,
 Κεισομαι αὐτος ὁμως και συ μαραινομενῳ.
 Και γαρ εἰς ἐξηκοντα παρελκομενον λυκαεαντας
 Ἐν θερῳ ἀνθρωπων, εἰς πλεον, εἰς βιῶν.
 Ἐξηκοντὶ ἰτεων ταχεως παραμειψεται αιγλη,
 Ἐκφευγει δ' ἠβης ἀνθεμον, ὡσπερ ὄναρ.

IDEM, HENDECASYLLABIS.

Διψηρη, φιλοκωμε, πινε, μυσια,
 Συμπιν' εὐραθαμυγιῳ ἰκ κυπελλα.
 Οἶνον δη σοι ἀφειδεως ὄπαζω,
 Εἰ πασαν ῥανιν ἐκροφειν δυναιο.
 Δρεψαι χρη βιοτοιο καλ' αἰωτα,
 Ἐξανθει βιος ὠκα κάκμαρανθη.
 Ὅσπερ τῆμον, ὁμως το σον μινυνδα
 Ἀκμαζει θερῳ ἠδου κάποδησκει.
 Ἐν σοι μεν θερῳ ἔστιν, ἐν δε κάμοι,
 Εἰ κεν δις τριακοντὶ ἔτη παρσχοι,
 Ὅν ἠεαιον ἐπην ἀμειψει' ἀνθῳ,
 Ὅς ἐν μακροτερον θερῳ δοκησει.

AD LUNAM.

Διζαμαι καλαν Ἀμαρυλλίδα. μιμνε, σελανα,
 Μιμνε δι ἄργυρων ἀδυφαις νεφελων.
 Οὐ σε, θεα, καλεω, φιλοπαννυχῶ ἤυτε ληϊτης,
 Ἄνδρος ἔρευναςας ἰχνια χρυσοφορω,
 Οὐδ' ὡς νυκτιλοχῶ δορυδαρσης υἱος Ἐνυθς,
 Δαῖον ἐν λοχμαῖς αἶμα λιλαιομενῶ
 Κολπον ἔρωλομανη τις κεν διεπληξεν Ἐρινυς;
 Χειρ' ἀμιαντον ἔχει μειλιχομητις Ἐρως.
 Οὐδ' ἐπι κλεμμα θεω. γλυκυ μειδιοωσ' Ἀμαρυλλες
 Οὐκ ἀεκωσα φιλας ἀμπείασει * χαριτας.

AD GLYCEREN.

Ἦνιδ', ὅταν δακρυων τεγῆεις ῥανιδεσσι παρειας,
 Κεῖται ὁμως, Γλυκερη, παντ' ὀλοφυρῶμενα.
 Μηκετ' ἀηδονιευς ἐλελιζομενῶ δια φυλλων
 Εἶαρι ων ἰει την πολυδρηνον ὄπα.
 Αἰθερι κυανειων νεφελων ἐπικιδναται ἀχλυσ,
 Συμπαταγει δ' ὄμβρων πεικιλοθρης κελαδῶ.
 Αἰ κρηκαι θρηνησι, και εἰβομενον κελαρυζει
 Ἐρωγαδος ἐκ πετρης δακρυοεν ρέεθρον.
 Οἱ κηροι σχιζθοσι και αἰ κηραι ῥοδοπηχεις
 Συν δεινω μαλακην την πλοκαμιδα γοω.
 Ἄ Γλυκερη γλυκοεσσα, σε πως ἠλγυνεν ἀνιη,
 Ἦν εἰ βεβληκει χρυσοβελεμνῶ Ἐρως.
 Δακρυα πανδακρυτα, τι παντα δυνασθε λαινειν,
 Πλην κολπον σφεῖερη δευομενον ψεκαδι;

* Sappho.

σταθι καττα, φιλα, και βληρωτη ἀμπείασου χαριτ.

AD SPEM*.

Αγανόελεφαρε παρθεν', ήτις ήμερον γλυκυν τρεφεις,
 'Εν ροδοισι μαλθακοισιν, εν δ' ίοις άνδοσμοιοις
 'Ελπις, ή φερεις ήρωτας, ή φερεϊς εύθυμιαν,
 'Ητις αθλοισι τερψιν, ή κακοις θεληματα.
 'Ελπις, ήμερω τιθηνη, δαιδαλευτρια καλων,
 'Ηδεως φενακισασα των ήρωμενων φρενας,
 Μετριως γλυκεια παρθεν', εδε γλυκυπικροσ ποτε,
 'Ελθε δευρο μειδιασασ', εν δ' όνειροις μειλιχοις,
 Δος με χαιρειν, δος μ' ήρωταν, δος με δητ' εύδαιμονεισ.

* Anno Ætat. 17.

CAPUT III.

De Idyllio.

HOC, quod sequitur, Εἰδύλλιον, cūm essem olim Oxonii, ludens composui; Theocritum quidem imitatus, sed dialecto usus Ionicā: non enim pastores, sed ingenui adolescentes, in hoc poemate loquentes inducuntur.

Χρυσίς ἡ Κολυμβήτης.

Εἰδύλλιον.

