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GRAMMAR OF THE PURE AND
MIXED EAST INDIAN
DIALECTS, WITH DIALOGUES
AFFIXED,
SPOKEN IN ALL THE EASTERN
COUNTRIES...

London, 1801

INTRODUCTION

A desire natural to the human mind, invited the author out of his native country, Russia, to acquire an adequate knowledge of the world; and in this pursuit he found that nature does not confine her precepts to any particular dominion, or class of men, but unfolds her treasures for the most exalted purpose, namely, the general welfare of our species; opens a wide view beyond the horizon of this world, and enlarges the sphere of our understanding. It is by researches of this kind, that calm investigation into the laws of nature, religion, and morality, is found to have exercised the talents of the most illustrious characters in all ages, and in all climes, and that they were taught to revere her truth, and to approach her sacred abode with reverential awe. In order to attain this desirable end, we must recollect, that God, by his omnipotence, from incomprehensible entity, formed this world into the order in which we now see it, and which evinces to us the paternal regard of the DEITY [II] over his feeble creatures, and manifests our obligations to him. Under this influence, on the 12th of February, 1785, I embarked from England in the Honorable East India Company's ship Rodney, commanded by Captain Wakeman, and proceeded on our destined voyage to Madras, otherwise called Fort St. George, on the coast of Coromandel, a settlement the second now in rank, but formerly the first, belonging to the English East India Company.

The day after our arrival at Madras, I was politely invited on shore by Captain William Sydenham, then Town Major of Madras, but since most deservedly promoted to the distinguished rank of Major-General. This gentleman, from his having been pleased with a specimen I had exhibited of musical talents, instantly honored me, not with a display of delusive parade, or complimentary ostentation, but with an engagement for two years certain, on Specific terms fixed by himself: which, I considered then, and do still gratefully acknowledge, a very handsome offer; and this proposition he spontaneously, and generously urged, and I as readily embraced; But, although I passed these two years pleasingly, and I may add harmonically, yet, infatuated by the general report, that Bengal was a more extended theatre for the animated action of the bolder race of Explorators than Madras; and incited also by the emulation of enlarging my scale of knowledge in respect to things as well as men,

I at once determined on visiting that country.

[III] I arrived at Calcutta in August, 1787. Here, as in Madras, I was treated by all ranks with greatest hospitality; and for the friendship of Colonel Alexander Kyd, then Town Major of Calcutta; and Colonel Christopher Green, I found myself deeply indebted, for generosity; to my very particular friends, the late Honorable Justice Hyde; Provincial Judge Burish Crisp; the Honorable Company's Counsel, John Shaw, Esquire; and to several others, too numerous to mention.

In the year 1789, at Calcutta I made my first application in researches of Indian literature, but to my great mortification, for the space nearly of two years, I could not meet with such interpreter as would scientifically explain the Shamscrit alphabet, which is used for the Bengal language, and otherwise called Pracrit, or Bhadsha, nor could I derive any material assistance from the corrupted grammars of Indian Dialects, written by Europeans, and which are without distinction entitled Hindostan Language. I was therefore nearly at the point of dropping the design altogether; but at that critical time, my Sircar (Steward) introduced to me a Bengallie School Master, named Shree Golocknat-dash, who was grammatically skilled both in the Bengal language, and the mixed dialects, and also understood well enough the Shamscrit language.

Enquiring what language was most generally spoken in the Eastern countries, he acquainted me that the mixed dialects were in most gene-[IV]ral use, but that there did not exist any particular alphabet as a key to them, nor any such grammar as could assist Europeans in learning the Indian methods; methods which are quite peculiar to them, and therefore they could not conceive that the mixtures used in the dialects could be derived from the various arrangements in the Shamscrit alphabet and grammar, according to the genders, terminations of the nouns and pronouns, analysis of verbs, and distinctness of different prepositions, postpositions, and participles, &c. The rudiments and rules of which, in their primitive original dress, though very extensive, yet are just and very comprehensive; but it will be found, however, that those Europeans, (without exemption) who wrote the Grammar of the Mixed Indian Dialects, without the exact knowledge of the alphabetical foundation, and without having a proper notion of the established principles

thereof, to comprehend the founts of the characters in each column of each series, failed to convey any real idea of them, and employed their talents instead of investigating truth, to involve fancifully, the clearest arrangements in the science of the Indians in doubt and uncertainty, tending to convey a very imperfect information of people, whose wisdom from the earliest time has been an ornament to the sciences and to the arts of the world. My Linguist therefore earnestly advised me to apply to the Shamscrit alphabet, as being the master key to yet unexplored treasures of the Eastern Sciences and knowledge.

[V] The just information of Golucknat-dash, attracted with admiration my attention; and in order not to frustrate a work of so much consequence, by uncertain proceedings, to make the first step firm for acquiring a true knowledge of Indian sciences, &c. and to avoid falling into wrong and corrupt methods of acquiring the first rudiments of their literature: I, agreeably to his recommendation, in the beginning, persevered in conceiving the foundation of the alphabet, and in a perusal of the five divisions contained in it; and after close examination of them for several years, supplying myself with the knowledge of scientific unity in the Alphabet, Grammar, Arithmetic, Mythology, Astronomy, &c. I arranged the rudiments of them according to their systems, rules, and idiom, methodically, in the most plain and comprehensive manner; and then I candidly submitted my labor to some of the distinguished Pundits, namely, to Jagon-mahon-bidde Ponchanon Bhatta Charjo; to Jogonnat Tarko, and to other learned Pundits, who, to my entire satisfaction, applauded my zeal in disclosing an object hitherto unknown to Europeans.

Having made considerable progress, I now translated the Vocabulary of the Indian Mixed Dialects, and of the Bengal Language; and composed several Dialogues on the general, daily useful subjects, and on scientific ones; both in the Bengal, and in the Mixed Dialects; and that I might the better ascertain the difference between them, I [VI] marked the dialects that distinguished the root and branch of each; and I found that the Mixed Indian Dialects were certainly derived more from the two primitive original branches of the Bengal, and the Deb, or Dabe Nagor, Shamscrit Language, than from the Language of any other countries,

and which are spoken throughout all the Eastern world.

After these researches, I translated two English dramatic pieces, namely, *The Disguise*, and *Love is the Best Doctor*, into the Bengal language; and having observed that the Indians preferred mimicry and drollery to plain grave solid sense, however purely expressed – I therefore fixed on those plays, and which were most pleasantly filled up with a group of watchmen, *chokeydars*; savo-yards, *canera*; thieves, *ghoonia*; lawyers, *gumosta*; and amongst the rest a crops of petty plunderers.

When my translation was finished, I invited several learned Pundits, who perused the work very attentively; and I then had the opportunity of observing those sentences which appeared to them most pleasing, and which most excited emotion; and I presume I do not much flatter myself, when I affirm that by this translation the spirit of both the comic and serious scenes were much heightened, and which would in vain be imitated by any European who did not possess the advantage of such an instructor as I had the extraordinary good fortune to procure.

[VII] After the approbation of the Pundits, Golucknat-dash, my Linguist, made me a proposal, that if I chose to present this play publicly, he would engage to supply me with actors of both sexes from among the natives: with which idea I was exceedingly pleased. I therefore, to bring to view my undertaking, for the benefit of the European public, without delay, solicited the Governor-General –Sir John Shore, (now Lord Teignmouth) for a regular license, who granted it to me without hesitation.

Thus fortified by patronage, and anxious to exhibit, I set about building a commodious Theatre, on a plan of my own, in Dom-Tollah, (Dome-Lane) in the centre of Calcutta; and in the mean while I employed my Linguist to procure native actors of both sexes, –in three months both Theatre and Actors were ready for representation of *The Disguise*, which I accordingly produced to the Public in the Bengal language, on the 27th of November, 1795; and again on the 21st, of March, 1796.

