



Palmer  
P1737ny

# ORIENTAL PENMANSHIP

SPECIMENS OF

## PERSIAN HANDWRITING

ILLUSTRATED WITH FACSIMILIES FROM ORIGINALS IN THE  
SOUTH KENSINGTON MUSEUM

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LATE LORD ALMONER'S PROFESSOR OF ARABIC, CAMBRIDGE, ETC.

TO WHICH ARE ADDED

## ILLUSTRATIONS OF THE NAGARI CHARACTER

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## P R E F A C E.

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THE following exposition of Persian handwriting was compiled by the late Professor E. H. Palmer, a few months before he started on his last disastrous mission to Egypt. In addition to the unusual facility with which Professor Palmer could speak Eastern languages, he had paid special attention to Persian calligraphy, and was himself able to write, with much elegance, in several different styles, as is well known to his more intimate friends. Not only had he acquired skill in the more beautiful forms of Oriental penmanship, but he had also mastered the Shikasta, or running hand, which has so constantly proved a stumbling-block and riddle to ordinary Europeans. It is notorious that the great mass of officials in India, notwithstanding their colloquial knowledge of Urdû and Persian, come short, though after twenty or more years spent in the East, of mastering the intricacies of the running hand. Professor Palmer, without the advantage of prolonged residence in an Oriental country, attained expertness in this most difficult style of

writing, because he had analyzed the character, and had discovered the principles on which the letters are connected together. These principles he has set forth in the following book; and it may securely be anticipated that they will remove all difficulties from the path of the learner, and enable him to correspond freely with natives of the East, and to read for himself the official documents for the contents of which he has had hitherto, generally, to depend on his *'amala* or *sarishtadâr*.

The Plates for the greater part of the Persian portion of this book were prepared under Professor Palmer's own eye; he superintended the engraving personally, making several experiments, in order to ensure accuracy and beauty, and finally approved of them as they now appear. Some additional illustrations have been added, by way of exercises; and an explanation of the *raqam*, or method of noting numbers, has been given, in view of its great utility to all officials and people having business relations with the East, and because that also is a source of perplexity to the majority of students.

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

The energy with which the Hindî language has recently been brought into notice, and the determination evinced to render it an official medium of

communication, have made it necessary to include some specimens of the epistolary forms of Nāgarī writing. They have been selected from actual letters by natives of India, and therefore may be confidently accepted as models of the character in daily use. It will be seen that the Nāgarī possesses a conspicuous advantage over the Shikasta form of the Arabic character, in the perfect legibility of even its hurried forms.

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

It would have been an additional advantage, had Professor Palmer lived to add his final corrections to the work now offered to the public. It bears upon it the impress of his originality, and shows the thoroughness with which he explored all branches of his favourite study. It is hoped that it at last appears in a manner not unworthy of his distinguished reputation, and that it closes with dignity the catalogue of his useful publications. In only one respect does this book consciously run counter to his wishes. When his health began to suffer from close application to important pursuits, he

resolved to give up teaching the elements of Persian at the University, and, in 1880, he declared that he would "never again teach alphabets to boys." This, his concluding posthumous work, is devoted to the subject he had resolved to teach no more. He will continue, by means of this book, to teach the alphabet, it is to be hoped, for many years to come, and thereby enable others to attain, in some measure, the skill which raised his name to eminence.

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# PERSIAN HANDWRITING.

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

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

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

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

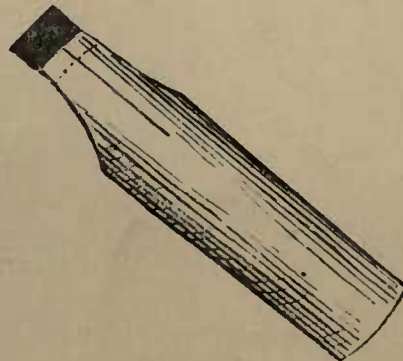


FIG. 1.

This lozenge or "dot" **نقطه** is the first thing which the student must learn to make. He must at the very first accustom himself to make every dot, stroke, or curve, by drawing or pushing the pen lightly along the paper, and never pressing upon it as with an ordinary European pen.

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

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

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

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

The materials required for writing will now be described.

*The Qalam.* القلم

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

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

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

*The Pen-knife.* قلم تراش

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



FIG. 2.

The Nibber. المقطع

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

To cut the Qalam. بري القلم

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



FIG. 3.

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

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

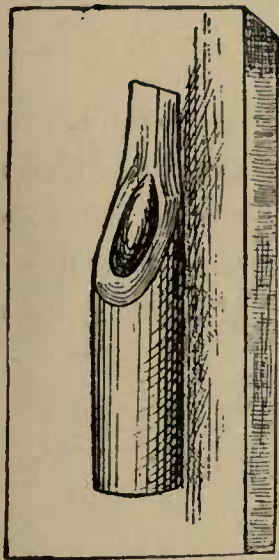


FIG. 4.

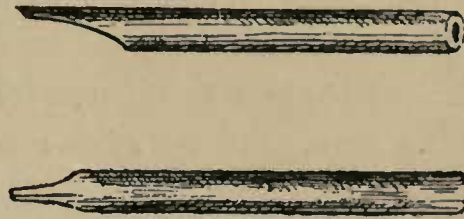


FIG. 5.

The right side of the slit should be a little the broadest, as, when turned over to write, it becomes the left or under side, and has the most strain to support.

When cutting the pen, the filaments that will be found inside the reed should be removed, and the joint at the other end cut off, so as to leave a good draught through the pen, to facilitate the free flow of the ink.

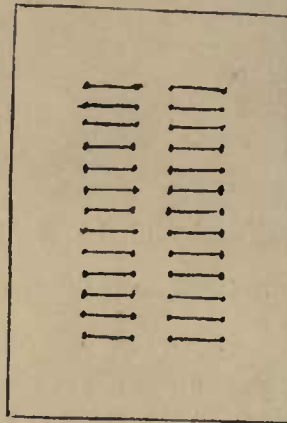
*The Inkstand.* الدواة

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

The Ruler. *المسطرة*

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

FIG. 6.



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

ELEMENTS OF THE ALPHABET.