Λευκιππῆ κυανοφρυξ ὑπο ῥαδινην πλατανιστον
Κλινθῆ, κειτο δε καλος ἐν ἀγκοινησιν Ἄμυντας,
Συν τ' ἀγανῆ φιλοτηλι και ἡμερτοῖς ὄαροισι.
Χῆ νυμφῆ μαλακον τον ἱρωτυλον ὡδ' ἀγορευε.
Προς Ἐκυπριδῶ, φιλε κερε, λιγυφθογλω πλαγιαυλω
Ἦδυ τι μοι πνευσον. τινα κεν τινα μυθον ἀειδῆς;
Ὡς φατο μειδιωσ'. ὁ δε λειριῶεν τι γελασσας
Χειλεα παρθενικῆς δις και τριτον ὕγρα φιλησε.
Και τότε Κασαλιας Μησαι λιπον ἀργυροδινῶ
Ναμα, λιλαιομεναι νεη ἡμεροφωνῶ ἀκθῆιν,
Ὅς τοδ ἰπῶ μελισεν φιλικον μελιγρηυῖ μολῶη.

Χρυσίς ἰσῶλοκαμῶ λιπαροχροος ἤρατο κερε
Εὐρυαλῶ χαριεντῶ, εἰ ἔδῆνα, εἰ μα σε, Κυπρι,
Ααδῶν καλλιδοναξ χαροπωτερον εἶδεν ἰφησον,
Λαδῶν, ὅς μετοπισθε κοραις ἰχθῆς ἰγεντο.
Ἄλληλῶς δε φιλησαν, Ἐρῶς δ' ὁ χρυσοφαιεννος
Πνευσεν ἰπῶ ἀμφοτεροῖς ὄμαλην φιλοτητῶ αὐτμησ.
Εὐρυαλλῶ πῶιητο ποθῶ, κερῆς ῥοδοεσσης

Ὅσσε διαγλαυσσοντε, κυδωνιωυντε τε μαζω
 Παπταιων μηλοϊν ἰοικот' ἑρευόμενοιιν.
 Ἦδε κορη τον παιδα περιγληνωμενη ἄξρον
 Ἴσση την πλοκαμιδα φερωνθ' ἀπαλοις ὑακινθοις,
 Ὡμοισιν ἑοτρυδον ἰπιρρεισταν ἑσαννοις,
Και χειλῆς ἀμαρυγμα, και ἀνθεμοεντας ἑθλῆς
Οἶα γγαμπῶα σελινα περι κροταφοις χροσωντας.
 Ἦγο κυλοιδιωσα βελει δεδμημενη αἰνω
 Ἰμερη, ὅς κ' αὐτες ὑποδαμναται ἑριανιωνας.
 Οὐδε τοσον Παφιη κερσιν Κινυραο φιλησε
 Τον ῥοδοπηχυν Ἀδωνιν ἰν Ἰθαλιῳ πολυμηλω,
 Ὅσσον ἀρ' Εὐρυαλε, Χρυσι, ξανθοτριχῶ ἦρας.
 Οὐδ' Ἰδῆς ἑτω Ζευσ τηκετο ἰν κορυφῆσι
 Πτοιοιφεις χαρισιν Γανυμηδεῶ εὐχαιταο.
 Ἦδῦ μεν ἰκ λιβαδῶ πινειν ἠλεκτρινον ὑδωρ,
 Ἦδῦ δε την πιτυος λεπτα ψιθυρισμαθ' ἑισισης
 Ἐν ῥοδεοις ἀντρη το μεσημῆρινον ἀνθεσι κεισθαι,
 Ἦδῦ δε και φιλεειν την οἶδα την τριχομαλλον,
 Ἦδῦ φαγειν μελικηρον. ἰαινετο δ' ἑ φρενα κερης
 Οὐδ' ἑρης λιβαδῶ πινειν ἠλεκτρινον ὑδωρ,
 Οὐδ' ἀρα την πιτυος λεπτα ψιθυρισμαθ' ἑισισης
 Ἐν ῥοδεοις ἀντρη το μεσημῆρινον ἀνθεσι κεισθαι,
 Οὐδ' ἀρα και φιλεειν την οἶδα την τριχομαλλον,
 Οὐδε φαγειν μελικηρον, ἀφ' ἑ καλε ἦρατ' ἀνηθε.
 Οὐδε οἱ ἠλακατη φρενας εὐαθεν, ἑ κλααθισκος,
 Οὐδ' ἑρον κερκισ φιλεριθη δωρον Ἀθηνῆς,
 Ὅσσα τε παρθενικαις οἰκωφελεεσσι μεμηλεν.
 Τοιγαρ Χρυσοθεμις μαλα μιν νεμεσιζετο μηττηρ
 Ἴσον ὅτ' ἑ δυνατο κρεκεμεν. και δημοτις Ἰνω,
 Ἦ τ' εὐηλακατῶ Γλυκερη, και Λαμπις ἀδελφῆ,
 Αἰν' ἑπικερτομεθσαι ἑπιλλισαν ἀλλυδις ἀλλῆ,
 Ὡς μαλακη γληγη; φευ, το τρυφερον γλυκυμηλων.
 Ὡς λαλει ἠ τλημων; οἶα ελεπει αἰνοθρυπίῳ;
 Ναι, ναι, Χρυσιδιον γλυκερον τεκος, οἶδ' ὁ δονει σε.
 Ἦ σ' ἀλυεις μεσσην ἀνα νυχῆα καθευδεμεν οἶην.
 Ὡς ἀρα νεικεισιν ἀμοιβαδις. ἠ δε σεσηρος
 Και γλυκυ μειδησασα ταδε κλυεν, ἑ δ' ἀλεγιζειν.
 Πολλακι δ' αἰιδεσα πολυρῥοδον ἀκ λειμωνα

Ὅϊ ἐὸν λιγυρῆ μολῶν κηφίζεν ἴρωτα.
Και ποτὲ δαιδαλεῆ φωνῆ τοιαυτὰ μελ-ζεν.