After the first and second representation, both of which attracted an overflowing house, I. obtained full permission to perform both English and Bengal plays: and had great encouragement shewn to me by the Honorable Governor-General, and other patrons, and friends,

during my pursuit in the searches of Indian literature, viz. the Shamscrit, and [VIII] Bengal languages; the Mixed Indian Dialects, Chronology, Astronomy, &c. –And having, during the course of my application and study, discovered numerous faults and errors, which those who had published on these heads had fallen into, I resolved on giving to an impartial public the fruits of my enquiries and pursuits, and therefore quitted India to come to this country for the purpose of submitting the same to Public view.

PREFACE

[IX] Indian literature has of late become the subject of much laborious and ingenious investigation, and has excited the attention and employed the talents of many of the most learned writers. But none of them have yet produced any regular system of the Shamscrit alphabet, or grammar of the mixed dialects, from which we can obtain any tolerable knowledge of the eastern languages. Nor is this a matter of great wonder, since the pundits and moon-shies (Indian teachers) from whom they obtained their information, had not themselves a sufficient knowledge of the English tongue to be able to explain with any accuracy the Shamscrit language. The alphabetical series of divisions, arithmetical rudiments, and grammatical rules, have never been transcribed or explained according to the system of the Brahmens, not only from their being in a manner incomprehensible to British research, but also from those defects in the English alphabet, which Sir Wm. Jones in the first vol. of the Asiatic Researches, page 13, has thus ingeniously described.

"Our English alphabet and orthography are disgracefully and almost ridiculously imperfect; and it would be impossible to express either Indian, Persian, or Arabian words in Roman characters, as we are absurdly taught to pronounce them." Hence rules are neglected because they are not understood, and the sounds of the alphabetical characters of the Sham-[X]srit, as they are transcribed by Europeans into Roman characters, are mistaken and confounded one for another; not from the difficulty of pronouncing them, but from our inability to modulate the voice properly, from the want of a thorough and complete knowledge of the Indian orthography. The author has been particularly fortunate in being able to comprehend the sounds and powers of the Shamscrit characters, &c. &c. from their similarity

with the sounds of the alphabet of his native country –Russia: and he believes there is no other alphabet that bears so near a resemblance to them.

Every language has a peculiar idiom; and without obtaining a fundamental knowledge of the alphabet and grammar, and being able to peruse the Shamscrit or Bengal books and writings, little can be learned from conversation with the natives of the country, or even from the Brahmens themselves, the principal organs of information, who, as they themselves assert, received the first book called BEDANTO; the alphabet called BORNQ; and the grammar called BEIA-KORON, as a direct gift from God, immediately after the creation of the world. But the Europeans give little credit to this assertion. If, however, the incomparable construction of their alphabet and arithmetic, and their distribution in all the scientific branches of the original arrangements were fully understood, it would be found that they have higher pretensions to literary reputation, and a more fertile and inventive genius than is generally attributed to them.

Nevertheless it has been asserted, by some European writers that the Oriental languages have not anything like parts of speech, not even the VERB or NOUN; but by the following work the reader will be fully convinced, that the Shamscrit grammar, not only has all the parts of speech, but that they are in their grammatical construction and arrangement [XI] superior to those of many of the European languages. Neither the Shamscrit alphabet, however, nor any of the Indian grammars; have ever yet been published in their original order: It is true, one grammar; of the Bengal language by Mr. N. B. Halhed, and several of the mixed dialects, (by the authors called Hindostan, or Indostan languages) have been published; but they are very imperfect and confused; and by the author's remarks on those that are in most general use, it will be found, that instead of assisting the learner, they serve rather to confuse him; especially the dialogues in the fourth edition of dialects called Morish or Moors, published under the name of George Hadley.

Many treatises have been written on the Indian language, and the dialects, but none of them can be depended on, by reason of their having been written by persons, some of whom were but little acquainted with, and many of them wholly ignorant of, the Shamscrit

alphabet and language. Indeed they generally wrote more from the reports of others, and mostly of the ignorant, than their own knowledge of the subject¹; and who, consequently, not only failed in their attempts to convey any real information, but involved all in doubt and uncertainty, in direct opposition to the fundamental and established principles of the Indian grammar.

The author of this work, well aware that they have all used their best endeavors, admits they deserve much praise; and thinks it would be the height of presumption in him to arrogate the sole right of deciding on a subject so abstruse and little known, and that too in a language so foreign to his own. In order however to rescue the public from errors in so important a point, and to facilitate and promote the intercourse between this country and its Indian possessi-[XII]ons; for the sake of posterity, and with a due deference for those who have already written on the subject, he feels it his duty to point out and prove their misrepresentations, which have hitherto occasioned more perplexity than information to the inquirers into Indian literature. And as he has discovered innumerable errors in the Indian grammars already published, and traced those errors to their source, he has in this work endeavored to guard the learner as far as he could against them.

Mr. John Fergusson in the preface to his Hindostan Grammar, page v, contrary to the method of the Brahmens, begins to describe their alphabet with the character A, as first in the number of the vowels; but which in reality instead of being first is second.

In the first page of his grammar he says "In the Hindostan language there are fifty-six letters or sounds." But in the two principal divisions of the vowels and consonants, in the Shamscrit alphabet, there are but fifty simple and compound characters.

His declensions of proper and common nouns, in the singular, is imperfect, and the terminations or endings, without distinction of dialects, are confused and corrupt; nay, in the plural they are quite erroneous, which appears evident from the following errors extracted from his grammar.

Page 12, Eergusson writes "DHOOLIN, a bride," in the singular;

¹ See the Preface to George Hadley's grammar, entitled Indostan language, page 14.

"DHOOLINE, brides," in the plural. – But the words dhoolin or dhooline are both of the feminine gender of the singular number, and not of the masculine gender. The appellation for bride of the masculine gender is dhoola, corruptly doola, in the singular number; dhoolaha or doolaha, brides in the plural.

The name for bride in the feminine gender is dhoolee or doolee bride, [XIII] singular; dhooleehe or dooleehe, brides, plural. – These appellations, however, are not the original phrases of the Gentoos, but were introduced by invaders, mostly by the followers of Mahomet, and are used chiefly by the inhabitants of Malabar.

Mr. Fergusson was also Ignorant of the three personal pronouns, and he writes them (page 15) quite erroneously, viz.

The plural of the first person singulr, he writes humm, we; instead of ham-log, we. The plural of the second person singular, he writes, toom, you; instead of toom-log, you or ye. The pronoun of the third person masculine, ooa, he writes ooouieh, the third person feminine, which should properly be ooe or ooee. – And without giving the declensions of the singular and plural of the third gender, he intermixes them with the three genders of the third person, without distinction².

Mr Fergusson does not make the least mention of the active, and three primitive subjunctive conjugations, which the Indian grammarians make the law of the moods and tenses; and which, in the formation of personal and impersonal verbs, denotes the derivation, mode of change, &c. &c.

In the conjugations of the verbs, he, for the most part, confounds the analysis in the singular, and in the plural, he writes them like terminations of nouns, quite erroneously: –for instance, in the present tense, instead of mo-kora or ham-kore, I do; he writes my-kurrtā, I make, – the past tense singular. Instead of ma-sab-kora, or ham-log-kore, we do; he writes humm-kurrtē, we make, – plural.

Hum, or Ham, unless joined to a common noun, log, which is appropriated for a postposition, is always a pronoun of the singular number.