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

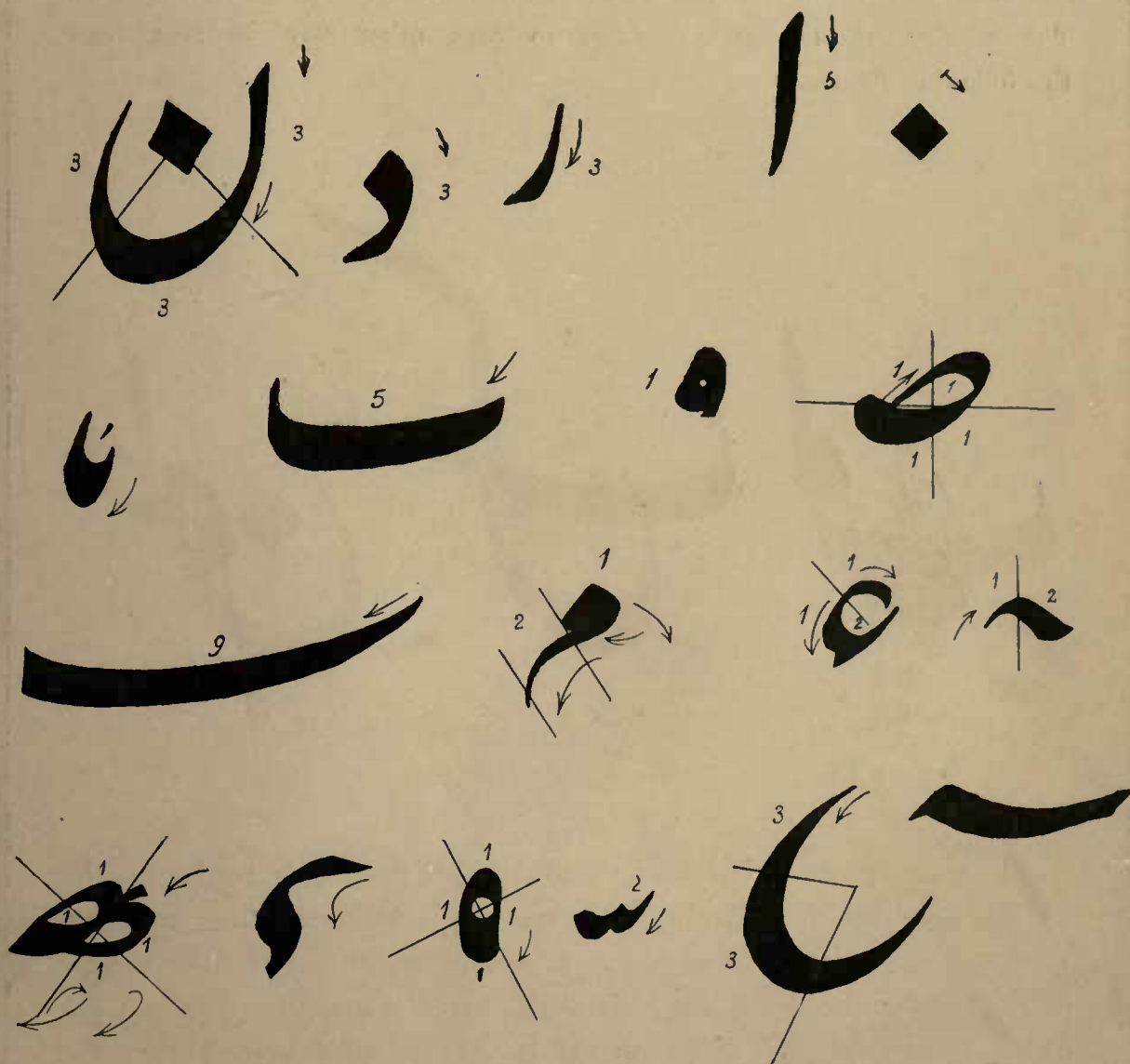


FIG. 7.

The numerals represent the number of dots that measure each curve, the size of the dot being, as has been already remarked, determined by the size of the pen.

All the letters are but combinations of these elementary curves. The relation of the various letters to each other may be seen from the following figures.

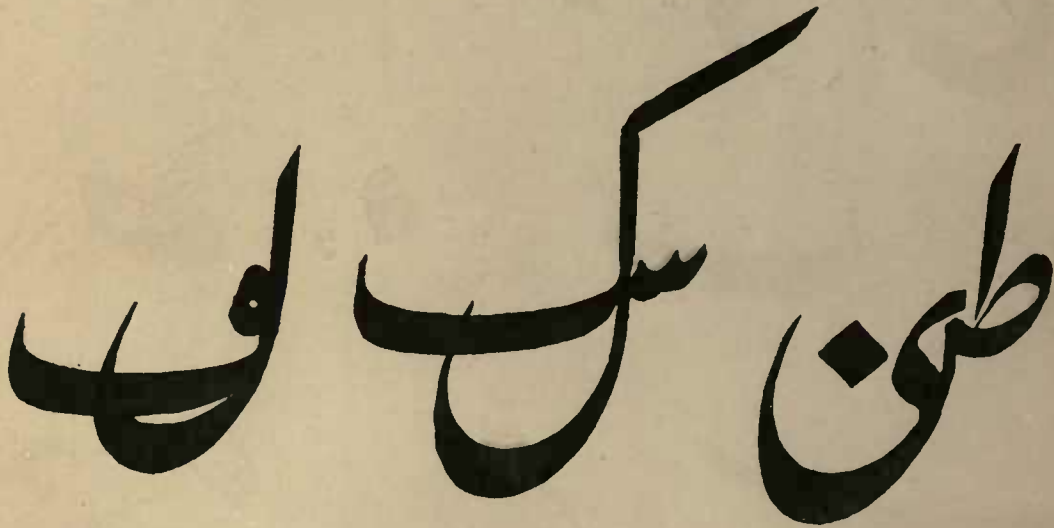


FIG. 8.

FIG. 9.

FIG. 10.

Here the ن curve has been repeated three times. By placing an *alif* on the right-hand side (Fig. 8), it becomes a ل; by placing the head of a و on the same place, it becomes a ق; and by substituting for the *nun* ن curve the ب, we get a ف. Similarly, Fig. 9 represents ل س ب ك and ن; and Fig. 10. ط ص ن ي and ن. It is thus evident that the curves of the ن ق ل س ي should be all the same; while the ب ك ف have the same final curve. The و without its head becomes ر; and the head does duty for the top of ق and ف as well as for the و itself. The ح and ع have the same curve, and this is the same as a ن reversed.



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The entire beauty and symmetry of the writing depends upon preserving these proportions, which have been absolutely neglected in Europe, and notably in the types in general use.