ὦ φιλε παι, Πειθὺς χρυσωπιδῶ ἠδὲ μελημα,
Εὐρύαλε, γλαυκῶν Χαριτῶν θαλλῶ, ἠδὲ Κυθρηῆς
Θεσπεσιῶν δαιδαλμα μελιφρονῶ, ἢ σε θαλια
Και νυμφαὶ Παφιαὶ, καὶ κῆραι μηλοπαρτείοι
Ἐν τε ῥόδοις θρεψαν, καὶ ἀμαρακῶ, ἐν τε κρινοῖσιν,
Εἶδε κ', ἴμον μελετήμα, ποσσὶν σε γε κικλήσκοιμι,
Και σε κε συμπλεξάιμι γαμηλίῃ ἐν φιλοτητι
'Α δειλῆ. τι κε ταυτὰ λιλαιεαι; ἢ δεδίας γε
Μη τοδ' ἴπῶ Ζεφυροὶ φορροῖεν ἐς βᾶτα μητρος;
'Η μὴ καὶ πῆλεαι κε τεον λαλοῖεν ἴρωτα.
'Αλλὰ τι κεν δεδία; ξυνοσ νομοσ ἴσθ' ὕμεναισ.
Και τι γ' ἴγω κεν ἀνυμφῶ, ἰρημίας ὠδὲ λιποῖμην;
Χρημ' ἀρα παρθενιασ ῥόδον ἀχροααντον ἴρυσθαι;
'Αλλ' ἱραμναι. φευγει δ' ὄναρ ὡσ μαλακαῖσποδῶ ἠΐθεσ
Αἰγλῆ λειριοεσσα, καὶ ἴρωει γηρασ ἀμορφον,
Γηρασ ἰϋπλεκίω ἑοτρυν λευκαῖνον ἰθείρασ.
Δειμ' ἀρα θυμον ἴρωσιν ἰαινεσθαι μαλακοῖσιν.
Δευρ' ὕμην, ὕμεναιε. συδ', Ἄρτεμι, μὴ νεμεσα μοι,
Και συ, θεα, φιλοπαισ. σε δε ἑκολω Ενδυμῶνι
Λατμῶ ἐνι χλοερῆσ ἐησσησιν λεγῶσιν καθευδειν.
'Αλλὰ δασ, ὠ Λητῆσ θυγατερ, δασ μ' ἠ γαμεσθαι
'Η θανεειν. Κῆρεσ δε κ' ἴμον τεμνοῖεν ἀτρακτον,
Πριν σεο, παρθενιῆ, νομον ἀγνοτατον παραβαινειν
Νοσφι γαμῶ. ναι, τῆτο, θεα, τελεσσαιμι νοημα.
'Η, καὶ πορφυρεσσα κίεν χλωρῆσ δια λοχημῆσ,
Βῆ δε μελαμψῆφιδῶ ἴπῶ ἠῖονοσ Παδῶνῶ.
'Η μὴν κεινον ἱμελλε παρῆσιν ἐκ ἀδιανταισ
'Αΐρειν τον ποταμον, καὶ μὴ φρενα δῆρον ἰαινειν.
Εὐρύαλῶ γαρ ἱκει διανηχετο ναματι δεινω
Καλοσ, ἰασ θ' ὄραων, καὶ ἐν ὕδασι λυμνοσ ἀθυρεν.
'Η δε κορῆ παπταινε δια πλάτανῶ βαθυφυλλῶ
Αἰδομενῆ γληνησιν ῥόδοχροα κολῶων ἰφηεσ.
'Ιμερτω δε ποθῶ κατατῆκετο, ἠῦτε λευκῆ
'Ηελιοσ χιων καταλειβεταὶ ἀκτινεσσιν.
'Ὡ ὀλιγοχρεσιον τρεψίσ. σοὶ δ' αἰεν ἀνιῆ

Πικρη παρμεμῶλωκε και ἀργαλεα μελεδωνη.
 Οἰδμασι γαρ μεγα ναμα πολυγναμῶποισιν ερειφῶτη
 Αἰφνιδιον, ποταμῶ δ' ἰσειδεῖ μηγατο λαιλαψ.
 Εὐρυαλε τριφιλιγτε, συ δ' ἰν διησι κεκμηκως
 Αἰνοπαθης μαλεραιοι ειλισσαι, ἕδε σ' ἀρηγον
 Νυμφαι ἀκηλητοι λιμνητιδες, ἀλλα γαρ, αἱ αἰ,
 Ἐς εὐθον ἤριπες ὕγρον ἀναβλυζων μελαν ὕδωρ.