² The curious reader, if he wishes to compare the declensions of Fergusson with the declensions of this grammar, Is referred to page 14, 15 and 16 . and also to page 24 of this work

[XIV] In the imperfect tense ma-korta, or ham-korte, &c. I did, he writes the pluperfect, my kurrta, I did make, – singular.

In the plural, instead of ma-sab-korta, or ham-log-korte, we do; he writes humm-kurrta, we did make.

In place of the perfect tense, he writes the present tense; and instead of the pluperfect tense, he writes the imperfect³. In like manner the analysis of all the verbs are, in his grammar, confused. But with all these errors in his grammar, Mr. Fergusson's Dictionary may be of great use to such persons as can comprehend the meaning of the Indian words it contains.

Here it maybe proper to mention Hadley's "Grammatical Remarks on the Indostan Language "; and also the "Familiar Phrases and Practical Dialogues "; republished in the fourth and fifth editions⁴, in order to enable the reader to judge whether the Indian dialects have not been corrupted by European writers into a mere jargon.

Hadley, though labouring under many disadvantages, had a better notion of the colloquial language, and idioms of the Indians, than any writer of modern times. But not having a skilful master to explain to him the principles of the alphabet and grammar, and being obliged to rely on the information of those who were themselves ignorant, he failed to point out the declensions of the nouns and analysis of the verbs, and also confused the order of the tenses. The defects and the corruptions in his grammar will be easily seen by a comparison with the present work.

[XV] The following sentences are extracted from a dialogue in the fourth edition, page 128.

"Of that the name's what ?

"Ooskau naum keea ?

"That in what manner is it

"Ooa kis turreh khuylaouta

³ See the conjugation of the verb karna, to do, page 49, – And of the verb bana, to make, page 53 of this grammar.

⁴ he latter edition was edited by Mirza Mohomed Fitrut, and there is prefixed to it a Bengal alphabet, in which the order of the characters is not only ignorantly and confusedly laid down, but to most of them are given false names instead of the real ones.

"expressed?⁵

"hy?

One would think it almost unnecessary to find fault with expressions which have no meaning, or at least no distinct meaning. But such a confused style, and absurd words, are to be found throughout all the dialects in both the before mentioned grammars, that they cannot but tend to embarrass the learner. Error, although supported by the highest authority, is error still; and it is but fair to enquire what accidental causes have contributed to its support.

The establishment of the society at Calcutta, instituted on the 15th of January, 1784, for the laudable purpose of exploring the sources of Oriental learning, reflects the greatest honor on its founders, and highly merits, the praise of every lover of literature. But as most of the members who composed that honorable body were engaged in public affairs, it could not be expected that their zeal should be crowned with that success which the devoting of their whole time and application to the prosecution of their researches would have otherwise ensured them; and therefore it was impossible, under such disadvantages, that they could arrive at the fountain head of the science they engaged in, without the assistance and labours of others, who, from their situations in life, could devote the whole powers of their minds to the pursuit of so great an undertaking; and these reflections were admitted even by the members themselves.

[XV1J Mr. Hastings having declined to accept the presidency of the society, Sir William Jones was nominated president; and on the 30th of January 1784, delivered his first discourse from the chair, in which we find the following passage.

"I request your permission to add a few hints on the conduct of it in "the present immatured state. –Lucian begins one of his satirical pieces against "historians, with declaring, that the only true proposition in his work was, That "it should contain nothing true; and perhaps it may be adviseable at first, in order to prevent any difference of sentiment on particular points, not immediately before "us, to establish but one rule, namely, to have no rules at all. In the preliminary discourse of Asiatic[k] Researches, Vol. I. page XVI.

As all learning gradually arises from first principles, was it not a

⁵ The author has translated one military dialogue, see page 85 of this work, and for comparison the reader is referred to page 188 of Hadley's Grammar.

strange idea for Sir William Jones in the infancy of a society to lay down for a rule, that want of fixed principles was the surest method of promoting rational discussion and extensive investigation ? Was not such an idea in a manner absurd, in one who had never been completely instructed in the Shamscrit alphabet, language, and dialects, as spoken in India? Instead of encouraging the society to proceed step by step in the attainment of the desired object for which it was instituted, his advice rather tended to obscure the true mode of obtaining an accurate knowledge of the Indian orthography, and grammatical analogy, than of acquiring it. In consequence of this declaration we now see, in most of the publications on Indian literature, great confusion and corruption in the names of the Shamscrit alphabetical characters, as well as in the names of God⁶, persons, places, titles, books, sentiments, &c. &c. [XVII] A corruption for which, at that very time, the President blamed the ancient Greeks, and the late Major Davy, who wrote on the Persian language, and several others; but he himself in all his works has been guilty of the very errors he so much reprobated. I cannot, however, here omit mentioning one of Sir William's observations, which reflects much credit on his taste, namely, his recommending that the sounds and powers of the letters should be determined by a musician, or anatomist. This is really a valuable and just observation, because, by these aids, a knowledge of the Asiatic languages would be gradually diffused throughout Europe.

That the learned president was not perfectly acquainted with the sounds of the Shamscrit characters, nor with the pronunciation either of the simple or compound letters, the reader will see from the following remarks, and decide, whether his reasoning, respecting the characters and pronunciation, be founded on logical principles.

In the first volume of the Asiatic[k] Researches, on the orthography of the Asiatic words, page 13, Sir William Jones begins the Shamscrit alphabet thus; "O" the name of a Shamscrit character.

"This is the simplest element of articulation, or first vocal sound,

⁶ The name of the incomprehensible creator of the universe, in the Shamscrit language, has never been accurately explained, or, I believe, known, by any European; nor the exact signification of the word kartar, though it is peculiar to India.

"concerning which, enough has been said. The word America begins and ends "with it, and its proper symbol is A."

But this simple O, without subjoining to it the next (in alphabetical order) character of vowels, A, never changes its name but when the (kar) A, second in number, is subjoined to the vowel O, then it is sounded or pronounced as in the word America.

In the alphabet of vowels, there are three distinct characters in the [XVIII] vowel O: the first has a simple easy round sound: the second, which is called onush-kar, has a broad guttural sound: the third, which is called beshorgo, has a broad, forcible, or strong nasal sound, and admits of a great many variations: It would be useless to give a description of them here without the original characters.

Sir William Jones has not made the least mention of the construction of the alphabet, of its five divisions, nor of the seven columns, belonging to each division. Neither has he pointed out those characters, which serve as roots to distinguish the combined sounds, and the diversifications of them. – Nor of those which are appropriated for the nominative cases of each gender in the grammar. His description of the alphabet is so different from the true Brahmenian system, that it will perhaps be safer for a person, who wishes to avoid being led into a corrupt pronunciation and orthography, not to study it; particularly if it be considered, that errors once contracted, are not easily got rid of.

I decline at present making any farther remarks upon Sir Wm. Jones's' successive description of characters; such of them as are perverted from B, into V or W, – from sh into s, &c. &c. – and how much the pronunciation of the words, and the refined text of the Shamscrit language are corrupted by him, will be seen by the three following rhymes, extracted out of twelve "rhymed couplets" from his transcript of Shamscrit words, called the "Mallet of Delusion or Folly," written in Roman characters under the title "Mo'ha. Mudgara," in vol. I page 35, 36, 37, and 38, Asiatic[k] Researches, on the orthography of Asiatic words.

[XIX] And that the reader may be better enabled to judge of Sir Wm. Jones's inaccuracy, the author has, in the column opposite these rhymes, given the right transcript and literal translation of the words.