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*Series of Examples.*

The following series of examples consists of, first, the detached forms of the letters of the alphabet, and next, the initial form of each, followed by the final forms. Letters which differ only in the diacritical points, as ب پ ت ث, are given only once.

---



بِسْمِ اللّٰهِ الرَّحْمٰنِ الرَّحِیْمِ  
 ا ب ج د ر ذ س ش ط ع ف ق

*Bismi 'lláhi 'r-rahmání 'r-rahím*

*alif b j d r z z s sh s t 'ain f q*

The sentence with which this exercise commences is Arabic, and means, "In the name of God, the Merciful, the Compassionate." It is always placed at the head of Mohammadan writings or books.

ك ك ل م ن و ه لا ای پے با ب ت ج بد بر  
 بس بش بص ب ط بع ب ف ب ق با ب بل بم

*k k l m n w h lám-alif y y bá bt bj bd br  
 bs bsh bs bt b' bf bq bk bl bm*

The combinations with *ب* ب will, of course, serve for *ن پ ث ت* and *ي*, the bodies of these letters being the same in the initial and medial forms.



بن بے بلانی پنے جاجب جج جج بد  
جرب جس جس جس جطرح جس جوحک

bn bw bh blá by by já jb jj jd jd jr  
jr jr js jsh js jt j' jf jq jk

جل جسم جمن جبر جو جلاجی نیے  
پاسپ سح سپد سپر سپر سپس

jl jm jm jn jh jh jw jlá jy jy  
sá sb sh sd sd sr sr ss ssh

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



پس سطح سفق سیک سیل پیام

پن سو سه سلاسی صاصب صج صد

şş şt. s' şf şq şk şl şm şm

şn şw şh şh şlá şy şy şá şb şj şd

ص ص ص ص ص ص ص ص ص ص ص ص ص ص ص ص

ص ص ص ص ص ص ص ص ص ص ص ص ص ص ص ص

şr şr şr şs şsh şş şt. s' şf

şq şk şl şm şm şn şw şh şh





صلاصی سے طاطب طح طط  
طر طر طیش طص طط طع طف طط تک

slá sy sy tá tb th td td

tr tr ts tsh ts tt t' tf tq tk

طل طم طن طوط ط طلا طی  
عاعب عع عد عر عر عر عر

tl tm tm tn tw th th tlá ty ty

'á 'b 'j 'd 'd 'r 'r 'r 's 'sh







کاکب کج کد کر کس کش کز ک' کف کق  
کل کم کن کو که کلا کی که مامب مج مد مر

*ká kb kj kd kr ks ksh kş kz k' kf kq*

*kl km kn kw kh klá ky ky má mb mj md mr mr*

مس مص مط مع متق ما مل  
ممن من موج ملامی می ماسب مج مه

*ms ms mş mţ m' mf mq mk ml*

*mm mn mw mh mlá my my há hb hj hd hd*









از شرب مدا م و لاف مشرب توبه

وز مهر بتان سپیم غیب توبه

در دل هوس گناه و بر لب توبه

زین توبه نادرست یارب توبه  
عز محمدتیم

*Az sharb i mudám o láf i mashrab taubah  
Waz mihr i bután i sím ghabghab taubah  
Dar díl hawwas i gunáh o bar lab taubah  
Zín taubah i ná-durust, yá Rabb! taubah.*

از شرب مدا م و لاف مشرب توبه  
وز مهر بتان سپیم غیب توبه  
در دل هوس گناه و بر لب توبه  
زین توبه نادرست یا رب توبه



مجلس ما دگر امروز بیوستان ماند

عیش خلوت بتمشای گلستان ماند

می حلالست کسی را که بود خانه بهشت

خواصه از دست حریفی که به رضوان ماند

مجلس ما دگر امروز بیوستان ماند  
عیش خلوت بتمشای گلستان ماند  
می حلالست کسی را که بود خانه بهشت  
خواصه از دست حریفی که به رضوان ماند

*Majlis i má digar imrúz babústán mánd*  
*'Aish i khalwat batumáshá e gulistán mánd*  
*Mai hálálast kasírá ki búd khána i bihisht*  
*Kh'assa az dast i harífi ki ba rizwán mánd.*





وقعات نیک و بد

این نیز بگذرد

اسم تبریزی

انسالدر ممر وقوعات نیک و بد  
صبر ایت کمال محنة این نیز بگذرد

انسانند مرموز

صبرایت کمال محسن

نمونه محمد قاسم

*Insán dir mumerr i wuqú'át i ník o bad  
Şabr et kemál i miḥnat ín níz buzarad.*







آدمی تطبیق ایدریاران

ولادیمیت بشقه عالم

راشمه محمد قاسم

جهانده حسن خصلت آدمی تطبیق ایدریاران  
وزیر اول بادشاه اول آدمیت بشقه عالمدر

جهانده حسن حصلت

وزیر اول پادشاه

*Jahándah husan k̄hişlat ádmí taṭbīq ídar yárán*

*Wazír-i-awwal bádsháh-i-awwal ádmíyat bashqah 'álimdar.*





أَقْرَبُ مِنْ جَانِّكَ وَأَقْرَبُ

اللَّهُ إِلَهُ الْعَالَمِينَ

وَاللَّهُ تَعَالَى الْعَظِيمُ

وَاللَّهُ تَعَالَى الْعَظِيمُ

أَبُو حَنِيفَةَ

عَلَى مَذْهَبِ الشَّافِعِيِّ

كَانَ زَاوِي صُحْبَةَ النَّبِيِّ

صَلَّى اللَّهُ عَلَيْهِ وَسَلَّمَ

عَلَى مَذْهَبِ الشَّافِعِيِّ

عَلَى مَذْهَبِ الشَّافِعِيِّ

كَانَ زَاوِي صُحْبَةَ النَّبِيِّ

صَلَّى اللَّهُ عَلَيْهِ وَسَلَّمَ

عَلَى مَذْهَبِ الشَّافِعِيِّ

عَنْ أَبِي حَنِيفَةَ وَهُوَ كَامِلٌ فِي تَرْجُمَتِهِ  
وَأَصْلُهُ مِنْ كُتَيْبَةَ وَالشَّافِعِيُّ عَوْسَكِيٌّ

عَلَى مَذْهَبِ الشَّافِعِيِّ  
وَأَصْلُهُ مِنْ كُتَيْبَةَ وَالشَّافِعِيُّ عَوْسَكِيٌّ

وَمِنْ كَامِلَةٍ مَرْثِيَّةٍ بِحَسْبِ  
وَلَا تَمُوتُ غَلَّةٌ مَهْلِكَةٌ لَكَ اللَّهُ يُولِّئُ نَاجِيَتَهُ كَأَنَّكَ مَرْتَدٌ







Transliteration of Plate, p. 21.