Παχνωθῆ δε κορη πικρη βεβλημενη ἀτη
 Ὡς ἰδε τεθνειωτα νεον, γοερω δ' ὀλολυγμῶ
 Ὡ ἰμε δειλαιην, ὄναχιζ', ἀπο δε βλεφαροῖν
 Δακρυα μυρομενοιν θερμα βλυε πομφολυγες ὡς.
 Τιλλε δε της πλοκαμης. ὀλοφυρετο δ' ἦντ' ἀτῶν
 Χλωρηῆς θυγατηρ Πανδιον⊕, ἥ δια φυλλων
 Παιδ' Ἴτυν, αἰεν Ἴτυν, γλυκεροισ μινυρισμασι κλαιει.
 Ἄλλετο δ' ἰς πῶλαμον. τοδ' ὕδωρ ὄσσ' ἀμφικαλυψεν.
 Ἄλλ' ἰρη εὐληφι περιφρον⊕ Ἀμφιτριτης
 Ἄντι κορης θνητης νυμφη Νηρηῆς ἰγεντο,
 Ἐν τε εὐθῶ ποταμοιο συνητητο τῶ χαριεντι
 Εὐρυαλω, θεῶ ὄντι ἀγηρεῖ, και μιν ἱρανη
 Δωτω, και Μελιτη ῥοδοχρωα, και Μηλις ἀγαυη
 Και Γλαυκη χαριτοβλεφαρ⊕, χαροπη τε Γαληνη
 Και μαλακη Γαλατεια, και Εὐνικη βαθυκολῶ⊕
 Θρεψαν ἐπ' ἀργυρεῶ κλισμῶ ῥοδαιοι εν αὐτοις,
 Χειλεσι νεκταρεα ραθαμυγλας ἐπισαξασαι.
 Ἐνθα γαμῶ Χρυσις κεχαρημενη Εὐρυαλοιο
 Μιτηρην λυσατο πρωτα, λέχει χρυστης Ἀφροδιτης
 Γαμβρον προσωτυξασα, και ἄβροις χειλεσι χειλι
 Θλυψε, περιπλεκτοισιν ἀγαλλομενη μελεεσσιν.
 Ὡς φατο Κασαλιδων νυμφων γλυκυς ὄρις Ἀμυντας,
 Ἦδη συμπλεξας ῥαδινην ἰνι πηχεῖ κερην,
 Ἄμβροσιαν φιλοτητα πνεων ψιθυρισμασι λεπτοις.
 Λυσιμελες δε κατα βλεφαρων ὅτε κωμα καταρῆει,
 Ἄμφω ἐπ' ἀλληλων κολῶοις κνωσσοντες ἱραςαι
 Ἄμπαυσοι μελη Κυπριδ⊕ κεκμηκοτα δωροισ.

CAPUT IV.

De Comœdiæ Græcæ scriptoribus.

QUAM vellem superessent *Menandri* comœdiæ! Paucis ejus, qui restant, iambis non erant Athenæ ipsæ magis Atticæ: ut de illo dici possint, quos de Lesbiâ poetriâ citat Addisonus noster, è Phædri fabellâ versiculi:

*O suavis anima! qualem te dicam bonam
Antehac fuisse, tales cùm sint reliquiæ?*

Aristophanis, quæ supersunt, comœdiæ sunt sanè omnium elegantiarum plenæ, & Græcarum literarum studiosis apprimè utiles, sed eas ad Menandri verecundiolem suavitatem accessisse non puto. Equidem, exercitationis causâ, scenam quandam ex Adelphis Terentii, qui maximè Menandrum imitatus est, Græcis trimetris converti, quam huic capiti apponam, cum festivâ vitæ humanæ descriptione, è Shakespeareo sumptâ, qui nonnullis in locis Aristophani similior mihi visus est.

IAMBI.

Δημεας. Κτησιφων. Συρϑ.