Sir William's transcript of the Shamscrit words, as printed in the Roman characters, in the first Vol. A.R.	The Author's transcript of those words, which are printed in the first volume, in the Shamscrit characters.
1. "Mudha Jahihi dhanagamatrishnam	Moordho johihi dhon-agomo trishnia Deluded mortal, in acquiring wealth, thy thirst
"Curu tenubuddhimanah suritrishnam	Cooru tonoo monoshsho be-treeshnia excites in thy inclination to limit
"Yallabhase injacarmopattam	Jol-lo bhoshe niyo cormmo patto' what thou acquirest, by on gratify thyself
"Vittam tenavinodaya chittam."	Bitto' teno bino-doyo chit'to' a product such will calm thy wishes
2. "Ca tava canta caste putrah	Ka to-bo canta cos-te pootro." Who is thy wife who is son.
'Sansca royam ativavichittrah	Sho sha (roy) roio mote-bo bechitro" tumultuous world is very in compatible
"Casya twam va cuta āyāta	Coshsheo tto° ba kooto aiato" whose art thou also whence earnest.
"Stattwam chintaya tatidam bhratah."	Totto° chintoyo todi-do brato Almighty's pleasure this was brother.
3. "Ma curu dhanajanayauvanagarvam	Ma cooro dhono juobono gorbbo° Make not by riches juvenile boast,
"Harati nim'eshāt calah sarwam	Horoti nimeshat calo shorbbo° snatches in a moment death all,
"Mayamayamidamac'hilam hitwa	Maia moio mido mo kilo° hittooa love vain of this life left of

"Brehmapadam previsasu
viditwa."

Bromho podo probishashoo
bidittooa by creator's way to go
endeavour, or endeavour to go by
the creator's way

Of the above Slocks, Sir William Jones gives a verbal translation.
Page 38, Asiatic Res.

1. Restrain, deluded mortal, thy thirst of acquiring wealth; excite an aversion from it in thy body, understanding, and inclination: with the riches, which thou acquirest by thy own actions, with these gratify thy soul.

2. Who is thy wife; who thy son; how extremely wonderful is even this world; whose creature thou also art; whence thou earnest – meditate on this, O brother, and again on this.

3. Make no boast of opulence, attendants, youth; all these time snatches away in the twinkling of an eye: checking all this illusion like Maya, set thy heart on the foot of Brahme, speedily gaining knowledge of him.

XX. From the before stated specimens, it must be obvious to those who are acquainted with the Indian orthography and idiom, that Sir William Jones changed the words, and their pronunciation, in consequence of his defective knowledge of the Shamscrit language. Many of the enquirers into Asiatic literature, however, have been induced to place an implicit confidence in his information, as authentic; Hence, the elaborate researches of these patient and ingenious investigators have hitherto been unsuccessful.

The author of this work submits his remarks on the before mentioned writers, to the public; and as every preceding attempt and elucidation affords new light to future enquirers, who seek the truth without partiality or prejudice, he looks forward with the pleasing hope of the utility of the present work; especially, as he speaks the language of the heart for the sake of the present age and of posterity. Moreover, he is convinced, that the attentive study of his grammar, will enable the learner, not only to avoid the errors and corruptions which so frequently occur in similar publications, but also to speak the mixed Indian dialects, with grammatical propriety.

It has been a general-rule to begin a grammar with the alphabet, but as the mixed Indian dialects have, from time immemorial, been spoken without the use of the Shamscrit characters, it is unnecessary

to particularize, and explain them here. For, without studying the simple and compound sounds, of each character, in every seven columns, of five divisions; neither their derivations, conjugations, nor powers can be comprehended.

When the structure of the Brahmenian alphabet is well understood, there is no difficulty in learning the religions and civil Bengal Shamscrit [XXI] language; which, in its dialects is admirably calculated to express the passions of the human mind. Nay, it has certainly been brought to the highest degree of perfection. Different words are appropriated to every distinct species of composition, in each gender; and it is from the variety of articulations of the characters, which, in the Shamscrit alphabet, are very clearly explained, that the variety of the mixed dialects (several of which will be seen in the following sheets) have arisen, rather, than from any corruptions, introduced by invaders, or foreigners. A knowledge therefore of these dialects, which may be obtained by a study of this grammar, is indispensable to every European resident, or traveler, in their intercourse with the natives of India.

Observations.

The heads in this grammar are printed in the Indian words, such as are used in the mixed dialects.

Remarks on the genitive case of the proper and common noun.

PROPER NOUN. The declension, called postpositions, of a proper noun, in the genitive case, is ka, as, Hhoda-ka, of a god Adme-ka, of a man, &c.

COMMON NOUN. The declension of a common noun in the genitive case, is ke, as, behasht ke, of a heaven. Panie-ke, of water, &c.

Hence the Indians have two genitives, derived from the above nouns.

The proper and common nouns partake of the nature of the masculine neuter gender, and therefore the above postpositions are appropriated to the nominative of the third personal pronoun; and also, to the three genders in the nominative case of the third person – see pp. 22, 24; but [XXII] used indiscriminately, by the ignorant natives of India, and uninformed Europeans.

Observations on the nominative case of three personal pronouns.

The proper denominations of the first person in the nominative case, are ma, or Ham, I or me. But the unlearned Indians corruptly pronounce them my, or may, and therefore, in conversation they are spoken without distinction.

The denominations of the second person masculine, in the nominative case, are, to, or too, ta, te⁷, too; thou. Tee, thou, is the nominative of the feminine gender.

Remark. 1. Ta, – 2. to, – 3. te, for the masculine; and, tee, for the feminine gender, are appropriated as terminations, in the analysis of one active, and three subjunctive conjugations of verbs; in the past, perfect, and pluperfect tenses, see pp. 32, 41.

The true denominations, of the third person masculine, in the nominative case, are, ooj or ooa, he. Ooe, is the nominative, feminine. But instead of these, a variety of other appellations are also used indiscriminately, by the unlearned Indians. These are distinguished in three genders of the third person, page 24.

Observations on the genitive case of three personal pronouns –see pp. 14, 16.

1st PERSON. 1. mar, – 2. ma-ra, – 3. ma-re; – 1. hama-r, –2. hama-ra, 3. hama-re, of me, or mine, are genitives of the first personal pronoun, masculine; and are appropriated as a nominative of the first person, in the first irregular subjunctive conjugation of the verb, mar-hay, [XXIII] or hamar-hay, &c. I have, – see page 34. Hence, the Indians have two nominative cases. Ma-rie, or ma-ree, is a genitive of the first person feminine.

2d. PERSON. 1. to-r, or ta-r, – 2. ta-ra, – 3. tare; – 1. tooma-r, – 2. tooma-ra, – 3. tooma-re, of thee, are genitives of the second personal pronoun, masculine. – Tierree, or tenee, of thee, is a genitives of second person feminine.

3d. PERSON. – Oo-ka, or ooa-ka, his, or of him, is a genitive of the third personal pronoun masculine. Oo-kee, ooa, or ooa-kee, her, is a genitive of the third person feminine.

⁷ Te, the declensions of this nominative is omitted, for want of room.

The declension of the three genders, of the third person – see page 24.

The Indian words in this work were written at Calcutta, without regard to English orthography, for the reason before mentioned in this preface; and their pronunciation was, by conversation with the natives, so well ascertained, as to leave no doubt, but the European learner with a little assistance of a Pundit or Moonshie, nay even of a *Bebee-Saheb*, cannot fail in a short time to obtain a knowledge of their idioms, and to master the Indian dialects with incredible facility. [2] Articles and Postpositions

The article is a part of speech which in the eastern languages is placed before the noun; and the Postposition is the part of speech which, in the terminations and declensions, is placed after, and subjoined thereto. For example—

Ak, Sab or *Sap* Articles.