Innahu min  
Sulaimána  
wa innahu.

Bismi 'lláhi 'r-rahmání 'r-rahími.

'Umaru  
'l-fáruqu  
'n-naqí.

Abú Bakrin  
aṣ-ṣiddiq  
at-taqí.

Wa má Muḥam-  
madun illá rasú-  
lun ṣadaqa.

Qála 'lláhu  
ta'ála jalla  
jalláluhu.

Wa lá bi 'l-qaṣíri 'l-muta-  
raddadi kána rab'atan  
mina 'l-qaumi wa lam  
yakun bi 'l-ja'di 'l-qaṭaṭi  
wa lá bi 'a-sibṭi kána  
ja'dan rajilan wa lam ya-  
kun bi 'l-muṭahhami.

'An amfiri 'l-mu'minína  
'Alíyi bni Abí ṭálibin  
karrama 'lláhu wajhabu  
kána waṣífa 'n-nabíya  
ṣalla 'lláhu 'alaíhi wa  
ṣallama qála lam yakun  
bi 'ṭ-ṭawíli 'l-mumagh-  
ghaṭi.

Ajradu zú mashribatin  
ahaṣnu 'l-kaffaini wa 'l-  
qadamaini izá masha  
yataqalla'u ka'annamá  
yamehí fí ṣababin wa izá  
'ltafata 'ltafata ma'an  
baina katafainihi.

Alláhumma ṣalli wa  
bárik wa 'azzim wa  
sharrif 'ala nabíyi  
'r-rahmati wa shafí'i  
'l-ummati saiyidiná  
wa shafí'iná Mu-  
ḥammadin wa álihi  
wa ṣahbíhi 'ṭ-ṭáhi-  
rína 'ṭ-ṭaiyibína aj-  
ma'ína ila yaumi  
'd-díni wa raza  
'lláhu tabáraka wa  
ta'ála 'au jamí'i 'a-  
ṣahábati ajma'ína.

Wa lá bi 'l-mukalṣami  
wa kána fí 'l-wajhi tad-  
wírun abyazu mushar-  
rabun ad'aju 'l-ainaini  
adhabu 'l-aṣhári jalílu  
'lamiaháshi wa 'l-katadi.

Wa man khálatáhu ma'-  
rifatau aḥabbahu yaqúlu  
ná'ituhu lam ara qablahu  
wa lá ba'dahu miṣlahu  
ṣalawátu 'lláhi 'alaíhi wa  
ṣalámuhu alláhumma  
ṣalli wa sallim wa 'azzim  
'ala nabíyi 'r-rahmati wa  
saiyidi.

Khátamu 'n-nubúwati wa  
huwa khátamu 'n-nabí-  
yína ajwadu 'n-nási  
ṣadran wa aṣḍaqahum  
lahjatan wa alyanuhum  
'arikatan wa akramahum  
'aḥíratan mau ra'áhu  
badfahatan hábahu.

Kamá qála 'lláhu fí muḥ-  
kami kitábi 'l-mubíni wa  
lákinna rasúla 'lláhi wa  
khátama 'n-nabífyina ṣá-  
híbi 'l-ḥauzi mardúdi  
wa 'l-maqámi 'l-mahdúdi  
Muḥammadin wa álihi  
wa ṣahbíhi ajma'ína.

Wa saiyidi jamí'i 'l-au-  
bíyá'i wa 'l-mursalína wa  
'llazí ba'ága nabíyan wa  
Ádama baina 'l-má'í  
wa 'ṭ-ṭíni ra'ufun bi  
'l-mu'minína shafí'u 'l-  
muznibína arealahu  
'lláhu ila káffati khul-  
qíbi ajma'ína.

Muḥammadun  
rasúlu 'lláhi  
ṣadaqa 'lláhu  
'l-'azímu.

Wa kafá  
bi 'lláhi  
shahídan.

'Alí ar-razí  
as-sakhí al-  
wafí.

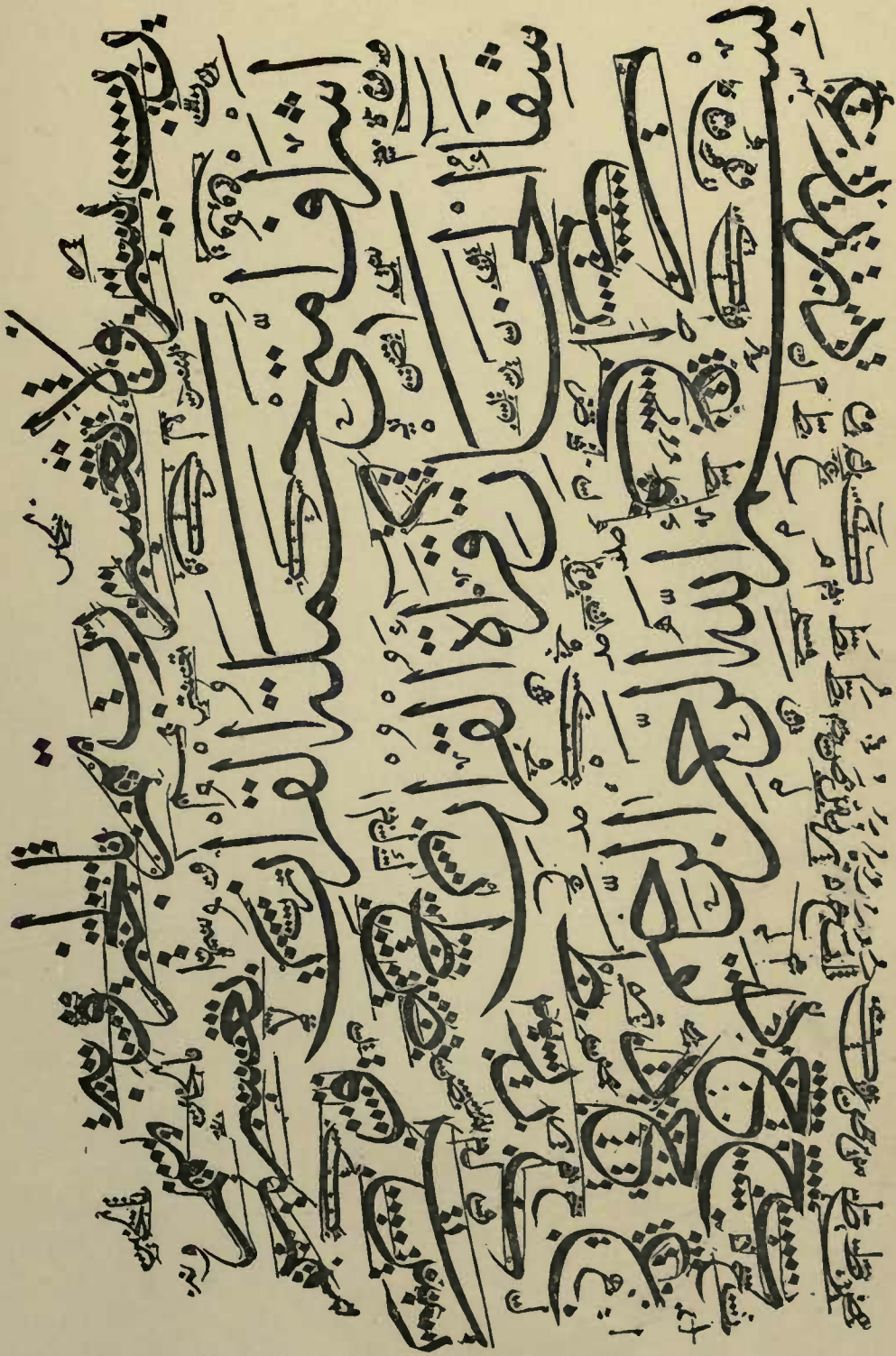
'Uḡmán zí  
'n-núraini  
'z-zakí.