Δημ. Φευ τῆμον ὀφλιον κάρ, ὡς ἔχοντ'· αἶν
'Ἐμὲ προσαρθεῖν μηδεν. εἶ γὰρ οἶδα πῶ

- Ἄδελφος ἴσιν, ἕδε πε τεκέῃ πονεῖ
 Κραπειτα των, ὡν ἀντεκυρσ', ὀδοιπόρων
 Οὐκ ἀγροῦ' εἶναι τετόν εἰρηκως κῦρεῖ.
 Μη εἰ ταυτ' ἀρεσκεῖ. μη γαρ ἀλλὰ κακως ἰχῶ:
 Κτη. Παι, ἦμι, παι. Σ. τι φης. Κτ. τι δαι ζητει γερων;
 Συρ. Και καρτα σε γε. Κτ. τι δαι; βαβαιαξ. Σ. αἰ, σιγαφ
 Δημ. Πως ἂν τοδ' εἴη; δηλονοτιη και κακῃ
 Φυσιν σχεδον πεφηνα και κακῃμενῃ
 Ἐμε παν ταρατῆι, πάντα διαλύμαινεται,
 Ἐγῶδα παντα, παν μονῃ φερω βαρῃ
 Συρ. Οὐχ οἴος εἰμι τὸν γεροντα μη γελαν,
 Ὅς γ' ἕδεν εἰδως πανθ' ἰ φησιν εἰδεναι.
 Δημ. Ζητων ἀδελφον αὐτῃ ὡδ' ἔληλυθα.
 Κτη. Παι, παι. Σ. σιγα. μελλω ῥ' ἰγωγε πανθ' ὄραν.
 Δημ. Κοψω θυραν. ἰατῆται δηλῃ πασα.
 Συρ. Και μην μα την Δημητρα, κἂν ἕτως ἔχος
 Οὐδεις ταλαιπωροῖτ' ἂν, ὡς ἰγωγε περ.
 Δηλῃ περ ὡν μεμψιν δικαίαν μεμφομαι.
 Δημ. Ποσ' ἄττα; ληρει καρτα ληρον ἕτοσι,
 Ἄττ' εἰπες, ὡ' γαθ'; ἀρ' ἀδελφος ἰνδον; Σ. αἰ.
 Μη σκωπτε μ'. ὡ' γαθ'; ἄτταται. Δ. κακως γ' ἰχεῖς;
 Συρ. Πονηρῃ ἔγε και παμπονηρῃ ὡν βροτων
 Ὡς τῶδε τᾶνδρῃ, εἶτα παρθενε τινος
 Ἐχει παταξας πυξῆ δυσωνυμον καρᾶ.
 Δημ. Πυξ; παρθενε; παταξεν; ἢ μαινιο γῶ;
 Συρ. Οὐκ ἂν βλεποῖης ὡς πανηγρος ἕτοσι
 Σος παῖς γε με ἔξεκοψε τῷ γναθῷ δυο;
 Δημ. Τι γαρ; Σ. ὡς ἰμῶγε ταυτα δραν πεισαντος. Δ. εἰ
 Σῶ γ' ἀρτι ναιειν αὐτον εἰπας ἀγροδι;
 Συρ. Ναι, δεσποτ', ἀλλὰ θατῶν αὐτον ἰβλεπον
 Τὸν ἀγριοποιον κομποφακελορρήμονα.
 Δημ. Εὐ, γενναδας. Σ. πως; Δ. πως γαρ ἔχει γενναδας,
 Φυσιν κατεικασθεις γε και βιον πατρι;
 Συρ. Ἄλλ' ἂν σιγαν μαθοι, σαφ' οἶδ'. Δ. εὐ, παιδιστ.
 Συρ. Γελοιον. ἕς δελε λαρυγ' ἂν ἰκτομοι
 Μολις ἀντιλεγειν οἶσ τε, μων ἕτος καλος;
 Δημ. Και φερτατος γαρ. ἀρ' ἀδελφος οἰκοδι;
 Συρ. Ἐγῶδα. κακῇ ἂν πε τὸτω κῦρεῖ φρασῶ.

- Δημ. Τι δαι; κοβαλε; τι φης, κακῆργε; Σ φημ' ἔγω.
 Δημ. Και μην παταξαιμ' ἀν γνασον σε τήμερον.
 Συρ. Ἐἰἰἰἰἰ. τοπον φρασω, κῆ τῆνομα.
 Οὐκ οἶδα γαρ και πως; Δ. τοπον ῥ' εὐδυσ λεγε.
 Συρ. Ἄρ' οἶσθα δηπε πανδοκευτριαν κατω;
 Δημ. Πως εἰ γάρ; Σ. ὡς ἀν τηνδε παραξαιης ὄδον,
 Καταντες, εισορων ἀν ἀντικρυς τυχοις,
 Κάκει σε. Δ. ποι δητ' ἀν τραποιμι μ'; Σ. ὡς ἀνοσ
 Σχεδον προσηλθες ῥιπτε και συ σαυτον. ἐς
 Την δεξιαν ελεποις ἀν ἀλσος τῷ θεων.
 Κάκει σενωπος ἐς' ἀπ' ὀμμάτων πρσσω.
 Δημ. Οὐκ οἶδα. Σ. μυρρίνωνα πανυ παρ' εὐσκιον.
 Δημ. Ἄνοδῶ γαρ. εἶτα πως περαιωθησομαι;
 Συρ. Ναι, ναι. τις ἀν μωρον μ' ἀν ἐκ εἰποὶ κλωων.
 Αὐδης ἀπαξαπαντα σοι μελλω φρασειν.
 Βαδισεα γ' ἐς πανδοκευτριαν παλιν.
 Ἄρ' οἶσθα τάνδρος Εὐκράτη γε; Δ. πως γαρ εἶ;
 Συρ. Τῶτον ῥα παραξας εἰς ἀριστεραν ἴτω
 Κατωθεν. ἀλλα μην ὅταν λυκοκτονῆ
 Θεε παρηλθες, αὐδης εἰς τῆν δεξιαν.
 Πρηνη πυλην δ' ἤκειν παρα κρηνην πανυ,
 Βλεψεις μεν ἀρτοπωλιον, τα δ' ἀντικρυς
 Τῷ τεκτονος, κάκει κασιγνητος πονει.
 Δημ. Τη γε δρα ποθ'; Σ. ἀτῖα νιν κλιντηρια
 Ποιειν κελευει, συμμετρα γην ὡς πινειν.
 Δημ. Πινειν ταχ' ὑμας; Σ. ἀρα μη εἰ καλως ἔχεις;
 Δημ. Πausai λεγων χρη. θατλον ἐν βαδισεα.
 Συρ. Γελοιον. ἀπολομιην ἀν εἰ μη ὄψω δίκην.
 Ἐγω τι ποιησω; τῷ γαρ εἰκότος περα
 Ἄπεσιν Αἰσχινῶ το δειπνον τῶτοῖ
 Ἡμελλε καιειν. χῆ τραπέζ' ἔστηρετο.
 Ὁ Κτησιφων δ' ὄλωσ ἐρωτι μαινεται.
 Ἄλλ' ἔνδον εἰμ' ἀπαντα συλληθῆδη καλα
 Περικυλισων μοι θαψιλως. κ' οἶνον ῥορων
 Ἡμας παρελξῶ τογε γλυκυτατον ἡρεμα.