Log or *Lok*. Postpositions.

Except the Adjectives, *tora*, little; *bout*, much.

How far their signification extends I will here point out.

1st. The Article *Ak* (one), is an appropriated adverb from the arithmetical numbers, and can be joined only to substantives of the singular number.

2d. The Article *Sap*, or *Sab*, (all) is appropriated for a plural number, from the adverb, *Sab*, (The word *Sab* has different significations) mostly prefixed and subjoined; and may be called an indefinite, copulative, or dual Article,

3d. The Postposition *Log*, or *Lok*, (people) is appropriated for the plural number, from the common noun, *Log*, or *Lok*; and on joining it with *Sab*, is used in a superlative degree.

There is also another Postposition, *Wola*, or *Walah*, (besides the feminine article *Con*). Which is always subjoined to the proper and common Verbs, in the superlative degree, and will be explained between them.

[31 **The following Substantives are irregular.**

SINGULAR PLURAL

Ak admie; *a man*. *Sab*-admie, or *Sab*-log or *lok*, *men* or *people*.

Ak lerka, *a child*. *Sab* lerka, or *Lerka*-log, *children*.

Ak gora, *a horse*. *Sab* gora, or *Gora*-log, *horses*.

Ak coota,	<i>a dog.</i>	Sab coota, or Coota-log,	<i>dogs.</i>
Ak janooa,	<i>a beast.</i>	Sab janooa, or Janooa-log,	<i>beasts</i>
Ak gar,	<i>a house.</i>	Sab gar, not Gar-log,	<i>houses.</i>
Ak cheese,	<i>a thing.</i>	Sab cheese, not Cheese-log,	<i>things.</i>

The superlative degree is distinguished from the comparative in the following way: — Sab-Admie, or Sab-Log; *men*, or *people*. But when expressed by Sab-admie-Log (not log-admie-Sab), then it signifies *all the men* or *people*.

Lerka-log, *children.* Sab-lerka-log *all the children.*

Sepoy-log, *soldiers.* Sab-Sepoy-log, *all the soldiers.*

Of a small or great Number collectively taken, and what gives idea of unity.

Tora admie, *few people.* Jada-be nay, *no more.*

Bout-admie, or bout-log, *many people.*

Corn-be nay, *no less.*

Bout admie-lok, *a great many people.*

[4] NOUN

A Substantive, or Noun is the name of a thing, as, Ak Baag, a Tiger; Ah Qach, a Tree; Dooria, a River; Panic, Water; Hatie, an Elephant, &c. Nouns are of two sorts, proper and common.

A proper noun is a name appropriated to any individual person or thing, as Jogonnat Takoor, Bholanat Baboo, names of the Indians, similar to our different appellations; Calcutta, London, &c.

A common noun is that which is common to all kinds of things; as, *ak janooa*, Animal; Morod, Man; *Cazanachie*, or Consoomer, a Treasurer.

Accidents are things which happen to a word, or the changes which a word undergo. The Accidents of the noun are number, case, and gender,

[5] Declensions of the proper and common Nouns.

	SINGULAR		PLURAL	
Nom.	Hhoda	<i>a god</i> ⁸	Hhoda-sab	gods.

⁸ Observe, Hhoda, god, in Bengali language is named Ishahor, deb, & c. God'a (goudah) *an ass*; but foreigners often pronounce, instead of God'a Hhoda, by mistake.

Gen.	Hhoda-ka (or ke)	<i>of a god</i>	Hhoda-sab-ka (ke)	<i>of gods</i>
Dat.	Hhoda-ko	<i>to a god</i>	Hhoda-sab-ko	<i>to gods</i>
Ac.	Hhoda-ko	<i>a god</i>	Hhoda-sab-ko	<i>gods</i>
Voc	Ay Hhoda	<i>O! god</i>	Hiy (ay) Hoda-sab	<i>O! gods</i>
Abl.	Hhoda-ke, (ka) marfot	<i>by a god</i>	Hhoda-sab-ka marfot	<i>by gods</i>
	Hhoda-ke,(ka) pas	<i>by a god</i>	Hhoda-sab-ke (ka) pas	<i>to gods</i>
		<i>to a god</i>		<i>by gods</i>
		<i>near a god</i>		<i>near gods</i>
	Hhoda-se or Hhoda-ka (ke) passe	<i>from a god</i>	Hhoda-sab-se or Hhoda-sab-ka pas-se	<i>from gods</i>
	Hhode-ka(ke) waste	<i>for god</i>	Hhoda-sab-ka waste	<i>for gods</i>
	Hhoda-me or Hhoda-ma	<i>in a god</i>	Hhoda-sab-me or Hhoda-sab-ma	<i>in gods</i>

SINGULAR

PLURAL

N.	Bahesht, or ⁹ Bhasht	<i>a heaven</i>	Baheshte-sab, or Bheshta-sab	<i>heavens</i>
G.	Bahesht-ka (ke) or Bhasht-ka	<i>of a heaven</i>	Baheshte-sab-ke, or Bhashte-sab-ka	<i>of heavens</i>
D.	Bahesht-ko, or Bhasht-ko	<i>to a heaven</i>	Baheshte-sab-ko, or Bheshta-sab-ko	<i>to heavens</i>
Ac.	Bahesht-ko, or Bhasht-ko	<i>a heaven</i>	Bhashte-sab-ko, or Bheshta-sab-ko	<i>heavens</i>
Vo.	Ay Bahesht, or Ay Bhesht	<i>O ! heaven</i>	Hiy Baheshte-sab, or Bheshta-sab	<i>O! heavens</i>
Abl.	Bahesht'ka marfot Bhesht-ke marfot	<i>by a heaven</i>	Baheshta-sab-ke marfot, Bheshte-sab-ka marfot	<i>by heavens</i>
	Bhesht-ka pas,	<i>to a heaven</i>	Baheshte-sab-ka-pas,	<i>by heavens</i>

⁹ Shorgo, in Bengal language.

	<i>by a heaven</i>	Bheshta-sab-ke pas	<i>to heavens</i>
	<i>near a</i>		<i>near</i>
	<i>heaven</i>		<i>heavens</i>
Bhesht-se, or	<i>from a</i>	Bhesht-sab-se, or	<i>from</i>
Bahesht-ka pas-se	<i>heaven</i>	Bahesht-sab-ka pas-se	<i>heavens</i>
Bhesht-ka waste	<i>for a</i>	Baheshte-sab-ka	<i>for</i>
	<i>heaven</i>	waste,	<i>heavens</i>
		Bheshta-sab-ke waste	
Bahesht-me, or	<i>in a heaven</i>	Baheshte-sab-me, or	<i>in heavens</i>
Bhesht-ma		Bheshta-sab-ma	

[7]

	SINGULAR		PLURAL	
N.	Panie ¹⁰	<i>water</i>	Panie-sab	<i>waters</i>
G.	Panie-ka, or Panie-ke	<i>of water</i>	Panie-sab-ka, (ke)	<i>of waters</i>
D.	Panie-ko	<i>to water</i>	Panie-sab-ko	<i>to waters</i>
Ac.				
Vo.				
Abl.	As before			

	SINGULAR		PLURAL	
N.	Jomen ¹¹	<i>earth</i>	Jomen-sab	<i>earths</i>
G.	Jomen-ka, (ke)	<i>of earth</i>	Jomen-sab-ka, (ke)	<i>of earths</i>
D.	Jomen-ko	<i>to earth</i>	Jomen-sab-ko	<i>to earths</i>
Ac.				
Vo.				
Abl.	As before			

	SINGULAR		PLURAL	
N.	Adme ¹²	<i>a man</i>	Log ¹³	<i>people</i>

¹⁰ Jol, *Water*, in Bengal language.