Wa lá arsalnáka illá rahmatan li 'l-'álamína.

Ruwiya 'an rasúli 'lláhi ṣalla 'lláhu 'alaíhi wa ṣallama  
man qála hína yauma 'l-azána wa 'l-iqámata alláhumma rabba  
házihi 'd-da'wati 'n-nási'ati wa 's-ṣaláti 'l-qa'iyati sti Muḥammadan al-wasilata wa 'ba'ghu maqáman  
mahmúdan allazi wa'adtáhu hállat labu ahafa'ati yauma 'l-qiýamati ṣadaqa rasúlu 'lláhi.  
Katabáhu 'l-'abdu 'd-dá'í 'Umaru 'l-waṣfí Kátibu 'a-sarái 'l-'amírati sanah 1220.



This Plate shows the method of estimating, by means of dots, the proportions of the various parts of the letters of the alphabet.





## THE SHIKASTA, OR CURRENT HAND.

The *Shikasta*, (meaning "broken") or current hand of the Persians, has been always considered a difficult and arbitrary form of writing, and has been only very rarely acquired by Europeans, and that after long practice.

The fact, however, is, that it is a simple variation of the Ta'liq hand, is quite regular, and may be as easily reduced to rule as any other form of the Arabo-Persian Alphabet.

The chief difference between it and the Ta'liq consists in making the letters و ر د \ join, in Shikasta, towards the left, whereas in the other alphabets they do not do so. For this purpose the forms of the letters are sometimes slightly modified, but such modifications will be found to consist mainly of *the additional strokes and curves at the beginning and end of syllables which are formed by not taking the pen off the paper at the end of a letter that does not join to the left, but carrying it on to the beginning of the next.*

The letters لا ي ن ع ب are slightly altered in shape; but the rest retain the Ta'liq form.

There are one or two combinations which may seem arbitrary at first sight, and these will be noticed further on.

The Shikasta alphabet, then, neglecting those letters which do not differ from the Ta'liq, is shown in the following Plate.



Ta'liq.	Detached.	Initial.	Medial.	Final.
ا alif	ا	ا	ا	ا
ب b	ب	ب	ب	ب
د d	د	د	د	د
ر r	ر	ر	ر	ر
ع 'ain	ع	ع	ع	ع
ن n	ن	ن	ن	ن
لا lá	لا	لا	لا	لا

The changes which the letters *h* and *y* undergo, may be exemplified by the following instances:—

پرسیده بده نامیده سده  
*pursídah burdah namúdah sádah*

قیمت اخیر کرم چشمه  
*chashm-namá'í karm-farmá'í akharwí raqímí*

The combinations of and with the letters that do not join to the left in ordinary writing are, of course, the most difficult, and although they are all compounded of the elements given in the foregoing table, I have thought it best to give them separately.





	Initial.	Medial.	Final.
ا with ا			
ا ,, د			
ا ,, د			
ا ,, ک			
ا ,, ج			
د with ا			
د ,, د			
د ,, د			
د ,, و			
د ,, ج			
د ,, ک			



	Initial.	Medial.	Final.
ر with ا			
ر " د			
ر " ر			
ر " ل			
ر " ک			

و with ا			
و " د			
و " ر			
و " ل			
و " ک			



Any combination of letters in Shikasta may, in short, be resolved into the Ta'liq with the additional curves formed by not taking the pen off the paper; thus,

may be resolved into—




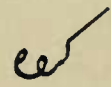



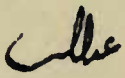

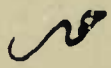

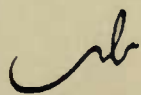



اگر فرموده بودی *agor farmúdah búdí*—

The only difference from ordinary Ta'liq being the modified form of the final **ا** and **ی** and the additional curves before spoken of.



The omission of dots and other diacritical points may seem puzzling, and is certainly a difficulty; but a little practice and reflection will soon overcome it. For instance, **و** and **ف** can only be **ق** and **ف**, as there are no other letters of the shape. **س**, it is true, might be either **است** "is," or **اسب** "a horse," but the context will almost always enable us to decide in such cases. If the context would *not* prevent ambiguity the proper dots are added. It is not a much more serious difficulty than that occasioned by omitting to dot the *i*'s and cross the *t*'s in English writing.