Anno Ætat. 16.

ANAPÆSTI ARISTOPHANEI.

Καθαρῶς εἶτος πασιν ἤπερ τοῖς ἀνθρώποις διακείται,
 Πας σκηνόσεται καὶ κωμῶδει πᾶς τις κωμῶδιαν ἀντρ.
 Ἄλλα γὰρ ὡς τὸ θεατρὸν παραβᾶν πρῶτον τὸ βρεφὸς προλογίζει,
 Καὶ παππαζόν, καὶ τραυλιζόν, κ' αἰεὶ χαμαδὶς πτερυγίζον.
 Κατὰ χελωνῆς ἐημάτι παιδίον ὡς φροντιστήριον ἔρπει,
 Στωμυλλομένον καὶ βιβλοφορὸν, κ' ἤνω σιλβὸν ἔρευθει.
 Ἄλλα κινυρομένῳ τὸτ' ἱεράσης, κ' οἴκη θριγκοῖσιν ἔρεισθεις,
 Νυκτῶρ αἰεὶ παρακλαυσιθίζον πρῶτῳ ἐπισκυνιον γε κορισκῆς,
 Κ' αὐτῆν ἱματίων θωπεύει δαπαναῖσιν ποικιλομορφῶν,
 Μηπωγ' ὀμβρῶν, μητ' ἀν χιονῶ, μητ' ἀν νυκτῶ μελετῶν.
 Δασυπωγῶν μὲν ἔπειτα λοχαγῶ μεγα τι στρατίον τ' ἰπιορκῆς,
 Καὶ δοξολογεῖ πολλὰ μὲν ἐν γῆ πολλὰ δ' ἐφ' ὕγρα πιτυλευσᾶς,
 Αἰεὶ δυσκολῶ, αἰὲν ἀγροικῶ, κ' αἰεὶ τὰ σπυλαγγῆν ἀγανακτῶν,
 Καίει ζήτων ἐπὶ τῆ ξίφεῳ φήμης κλεὸς εἰκελονειρὸν.
 Ποτνιῶ δ' ἀρα πωγωνὶ δικαστῆς γαστρῶδης καὶ παχυκνημῶς,
 Καὶ μυτίωτῶν ἐμπλησάμενος, τῶν τ' ὄψων, τῶν τε λαγῶν,
 Ἐπὶ τοῖς ἀλλοῖς σεμνοπροσωπῶν καὶ τῆ γλωττῆς πολεμιζῶν.
 Ἰπποκῶφον δὲ καὶ σφηκῶδες, λημῶν τε γεροντιῶν ἔρπει,
 Καὶ ποπκυζεῖ κ', ἔδε προ πολλῶν κεκραξιδάμαν, πανυ γρυζει.
 Δράμα παλιμπῶναις πρεσβύς κλείει σεμνὸν τοδε καὶ τερατῶδες
 Χωρὶς ἐλεφάρων, χωρὶς ὀδόντων, χωρὶς δὴπερ εἰστέιας.

Anno Ætat. 16.

CAPUT V.

De Carmine Latino.

NULLA in re feliciùs Græcos imitati sunt Romani, quàm in carminibus; non illa dico Pindarica, tubæ quàm lyræ aptiora, sed Alcaica, Anacreontea, Sapphica, quorum & numeros & venustates, meliùs quàm dici potest, effinxit Horatius. Hoc poematis genus aded mihi quondam placuit, ut inciperem justum carminum volumen contexere, quorum alia è veterum Lyricorum reliquiis, alia è poetis Asiaticis, alia è recentioribus, libare statueram, alia denique à meo, quantulumcunque esset, ingenio depromere; sed eadem ferè majora studia, quæ me impedièrunt, quo minùs Limona hunc, ut vellem, perficerem, lyræ ac Musis vacare non permiserunt. Quatuor solùm carmina huic libello subjungere volui, sub ficto A. Licinii nomine, qui Ciceronis in re poeticâ magister fuit: in horum secundo *Sapphùs in Venerem* notissimum carmen sum imitatus; in tertio, Oden eandem converti, quam, in capite *de Epigrammate Græcorum*, Græcè redditam exposui: id verò, quod *ad Lælium* inscribitur, missum est, propè decem abhinc annis, ad amicum quendam mihi in primis carum, cujus fororibus latrunculos luforios ex ebore atque ebeneo tornatos dederam.

CARMEN I.

AD VENEREM.

Oro te teneri blanda Cupidinis
 Mater, cæruleis edita fluctibus,
 Quæ grati fruticeta accolis Idali,
 Herbofamque Amathunta, & viridem Cnidoꝝ,
 Oro, Pyrrha meis cedat amoribus,
 Quæ nunc, Tænariâ immitior æsculo,
 Mœrentis Licinî follicitum melos
 Ridet. Non liquidæ carmine tibiz,
 Non illam Æoliis illacrymabilem
 Plectris dimoveat, lenis ut arduam
 Cervicem tepidum flectat ad osculum.
 Quantum est & vacuis nectar in osculis!
 Quòd si carminibus mitior applicet
 Aures illa meis, si (rigidum gelu
 Te solvente) pari me tepeat face,
 Te propter liquidum fonticuli vitrum,
 Ponam conspicuo marmore lucidam,
 Te cantans Paphiam, teque Amethusiam
 Pellam gramineum ter pede cespitem,
 Tum nigranti hederâ & tempora laureâ
 Cingam, tunc hilares eliciam modos:
 At nunc me juvenum prætereuntium,
 Me ridet comitum cœtus amabilis;
 Et ludens puerorum in plateis cohors
 Ostendit digitis me, quia languero
 Demissis oculis, me, quia fomnia
 Abrupta haud facili virgine faucium
 Monstrant, & violâ pallidior gena.