¹¹ Bhoom, earth.

¹² *Manoosh* in Bengal language

¹³ *Observe*, Sab-adme, signifies *people*; but when it is said Sab-adme-log, then it signifies *all the people*. Lerka-log, *children*; sab-lerka-log, signifies

G.	Adme-ka, (or ke)	<i>of a man</i>	Log-ka, (or ke)	<i>of people</i>
D.	Adme-ko	<i>to a man</i>	Log-ko	<i>to people</i>
Ac.	Adme-ko	<i>a man</i>	Log-ko	<i>people</i>
Vo.	Ay Adme	<i>O! man</i>	Hiy Log	<i>O! people</i>
Abl.	Adme-ka marfot, or Adme-ke Adme-ka pas	<i>by a man</i> <i>to a man</i> <i>by a man</i> <i>near a man</i>	Log-ka marfot, or Log-ke marfot Log-ka pas	<i>by people</i> <i>to people</i> <i>by people</i> <i>near people</i>
	Adme-ka pas-se or Adme-se	<i>from a man</i>	Log-ko-pas-se, or Log-se	<i>from the</i> <i>people</i>
	Adme-ka waste, or Adme-ke waste	<i>for a man</i>	Log-ka waste, or Log-ke waste	<i>for the people</i>
	Adme-me, or Adme-ma	<i>in a man</i>	Log-me, or Log-ma	<i>in the people</i>

[9] *Nomta, Number*

Number is the distinction of one from more.

Nouns have two numbers; the singular, in Bengal Language, called *Ak Buchon*; and the plural, *Bohoo buchon (bochon)*.

The singular speaketh only of one, as, *Ak Jahas*, a ship; *Bap*, father.

The plural speaketh of more than one, as, *Sab-Jahas*, ships; and not *Jahas-log*. *Bap-log*, fathers; and not, *Bap-sab*.

The plural number of nouns is formed according to the gender, to singular and copulative; and particularly to superlative degrees, by adding *sab* or *log* to the singular when it is necessary for the pronunciation.

[10] CASE

In the Indian Religious and Civil Bengal Shamscrit Language is named, KAROC or SHASHE

all the children, &c. see page 2.—*Bebie-Saheb*, signifies *lady*; *Bebie-log*, signifies *ladies*.

Karoc (case) is the distinctness of the different postpositions or endings of the noun. The mixed Indian dialects, in their substantives, have six cases, and eight different terminations, or endings, which already has been shewn, and will be more plainly seen in the following personal declensions.

Gender, in Shamscrit language, and in Bengal, called Leengo, singular; Lengee or Lengiana, plural.

Gender, is the distinction of sex, as *Morod*, male; *Randee*, female; *Clebleengo*, neuter, neither the one or the other. Hence substantives are all of the masculine, or feminine, or neuter gender.

The masculine, in the Shamscrit or Bengal language, is called Poonleengo, and denotes the male, as *Ak adme*, a man.

Shtreleengo, or *Streleengo*, the feminine, denotes the female, as *Randee*, woman.

Clebleengo, or *Nopoonshok*, the neuter, denotes things that are neither male nor female, as *Ketab*, book; *Daat*, teeth; *Aina*, looking-glass; *Gonbhir*, or *Gombhir*, the deep, &c. &c.

[11] NAM-BACHEO-OR NAM-BAJE, PRONOUNS,

A pronoun is a word used instead of a noun, to prevent the top frequent repetition of it.

Of the personal Declension.

That the declensions of the three personal pronouns in the Indian mixed dialects, by the European grammar writers, are confusedly, indistinctly, and erroneously transcribed and described, the judicious reader will easily on perusal perceive, by comparing them with these.

The variation in the termination of the substances, the connections and relations, in several European modern languages, are expressed by prepositions: in the Indian they are expressed by particles, and mostly, instead of being prefixed to the words, are subjoined to them, and with propriety may be called postpositions, or different endings.

In the pronouns are to be considered, the person, number, gender, and case.

[12] BECTIE OR JEEHERA, PERSON.

Pronouns have three Persons.

Ma, may, my, ham, I; the first person.

To, tam, te, toom, Thou; the second person.

Oo, ooa, oon, onna, He; the third person.

The common and civil mixed dialects are distinguished in the following declensions.

NAMTA, NUMBER.

The Pronoun of each person hath the plural number.

1st. Ma, may, my, I, has the plural *sab*; as, *May-sab*, we.

Ham, I, has the plural *log*; as *Ham-log*, we.

2d. To, ta, te, too, thou, has the plural *sab*; as, *Ta-sab*, &c. ye, or you.

Toom, thou, has the plural *log*; as, *Toom-log*, ye, or you

3d. On, ooa, oon, onna, He, has the plural *sab* and *log*;

as *Oo-sab*, *Ooa-sab*, &c. they.

Ooa-log, *Oonna-log*, &c. they.

Ooe, she, has the same plural.

A, ay, eia, &c. it, has the same plural.

[13] LEENGO, GENDER.

The first and second persons, *Ham*, I; *Toom*, thou; *May-sab*, or *Ham-log*, we; *Ta-sab*, or *Toom-log*, ye or you; have no gender: because they begin at the same time the subjects of the discourse, are supposed to be present, and therefore their sex needs not the distinction of genders but may easily be known by their dress and other circumstances.

The third person or thing being generally absent, and in many respects unknown, it is necessary it should be marked by a distinction of gender: accordingly, the pronoun of the third person singular hath three genders.

1st. Ooa, he; Poonleengo, the masculine.

2d. Ooe, she; Shtreleengo, or Streleengo, the feminine.

3d. A, ay, eia, Ac. it; Clebleengo, or Nopoonshoc, the neuter

KAROC, CASE

Pronouns have three cases, like nouns; the nominative, possessive, and objective. — And it is now very necessary to take notice of the subjoining postpositions.

[14] OF POSTPOSITIONS.

Subjoined to the nominatives of the three persons, in the common mixed jargon, regular, and civil mixed dialects.

The postpositions of the first person in the common jargon dialect.

Ak-BOCHON, SINGULAR.

Nom. Ma. now corruptedly is spoken, my, may, I.

Gen. r, Mar,
ra, Ma-ra, or
re, Ma-re, *of me*.

Dat. ko. Ma-ko, or
May-ko, &c. *to me*
Instead of Ma-ko, &c. (introduced no doubt by the persians), say Mooz-ko, or Moojko.

Abl. In both dialects, marfot, pas, se, waste, me or ma, which are fully explained in the declension of the personal pronouns.

The postpositions of the second person in the civil mixed dialect.

Ak-BOCHON, SINGULAR.

Ham. I, or *me*.

ra, Hamara, or
re, Hama-re. *of me* or *mine*.

ko Ham-ko *to me*

BOHOO BOCHON, PLURAL.

Nom. Sab. Ma-sab, or
My-sab, &c. *we*.

Gen. Sab and Mar-sab-ka
ka or ke*. Mara-sab-ke, or
Mare-sab-ke, *of us*

Dat. Ko Ma-ko, or
My-ko, or
May-ko *to us*.

BOHOO BOCHON,
PLURAL.

Log Ham-log, *we*.

Ka or ke. Ham-log ka,
Ham-log-ke, *of us*.

Ko. Ham-log-ko, *to us*.

[15] The postpositions of the second person in the common jargon dialect.
SINGULAR.

Nom. To, ta, te, too. *thou*.