The following are a few of the more common Shikasta forms:—

	که		فرموده
	کا		کرده
	باد		دولت
	شد		عدالت
	این		چون
	است		برای
	زیاده		امه
			رامستی





## SPECIMENS OF SHIKASTA.

میرزا تقی خان امیر کبیر از این عقیدت کیش دیرین و پرورده یافته قدیم که  
 فرط عنایت بیغایت از پیشگاه مکرمت اصدار یافته بود فرق اخلاص و عقیدت را  
 به اوج افتخار و عزت نمود شکر گذاری انجین عظیمه کبرای و موهبت عظیمه را بکدام زبان  
 سوغت گذار انجین عظیمه کبر و موهبت عظیمه را بکدام زبان ادا نماید خداوند عالم و عالمیان ذات با برکات (و غیره)

میرماد تفضل نامه نامی بسر افرازی این عقیدت کیش دیرین و پرورده یافته قدیم که  
 بمقتضای فرط عنایت بیغایت از پیشگاه مکرمت اصدار یافته بود فرق اخلاص و عقیدت را  
 به اوج افتخار و عزت نمود شکر گذاری انجین عظیمه کبرای و موهبت عظیمه را بکدام زبان  
 ادا نماید خداوند عالم و عالمیان ذات با برکات (و غیره)

*Mírasánad tafzal náma námí basar ifrázî ín 'aqídat kish-i-dírín wa parwar-  
 ish yáftah-i-qadím ki ba-miqtazá'í fart 'ináyat-i-be-gháyat az peshgáh-i-muka-  
 ramat azdár yáftah búd farq-i-akhlás o 'aqídat-rá bi új aftakhár wa 'izzat súd  
 shukr guzárí ín-chunín 'atíya kabrá'í wa múhabbat 'azamí-rá bi-kudám zubán  
 adá numá'íd khudáwand-i-'álim wa 'álimiyán zát bá barkát, &c.*



من تاریخ بیست و یکم ماه نومبر سنه ۱۷۹۵ انگریز سبام سندر پندت و کما عدلت حاضر ایک معتمد  
 مع دمس کورت و کالت نامہ اسمی خود از طرف اپیلانت داخل نموده

بتاریخ بیست و یکم ماه نومبر سنه (۱۷۹۵) انگریزی سبام سندر پندت وکیل عدالت حاضر  
 آمده قطعہ درخواست منظوری اپیل مع دمس کورت و کالت نامہ اسمی خود از طرف  
 اپیلانت داخل نموده

*Ba-táríkh bíst o yakam máh-i-Navambar san. 1795 Angrezí Sabám Sundar  
 Pañdít, wakíl-i-'adálat, házir ámadah, qita, a dar-khwást manzúrí apíl ma'  
 dismus kort wakálat námah ism-i-khud az taraf Apelánt dákhil namúdah.*

معرض بدگان عالی متعالی دام اقبالہ میرماند باظہار مسیمان دولال رای و بودھو رای ماکنان  
 موضع داناہاری بمقدمہ خون فدوی معہ عملہ بموضع مذکور رسیدہ صورت (و خیرہ)  
 ساگر موضع داناہاری بمقدمہ خون فدوی معہ عملہ بموضع مذکور رسیدہ صورت

بعرض بدگان عالی متعالی دام اقبالہ میرماند باظہار مسیمان دولال رای و بودھو رای ماکنان  
 موضع داناہاری بمقدمہ خون فدوی معہ عملہ بموضع مذکور رسیدہ صورت (و خیرہ)

*Ba-'araz-i-bandagán-i-'álí muta'álí dám iqbálahu mírasánad ba-azhár  
 musammiyán Dulál Rá'í wa Búdhú Rá'í, sákinán mauza' Dánábhárí, ba-  
 muqaddama-i-khún, fidwí ma'a 'umlah ba-mauza' mazkúr rasídah shúrat, &c.*



مسند  
 عدنان  
 شرح قدر شفیق کرم فرمان کرم  
 معراج فتنان مواصلت موفور المسرت که زیاده از آن  
 نهو خاطر بوجهدت بر کف منم و لک کسب در راه  
 ساری از مشفق ابلاغ ممد الواسر ار

صاحب عالی قدر مشفق بسیار مهربان کرم فرمای قدر دان مخلصان سلامت بعد شرح  
 اشتیاق مواصلت موفور المسرت که زیاده از آن از حد حصر است مشهود خاطر توجه مظاهر  
 گردانیده میاید بیست پنج دالی انبه برای آن مشفق ابلاغ میدارد امید که از راه (و غیره)

*Sáhib-i-'álí qadr mushaffiq-i-bisyár mihrbán karm-farmá'í qadr-dán mukh-*  
*lašán salámat. Ba'd sharḥ ishtiyáq muwásilat múfúr-ul-musrat ki ziyádah az*  
*án az ḥadd haşr ast mushúid khátir tawajjah muzáhir gardánídah miyáyad bíst*  
*panj dálí amba bará'í án mushaffiq iblágh mídárad ummed ki az ráh, &c.*









نوباوه حدیقه دوستی و اتحاد و ثمر پیش رس یکتادلی و وداد  
 رحیق خمگده اینلاف و اتفاق و سرجوش میخانه مودت و وفاق اعنی  
 گرامی مکتوب بدایع املوب فلن در ماعتی مسعود و زمانی مصمود  
 که شاهد کامجویی را پیرایه تمامی دربرو مافی آمال را باده وصول و  
 حصول در ماعر بود فیض ورود ارزانی داشته ذایقه نشاط و انبساط را  
 شیرین و مهفل خلد مشاکل شیفتگی را رنگین گردانید و کیفیت  
 باده رمیده رسیدن آن زینت بخش دهیم و گاه بحوالی مسالک  
 بیکران دوستان هوا خواه دماغ انتعاش را دو بالا رسانید -

\* از آن افزاید از مکتوب شادی دوسدارانوا \*

\* که فیض صحبت یاران بود مکتوب یارانرا \*

آنچه از تقالیب ادوار و از مان و شورش احوال و اوضاع هندوستان  
 و نیزنگی چرخ گردان زبان زد خامه فصیح البیان شده بود در  
 مراتب ضمیر ولا جلوه غیان نموده -



بیستم ماه جولای سنه ۱۷۷۵ انگلیزی بمقام باریک پور و  
 بمقام باریک پور و نیز در محترمه مارگن صاحب جمیع میپاهیان در اجا  
 جهای نموده استند در موضع بادی جاتره و غیره تعلقه موکل بنده  
 میپاهیان عبور گنگ نموده اشجارهای انبه و بانس و غیره و خانه های  
 موضع مذکور و تاراج نموده است و تاراج نموده اذیت میبرمانند از بدعت  
 میپاهیان تخلل مالگزاری سرکار است بنا بران بعرض میبرمانند  
 که یک بنام میجر صاحب حکم شود که دست از بدعت و تعدی باز  
 داشته رعایای موضع مذکور را ایذا نرسانند واجب بود بعرض رسانیده  
 فقط