CARMEN II.

AD EANDEM.

Perfido ridens Erycina vultu,
 Seu Joci mater, tenerique Amoris,
 Seu Paphi regina potens, Cyprique
 Lætior audis,
 Linque jucundam Cnidon, & coruscum
 Dirigens currum, levis huc vocanti,
 Huc veni, & tecum properet soluto
 Crine Thalia.

Jam venis! nubes placidi serenas
 Passeres findunt, super albicantes
 Dum volant sylvas, celeresque versant
 Leniter alas.

Rurfus ad cœlum fugiunt. Sed almâ
 Dulcè subridens facie, loquelam
 Melle conditam liquido, jacentis
 Fundis in aurem.

“ Qua tepes, inquis, Licini, puellâ,
 “ Lucidis venanti oculis amantes?
 “ Cur doces mœstas resonare lucum,
 “ Care, querelas?
 “ Dona si ridet tua, dona mittet;
 “ Sive te molli roseos per hortos
 “ Hinnulo vitat levior, sequetur
 “ Ipsa fugacem.”

Per tuos oro, Dea mitis, ignes,
 Pectus ingratae rigidum Ccinnæ
 Lenias. Et te, Venus alma, amore
 Torfit Adonis.

CARMEN III.

AD LÆLIUM.

Vestimenta tuis grata fororibus,
 Et donem lapides, quos vel alit Tagi
 Fluctus, vel celer undâ
 Ganges auriferâ lavit,
 Læli, si mea sit dives opum domus.
 Quid mittam usque adeò? Scilicet hæc mea
 Servo carnitæ blandis
 Nympharum auribus insolens,
 • Quarum tu potior pectora candidis
 Mulces alloquit, te potiosam amat
 Musa, utcumque puellæ
 Pulfas Æoliæ fides.
 Quin illis acies mittere commodas
 Tornatas meditor, quæ bicoloribus
 Armis conspiciendæ
 Bella innoxia destinant,
 Qualis propter aquas aut Lacedæmonî
 Eurotæ gelidus, aut Tiberis vada,
 Corinthum manus albæ
 Nigrans certat eloribus.
 Cur non sub viridi ludimus ilicis
 Umbrâ suppositi? Dic veniat genis
 Ridens Lydia pulchris,
 Et saltare deceas Chloë:
 Dic reddant mihi me. Ludite, virginis,
 Me testudineis aut Venerem modis
 Dicente, aut juvenalis
 Telum dulce Cupidinis.

CARMEN IV.

AD LUNAM.

Coeli dulcè nitens decus,
Lentâ lora manu, Cynthia, corripes:
Pulchræ tecta peto Chloës,
Et labrum roseo nectare suavius.
Non prædator ut improbus,
Per sylvas propero, te duce, devias,
Nec, dum lux radiat tua,
Ultricem meditor figere cuspidem.
Quem tu, mitis Amor, semel
Placatum tepidâ lenieris face,
Illum deseruit furor,
Et telum facili decidit è manu.
Nec delicta per & nefas
Furtiva immeritus gaudia persequor;
Blandâ victa Chloë prece
Peplum rejiciet purpureum libens,

CAPUT VI,

ELEGANTEM Callimachi ὑμνον, qui inscribitur *ad lavacra Palladis*, versibus elegiacis Latine reddidit Politianus, numeros & exemplum Catulli imitatus, qui ejusdem poetæ de comâ Berenices ποιημάτων verterat. Nos autem, anno ætatis decimosextimo, priusquam Politiani *Miscellanea* legeramus, eundem Callimachi hymnum versibus Glyconicis adumbravimus, Catullianum dicendi genus, quo usus est in Epithalamio, imitati.

Saltuum viridantium
Filix, genus Inachi,
Virginum chorus adfit huc,
Huc adfit, tenerum albula
Cespitem pede pellens.

Audion? an amabili
Dulcè ludor imagine?
Audio, nemus avium
Funditùs fremit, & bonâ
Prodit alite Pallas.

Quare age, huc aditum refer,
Et falire paratum habe,
Turba, Palladis in fide.
Eja, flexile tinnulâ
Voce concine carmen!

Non Minerva priùs lavit
 Quàm suâ roscâ manu
 Mollicella latufcula
 (Perfundens gelidâ jubas)
 Despumârit equarum ;

Et perterferit aurea
 Colla, myrteolum gerens
 Gauface, ac ter & amplius
 Moverit teneram manum
 Subter ora, sub armos.

Huc adeste, puellulæ:
 (Jam videntur) at haud onyx,
 Haud amaracinum (melos
 Dulce tibia succinit)
 Haud amaracinum adfit:

Odit Pallas amaracum ;
 Haud adfit speculi nitor,
 Pallas haud speculi indiget.
 Nempe ubi ad Phrygium Idali
 Arbitrum Dea venit,

Illa non placidum mare,
 Nec pellucidulos lacûs
 Finxit inspiciens comas;
 Nec decora politulum
 Consuluit orichalcum.