The postpositions of the second person in the mixed dialect.
SINGULAR.

Toom, *thou*.

Gen.	r,	Tar,	<i>of thee.</i>	r.	Toomar, or
	ra,	Tara,	<i>of thee.</i>	ra, or	Toomara, or
	re,	Tare,	<i>of thee.</i>	re,	Toomare <i>of thee.</i>
Dat.	ko.	Too-ko	<i>to thee</i>	ko	Toom-ko, <i>to thee.</i>
	ko.	Ta-ko	<i>to thee.</i>		
	ko.	Te-ko	<i>to thee.</i>		
		Tooy-ko.	<i>to thee.</i>		

Abl. In both dialects, marfot, pas, se, waste, me or ma.

		PLURAL.		PLURAL.
N. Sab.		To-Sab, <i>ye or you.</i>		
		Ta-Sab, <i>ye or you.</i>		
		Te-Sab, <i>ye or you.</i>		
		Too-Sab, <i>ye or you.</i>	Log	Toom-log, <i>ye or you.</i>
G. Sab & ka.		Ta-Sab-ka, <i>of you.</i>	Log & ka.	Toom-log-ka, or
Sab & ke.		Te-Sab-ke, <i>of you.</i>	Log & ke.	Toom-log-ke, <i>of you.</i>
		Too-Sab-ka, <i>of you.</i>		
D. Sab & ko.		Ta-Sab-ko, <i>to you.</i>	Log & ko.	Toom-log-ko, <i>to you.</i>
		Te-Sab-ko, <i>to you.</i>		
		Too-Sab-ko, <i>to you.</i>		
Ab.	In both dialects as above.			

16] The postpositions of the third person in the mixed dialect. The postpositions of the third person in the mixed dialect.
 Masculine.¹⁴ The feminine.

		SINGULAR.		SINGULAR.
Nom.	Oo, ooa, oon, oonna,	<i>he</i>	Ooe, inee, inna,	<i>she</i>
Gen.	Ka, or ke,	Oo-ka (ke), or	kie	Ooi-kie, or
		Oos-ka (ke), <i>his.</i>		Is-kie, <i>hers,</i>
		Is-ka (ke), or		In-kie, or
		Oon-ka (ke), <i>of him</i>		Is-kie, <i>of hers,</i>
Dat.	ko	Oo-ko, or	ko	Oo-ko, or
		Ooa-ko, or		Ooe-ko, <i>her.</i>

¹⁴ The personal declensions, and the three genders of the third person, are fully distinguished in pages 22, 23, and 24.

Oos-ko, <i>him</i>	Is-ko, or
Is-ko, or	In-ko, <i>to her.</i>
Oon-ko, or	
In-ko, <i>to him</i>	

Abl. In both; marfot, pas, se, waste, me or ma.

PLURAL.

Nom. Ooa-Sab, &c. &c. or

Gen. Ooa-Sab-ka, &c. or

Dat. Ooa-Sab-ko, &c. or

Abl. For both, as above.

PLURAL.

Ooa-log, &c. ckc. *they.*

Ooa-log-ka, &c. *theirs, of them.*

Ooa-log-ko, &c. *to them.*

NEUTER PRONOUN.

SINGULAR.

Nom. A, ay, eia,

G. Aka, aika, &c.

D. Ako, &c. &c.

it.

of it.

to it.

PLURAL.

Ooa-Sab, or Ooa-log, &c. *they.*

Ooa-Sab-ka, &c. *of them.*

Ooa-Sab-ko, &c. *to them.*

[17] Observation. — Let it be remembered, that, in the declension of the Pronouns of the Mixed Indian Dialects, their cases instead of being expressed after the manner of the Shamscrit or Bengal Language, by the nom. gen. &c. are distinguished by the appellations of numerical characters, as, for example — *poila* or *paila*, first; *doshra* or *doosra*, second; *teshra* or *tesra*, third; *chuoota*, fourth; *Pachoy*, fifth; *choy* or *chay*, sixth; *shotoy* or *sotoy*, seventh; *atoy*, eighth: But in the Bengal grammar, which the author proposes to publish if supported, they are expressed after the manner of the Shamscrit declensions.

In the Shamscrit (obedham) Lexicon, there is a short introductory preface to the nouns and the genders, &c. conveying information of them, and may be useful to those who are desirous of studying the Shamscrit language and eastern dialects, and which the author inserts here in the Shamscrit language, the translation of which will be given in the author's intended publication of the Bengal grammar.

A Short Introductory Preface.

Shree raghoonato joyotie O nomo goneshao I

Joyshteo giano doia shendho rogadhoshsho nagma goona II
 Shabbeota mockiaeo sho-shreea chamreto ocho I
 Sho-marit-anneo tontrapee shon-keptoy pertie (prote) shamscritoy II
 Sho-purno mochchote borgoy namo leengiano shashono I
 Prysho roopo bha-deno shasho chorchacho kootrochite II
 Shtreleengo poonleengo nopoosshock gayio tod beshesho bedhse
 cochite I
 Bheda gianayo noddon-deooa noiko shesho noshon koreo II
 Kritotro bhinneo leengiana monooctana kroma drote I
 Three leengiana three shsheety podon mitoonecho ddoyo retee II
 Neshiddho leengo shesharto honta tadee nopoosbo-bhak

[18] *The Personal Pronouns are declined after the following manner.* Mixed dialects of the Indian languages, which are improperly called moorish, spoken throughout India.

Karok Cases.	Jargon mixed dialect.	Regular mixed dialect.	Civil mixed dialect.	Declension of the pronoun of the first person.
	Ak BOCHON.		SINGULAR.	
Nom.	My, May,	Ma, or me	Ham,	I.
Gen.	Mera, Mare, Merie, ¹⁵	Mara, *Mare,	Hamara, Hamare,	<i>of me, or mine.</i>
Dat.	Moozco, Moojco,	Mako,	Hamko,	<i>to me.</i>
Ac.	Moozco, Moojco,	Ma, Mako,	Ham, or Hamko,	<i>I, or me</i>
[19] Voc.	Hy my, Hay my, Hiy ma,		O Ham,	<i>O ! me</i>
Abl.	Mera marfot, Mara marfot, Mare pas	Mara marfot, or Mare marfot, Mara-pas,	Hamare- marfot, Hamara-pas Hamare-pas,	<i>by me. by me, or near to me.</i>
	Mooz-se, Mooj-se,	Ma-se, Mar-se Mara-pas-se,	Ham-se, Hamara-pas-se	

¹⁵ Merie, or Marie, for feminine gender.

Gen.	Tor, Tare, Tar, Terie, ¹⁶	Tar, Tara,	Toomara, or Toomare,	<i>of thee, or thine.</i>
Dat.	Tooz-ko, or Tooj-ko,	Tako,	Toom-ko,	<i>to thee, or to thou.</i>
Ac.	Tooz-ko,	Ta-ko,	Toom, Toom-ko,	<i>thou, thee,</i>
Voc.	Hy too, or Hay too,	Hiy ta,	Hy Toom,	<i>O! thou, O! thee.</i>
Abl.	Tor, or Tare marfot	Tara marfot, or Tare morfot	Toomare- marfot, Toomara- marfot,	<i>by thou, by thee.</i>
	Tare-pas	Tara pas,	Toomara pas,	<i>by thou, by thee, or, near to thou, near to thee.</i>
	Tooz-se, or Tooj-se, Tare-waste, Tor waste, Tooz-me, Tooj-ma,	Ta-se, or Tara-pas-se, Tara waste, Tare-waste (tar) Tame, Tama,	Toomara-pas-se Toomara-waste Toomare-waste Toom-me, Toom-ma,	<i>from thee. for thou, or for thee. In thou, or in thee.</i>

BOHOO BOCHON

PLURAL

Nom.	Too-sab, &c.	Ta-sab, or Te-sab,	Toom-log,	<i>Ye, or you.</i>
Gen.	Tar-sab, ¹⁷ Tor-sab, Tera-sab, Tara-sab,	Ta-sab-ka, Ta-sab-ke,	Toom-log-ka, Toom-log-ke,	<i>of Ye, or of you.</i>
Dat.	Tooz-co-sab, Tooj-co-sab,	Ta-sab-ko,	Toom-log-ko,	<i>to ye, or to you.</i>
Ac.	Tooz-co-sab, Tooj-co-sab,	Ta-sab Ta-sab-ko,	Toom-log. Toom-log-ko,	<i>ye, or you.</i>
Voc.	Hy too, Hy te,	Hiy-ta-sab,	Hy toom-log,	<i>O! ye, or</i>

¹⁶ Terie, for feminine gender.