بیست نهم ماه جولای سنه ۱۷۷۵ انگلیزی بمقام باریک پور و  
 منیپور میجر مستر مارگن صاحب مع جمیع میپاهیان در آنجا چهارولی  
 نموده هستند در موضع بادی جاتره و غیره تعلقه موکل بنده  
 میپاهیان عبور گنگ نموده اشجارهای انبه و بانس و غیره و خانه های  
 رعایای موضع مذکور لوٹ و تاراج نموده اذیت میبرمانند از بدعت  
 و تعدی میپاهیان تخلل مالگزاری سرکار است بنا بران بعرض میبرمانند  
 که یک بنام میجر صاحب حکم شود که دست از بدعت و تعدی باز  
 داشته رعایای موضع مذکور را ایذا نرسانند واجب بود بعرض رسانیده  
 فقط



بسم الله الرحمن الرحيم

پس است قادر کریم که آنچه نمره اشفاق و محبت کسب کرده  
 بعون غمان کردگار ظهور رسد نهر زنی بندگی تا کهرت در طلب  
 بیضاب مسترد بر سر دردم و نسته آن چشم و کینیم  
 ناله در مقام حرف که نارحمتی نماند  
 دیگر از این بخت نهر قایل و حرکت لاله علم

Transcription.

قبله و کعبه بندها دام ظلّه

مقام است قادر کریم را که آنچه نمره اشفاق و محبت کسبی آنجناب بوده بعون عنایت  
 کردگار بظهور رسیده چون رفتن بنده تا کچه ره حسب الطلک جناب فیضاب مسترد دیوم  
 صاحب دام دولتّه اشفاق شده و یک نیم ماعت زمانی را در آن مقام صرف کرده باز عود  
 بخانه نموده هد دیگر مراتب بجز مشافهه قابل تحریر نیست زیاده چه عرض نماید









*Transcription.*

اخبار دربار نواب وزیر الممالک معادت علی خان بهادر مرقوم بیست چهارم ربع الثاني  
 دي شش گهري روز مانده سيوك رام ديوان مصد رحمت علي خان بهادر مستفيد  
 مجرا گشته بتقریب اینکه خانه اش در سواد اندهونا واقع است پانزده اشرفي و خلع پانصد  
 روپيه نقد و شانزده مسوخته روغن رزد و چهل و يك راس خصي بطريق صيافت گذرانیده  
 پذیرا فرموده سورج بهان را چند کلمه فهمانیده بنا بر اظهار آن بخدمت صاحب کلان بهادر  
 فرستاده مشارالیه زود جواب ارشاد حضور و قطعاً خط صاحب معظم اله بهادر آورده  
 گذرانید بمطالعه خاص در آورده بتقریب سیر متوجه سواد لشکر گردیدند بعد تفریح طبع  
 برگشته وقت شام در خیمه رسیده خاصه خورده بنا بر نقاره کوچ صبحي حکم دادند پهر  
 شب گذشته آرام نمودند امروز صبحي از خواب بیدار شده پس از فراغ فرایض ضروري  
 به ادای نماز وظیفه پرداختند صاحب زاده ها و خیشان و دیگر اشخاص معموله را همراه  
 رکاب گرفته متوجه منزل گشتند بین راه بهادر سنگ دیوان مرزا خان حصول ملازمت گردیده  
 بقدر مراتب نذر پیش آورده نظر کنان سه گهري روز برآمده رونق افزای خیمه سواد حیدر  
 گده گشتند شلک سلامي زنبورکها متعینه آنجا مر شد مرزا حاجي کامیاب مجرا گردیده از  
 طرف صاحب کلان بهادر چیزی پیغام زباني رسانید مطلع گشته است راحت نموده پهر روز  
 بر آمده برخامته در خیمه حاضرې تشریف آورده مصد افرین علي خان و مصد تحسین علي  
 خان و خواجه حسن و انشاء الله خان و غیره اراکین امتساعد مجرا یافتند بعرض رسید که  
 طبیعت داکتر آ صاحب چیزی ناماز است امام بخش مردهن را بنا بر امتفسار خبر  
 خیریت مزاج نزد صاحب موصوف فرستاد باثفاق اشخاص چند حاضرې تناول گردید مرزا  
 جعفر خان حاضر آمده چیزی سوال جواب زباني عرض کرده رفتند يك نیم پهر روز  
 بر آمده خود بدولت خاصه خورده امتراحت فرمودند بعد دو پهر بر خامته بر سر دفتر  
 عرایض نواب یمین الدوله و نصیر الدوله بهادر و رای رتن چند و عاملان و مولویان  
 عدالت بمطالعه خاص در آوردند مرزا اصغر علي خان و مولوي مدن و غیره اهلکاران  
 دفتر حاضر آمده کاغذ علاقه خودها مزین بد مستغط خاص کنانید رای دیاکشن چیزی  
 کاغذ حسب الطلب حاضر کرد مرزا جود صاحب رسیده لفافه خطي صاحب کلان بهادر  
 گذرانیده و چیزی سوال جواب زباني عرض کرده رخصت شده رفتند از حضور دو قطعه  
 شقه بنواب یمین الدوله و نصیر الدوله بهادر و يك قطعه برای رتن چند شرف اصدار  
 یافت بمصدا افرین علي خان نرای روانگی پیش خیمه طرف سلیم پور امر صادر گشت  
 بعمل آمد الا فردا مقام است