At cincinnuli identidem
 Unam bellula fimbriam
 Transmovit Cythereia,
 Ad glabrum speculi vitrum
 Usquequaque renidens,

Pallas haud ita : scilicet
 (Quales per cava Tænari
 Gemellæ juga stellulæ)
 Gramina, & pede pervolat
 Intactas levi aristas.

Quin abhinc aditum refert,
 Dum, velut fylvæ comæ,
 Crinis luxurians fluit
 Hic & hic bene-olentibus
 Unguentatus olivis.

Tunc ah! tunc dea, virgines,
 Ora floridula & genas
 Haud minùs rubet, ac rosæ
 Vel flos purpureæ teres,
 Vel ridens melimelum.

Prodeas, dea casta, sis;
 Audin' audin' ut integræ
 Succinant tibi virgines,
 Ne lavatum aliorsúm eas?
 Prodeas, dea casta.

Prodeas, dea casta, sis;
 Pedes, innuba, transfer huc:
 Huc veni: huc refer ægida:
 Et ferrugineam arduæ
 Cassidis quate cristam.

At cave, upilio, bibas
 Has aquas hodiè; cave,
 Vacca, tute sitim leves:
 Urnulam fer, aquarie,
 Fontes ad Phyladæ.

Nempe defilit è jugis
 Muscosis hodiè Inachus;
 Flosculos, viden', irrigans
 Defluit liquido pede,
 Amne lucidus aureo.

Jam lavis, dea, jam lavis;
 Pastor, tu quoque nudulam
 Dècernas cave Pallada.
 Ecquisnam, (miser ah miser!)
 Te cernet, dea, nudam?

Pandite ostia, januæ:
 Interim organicis modis
 Suave nescio quid lubet
 Inter ludere virgines.
 Pandite ostia, valvæ.

Olim nympha, puellukæ,
 Castæ perplacuit deæ;
 Mater Tiresiæ, integræ
 Mentis, & viridissimo
 Usa flore juventæ:

Quacum ludere, quam tenerè
 In molli gremio fovens,
 Quam curru vehere arduo,
 Quoi verba edere blandiens
 Dulciora solebat.

Non chorus, neque erat deæ
 Matutina locutio,
 Nec fragrans oleæ nemus,
 Nec sol vesperi amœnior
 Caræ voce Chariclûs.

Frustra! nam dea mollia
 Suræ tegmina cereæ
 Tollens, layit in undulis,
 Frigerans ubi temperat
 Sylvulas Aganippe.

Jam tum tempora Sirii
 Pestilentia retulit
 Æstas pulverulentior:
 Et silentium amabile
 Montis densa tenebat

Forte tum Chariclûs puer
 Multo cum cane, non sine
 Centeno hæduleo, genas
 Vix lanugine vestiens
 Nigriore glabellas,

Sub dio vagus huc & huc,
 Ac tostus site guttura,
 Ad sacrum laticis caput
 Proh pudor! tulit haud bonum
 Haud bonâ alite gressum.

At pudoricolor dea
 " Ecqua te mala mens, ait,
 " O miselle puer, rapit?"
 Dixit; ille adèò tremens
 Mœstâ voce recessit.

Caligare oculi statim;
 Genua succidere: artubus
 Sensim obrepere flammula:
 Et tractim auriculæ sono
 Tintinare suoapte.

Tum puella, " Quid inquit,
 " Quid facis, dea, quid geris?
 " (Me fugit ratio mea)
 " Ecquid commerui? mihi
 " Filium malè perdis.

" O fontes, nemora, & lacus
 " Puri, O mons Heliconeus
 " Non amabilis amplius.
 " Occidunt puer, ah puer,
 " Candidi tibi soles.

" Ah femel, femel occidit
 " Lux tibi: & cadis immerens,
 " Immerens cadis, ultimi
 " Flosculus velut hortuli
 " Supernatus aratro."

Talis per falicis comas
 Infolabiliter melos
 Integrans lacrymabile,
 Absumptos Ityli dies
 Daulias gemit ales.

At subristit amœniter
 Compellans dea virginem,
 Flere desine; quid gemis?
 Tandem mollicularum, age,
 Siste lacrymularum.

Desine: ecquod enim feras,
 Commodi haud bene noscitas;
 Quid fles, nympa? licet tibi
 Dulci amaritie tuos
 Temperare dolores.

Filio sed enim dabo
Longum aruspiciū tuo,
Unde quem sibi, quem tibi
Sortem dii dederint sciat
Augurariet audens.

Hoc ut dixerat, annuit;
Approbantior annuit
Alma progenies Jovis.
Jam redis, dea, jam redis:
Claudite ostia, valvæ.

Claudite ostia, januæ;
Serta spargite, virgines:
Proin tu casta domos, dea,
Argoas ope sospitans
Bonis omnibus opple.

TOTIUS VOLUMINIS

EPILOGUS.

AD MUSAM.

VALE, *Camena*, blanda cultrix ingentī
Virtutis altrix, mater eloquentiæ,
Linquenda alumno est laurus & chelys tuorū
At, O Dearum dulcium dulcissima,
Seu *Suada* mavis five *Pitbo* dicier,
A te receptus in tuâ vivam fide :
Mihi fit, oro, non inutilis toga,
Nec indiferta lingua, nec turpis manus !

END OF THE FOURTH VOLUME.

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