## RAQAM.

This is the method universally employed by nations using the Arabic character for recording pecuniary transactions, and for noting all computations of weight and measure. The word *raqam* denotes "marking," "noting," "writing," and is used for the "price-mark" placed on an article to express its value. The symbols themselves are merely abbreviations of the Arabic words denoting numbers; and, notwithstanding their apparent complexity, are exceedingly simple when their characteristic features are recognized. The *raqam* symbols from 1 to 10 are abbreviations of the Arabic words. Thus 1 is expressed by عدد "number," with a final stroke implying "unity"; 2 is represented by the dual form عددان; 3 is ثلث; 4 is ربع; 5 is خمس; 6 is ست; 7 is سابع; 8 is ثماني; 9 is تسع; 10 is عشرة. As the symbols are Shikasta forms of these words they are written from right to left; and the initial of each is its characteristic feature. In forming the symbols from 11 to 19, the representative of 10 is written with the characteristic feature of each unit running out into a streak underneath. These symbols, therefore, may be read as 10+1, 10+2, 10+3, &c. The figure 20 is represented by the characteristic feature of 2 prefixed to the final of the symbol for 10, and thus simply enough indicates "double ten." The units are placed under this, as before, to express "double 10+1," up to "double 10+9." The characteristic features of 3, 4, 5, 6, 7, 8, and 9, are prefixed to the final of 10, to render the numbers 30, 40, 50, &c.; and the units are run under each, as before explained, to express the intermediate numbers, up to 99. The figure 100 is an abbreviation of the Arabic مائة; and the same process of prefixing the characteristic features of the units, carries us up to 900. These symbols are placed at the right-hand side of the lesser numbers; thus 123 would be written  $\begin{matrix} 20 \\ 3 \end{matrix} .100$ . The symbol for 1000 is the Arabic word الف; and the usual modifications of its initial part carry the numeration up to



90,000. The representatives of thousands are placed to the right of those representing hundreds; thus, 1125 would appear as  $\frac{20}{5}.100.1000$ . To express numbers beyond 90,000 the Indian words لکھ or لاکھ 100,000, and کڑور 10,000,000 have been availed of. The word لکھ is not used alone, but has the figure 1 prefixed, indicating "one lakh"; for 2 lakhs a dual form is improvised, and لکھان is made to express "double lakh." To render 3 lakhs up to 90 lakhs, first the units, and, in this case, the tens also are run under the primary symbol, until we reach 1 *karor*, and its dual *karorán*, "2 karors," after which the former process is repeated, if such high numbers are ever required.

It is hoped that the foregoing explanation will simplify what appears to many Europeans to be a puzzling system of notation. A complete table of *ragam* figures is here added.



TABLE OF RAQAM.

۱ ۲ ۳ ۴ ۵ ۶ ۷ ۸ ۹ ۱۰ ۱۱ ۱۲ ۱۳ ۱۴ ۱۵ ۱۶  
 ۱۷ ۱۸ ۱۹ ۲۰ ۲۱ ۲۲ ۲۳ ۲۴ ۲۵ ۲۶ ۲۷ ۲۸ ۲۹ ۳۰ ۳۱ ۳۲  
 ۳۳ ۳۴ ۳۵ ۳۶ ۳۷ ۳۸ ۳۹ ۴۰ ۴۱ ۴۲ ۴۳ ۴۴ ۴۵ ۴۶ ۴۷ ۴۸  
 ۴۹ ۵۰ ۵۱ ۵۲ ۵۳ ۵۴ ۵۵ ۵۶ ۵۷ ۵۸ ۵۹ ۶۰ ۶۱ ۶۲ ۶۳ ۶۴  
 ۶۵ ۶۶ ۶۷ ۶۸ ۶۹ ۷۰ ۷۱ ۷۲ ۷۳ ۷۴ ۷۵ ۷۶ ۷۷ ۷۸ ۷۹

۸۰ ۸۱ ۸۲ ۸۳ ۸۴ ۸۵ ۸۶ ۸۷ ۸۸ ۸۹  
 ۹۰ ۹۱ ۹۲ ۹۳ ۹۴ ۹۵ ۹۶ ۹۷ ۹۸ ۹۹  
 ۱۰۰ ۲۰۰ ۳۰۰ ۴۰۰ ۵۰۰ ۶۰۰ ۷۰۰ ۸۰۰ ۹۰۰ ۱,۰۰۰ ۲,۰۰۰ ۳,۰۰۰

۴,۰۰۰ ۵,۰۰۰ ۶,۰۰۰ ۷,۰۰۰ ۸,۰۰۰ ۹,۰۰۰ ۱۰,۰۰۰ ۲۰,۰۰۰ ۳۰,۰۰۰ ۴۰,۰۰۰ ۶۰,۰۰۰  
 ۱۰۰,۰۰۰ ۲۰۰,۰۰۰ ۳۰۰,۰۰۰ ۴۰۰,۰۰۰ ۵۰۰,۰۰۰ ۶۰۰,۰۰۰ ۷۰۰,۰۰۰ ۸۰۰,۰۰۰ ۹۰۰,۰۰۰ ۱,۰۰۰,۰۰۰  
 ۱۰,۰۰۰,۰۰۰ ۲۰,۰۰۰,۰۰۰ ۳۰,۰۰۰,۰۰۰ ۴۰,۰۰۰,۰۰۰ ۵۰,۰۰۰,۰۰۰ ۶۰,۰۰۰,۰۰۰ ۷۰,۰۰۰,۰۰۰ ۸۰,۰۰۰,۰۰۰ ۹۰,۰۰۰,۰۰۰ ۱,۰۰۰,۰۰۰,۰۰۰

۲,۰۰۰,۰۰۰ ۳,۰۰۰,۰۰۰ ۴,۰۰۰,۰۰۰ ۵,۰۰۰,۰۰۰ ۶,۰۰۰,۰۰۰ ۷,۰۰۰,۰۰۰ ۸,۰۰۰,۰۰۰ ۹,۰۰۰,۰۰۰ ۱۰,۰۰۰,۰۰۰  
 ۲۰,۰۰۰,۰۰۰ ۳۰,۰۰۰,۰۰۰ ۴۰,۰۰۰,۰۰۰ ۵۰,۰۰۰,۰۰۰ ۶۰,۰۰۰,۰۰۰ ۷۰,۰۰۰,۰۰۰ ۸۰,۰۰۰,۰۰۰ ۹۰,۰۰۰,۰۰۰ ۱,۰۰۰,۰۰۰,۰۰۰  
 ۲,۰۰۰,۰۰۰,۰۰۰ ۳,۰۰۰,۰۰۰,۰۰۰ ۴,۰۰۰,۰۰۰,۰۰۰ ۵,۰۰۰,۰۰۰,۰۰۰ ۶,۰۰۰,۰۰۰,۰۰۰ ۷,۰۰۰,۰۰۰,۰۰۰ ۸,۰۰۰,۰۰۰,۰۰۰ ۹,۰۰۰,۰۰۰,۰۰۰ ۱۰,۰۰۰,۰۰۰,۰۰۰