¹⁷ Terie-sab, for feminine gender.

	Hy to, Hy ta,			<i>O! you.</i>
Abl.	Ta-r marfot,	Ta-sab-ka	Toom-log-ka	<i>by ye, or</i>
	To-r marfot,	marfot,	marfot,	<i>by you.</i>
	Ta-ra marfot	Ta-sab-ke	Toom-log- ke	
	Ta-re marfot	marfot,	marfot,	
	Ta-r-pas,	Ta-sab-ka-pas,	Toom-log-ka-pas,	<i>to ye, or</i>
	Ta-ra-pas,	Ta-sab-ke-pas,	Toom-log-ke-pas,	<i>to you, or</i>
	Ta-re-pas,			<i>near to you.</i>
	Tooz-se,	Ta-sab-se,	Toom-log-se,	<i>from ye, or</i>
	Tare-pas-se, &c.	Ta-sab-ka-pas-	Toom-log-ka-pas-	<i>from you.</i>
		se,	se,	
	Ta-r waste,	Ta-sab-ka	Toom-log-ka	<i>for ye, or</i>
	Ta-re waste,	waste	waste	<i>for you.</i>
	To-ra waste,	Ta-sab-ke	Toom-log-ke	
	Te-rie waste,	waste,	waste	
	Tooz-me, or	Too-sab-me,	Toom-log-me, or	<i>In ye, or</i>
	Tooj-ma	Ta-sab-ma,	Toom-log-ma,	<i>in you</i>

Karok Jargon mixed Regular mixed Civil mixed Declension of
Cases. dialect. dialect. dialect. the pronoun of
[22] the third
person.

AK BOCHON.

SINGULAR.

Nom.	Oo, Ooa, Ooe	Ooa,	Ooa, Oon,	he.
	Inie, Eia,		Oonna,	
Gen.	Oos-ke, Is-ka,	Ooa-ka,	Ooa-ka, Oon-ka,	<i>of him, or</i>
	Oo-ka, Eia-ke,	Oos-ka, Is-ke,	Oon-ke, Onna-	<i>his</i>
	&c.		ke,	
Dat.	Oos-ko, Is-ko.	Ooa-ko, Is-ko,	Oon-ko, In-ko,	<i>to him.</i>
	Ooe-ko, Eia-ko,	&c.	&c	
	&c.			
Ac.	Oos-ko, Inie-ko,	Ooa-ko, Oos-ko,	Ooa-ko, Oon-ko	<i>he, or him</i>
	&c..	&c.	&c.	
Voc.	Hy oo, Hy ooe	Hiy ooa, &c.	Hy ooa, Hy oon,	<i>O! he.</i>
	&c.		&c	
Abl.	Oo-ka-marfot	Ooa-ka-marfot,	Ooa-ka-morfot	<i>by him</i>
	Inie-ka-marfot,	&c.	&c.	
	&c.	Is-ke-marfot,	Oon-ke-marfot,	

	&c.	&c.	
Oo-ka-pas, &c.	Ooa-ka-pas, &c.	Ooa-ka-pas &c.	<i>by him, or near to him by it or near to it.</i>
Oo-se, Oos-se, &c.	Ooa-se,	Ooa-se. Oon-se, or &c.	
Oos-ka-pas-se, Inie-ke-pas-se &c.	Ooa-ka-pas-se &c	Oon-ka-pas-se, Ooan-ke-pas-se &c.	<i>from him, or from it.</i>
Oos-ka-waste, &c.	Ooa-ka-waste &c.	Ooa-ka-waste, &c. or	<i>for him, or for it.</i>
Inie-ke-waste, &c.	Is-ke-waste, &c.	Oon-ke-waste &c	
Oo-me, Oos-ma, &c. Eia-me, In-ma, &c.	Ooa-me, &c. or Ooa-ma, &c.	Ooa-me, Oon-me, &c. Oon-ma, &c	<i>in him, or in it.</i>

[23]

Karok Cases.	Jargon mixed dialect.	Regular mixed dialect.	Civil mixed dialect.	Declension of the pronoun of the third person.
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BOHOO BOCHON.

PLURAL

Nom.	Oo-sab, Ooa-sab, Oon-sab, Oonna-sab, Ooe-sab, Inie-sab, Eia-sab,	Ooa-sab, &c.	Oon-log, &c.	<i>they.</i>
Gen.	Oo-r-sab, &c.	Ooa-sab-ka, &c. Ooa-sab-ke, &c.	Oon-log-ka, &c. Oon-log-ke, &c.	<i>of them, or their, theirs.</i>
Dat.	Ooz-co-sab, Ooj-co-sab, &c.	Ooa-sab-ko,	Oon-log-ko. Oonna-log-ko,	<i>to them.</i>
Ac.	Ooz-Co-sab,	Ooa-sab-ko,	Oon-log-ko, &c.	<i>they, or them.</i>
Voc.	Hy oo,	Hiy-ooa-sab,	Hy oon log,	<i>O! they.</i>

Abl.	Oo-r-marfot, Oo-ra marfot, Oore morfot, Oor pas, Oo-r-se Oor-pas-se, Oo-r waste, Oo-ra waste, Oo-re waste, Oo-r-me, Oo-r-ma, Oo-r-mee,	Ooa-sab-ka- matfot, Oon-log-ka marfot, Ooa-sab-ka pas, Ooa-sab-ke pas, Ooa-sab-se. Ooa-sab-ka pas- se Ooa-sab-ka waste, Ooa-sab-ke waste, Ooa-sab-me, Ooa-sab-ma, Ooe-sab-mee,	Ooa-sab-ke marfot, Oon-log-ke morfot, Oon-log-ka pas, Oon-log-ke pas, Oon-log-se, Ooa- log-ka pas-se &c. Oon-log-ka waste, Oon-log-ke waste, Oon-log-me, &c. Oon-log-ma, &c. Oon-log-mee, &c.	<i>by them.</i> <i>by them, or near to them. from them.</i> <i>for them.</i> <i>in them.</i>
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[24]

The personal pronouns of the third person have three genders, *ooa*, &c. *ooe*, &c. *A*, &c. and are used in the acting of a person or thing, in transitive and intransitive verbs; when the pronouns and the verbs to which they belong are understood. It is therefore very necessary that the variety of appellations which never were so methodically arranged and explained, should be studied by a distinction of genders.

Karo Ooa, &c. — He. Ooe, &c. — She. A, &c. — It.

k

Cases

Nom.	Oo, Ooa, Oon, Oonna,	<i>he.</i>	E, Ooe, Inee, Inna	<i>she</i>	A, Ay, Eia,	<i>it.</i>
Gen.	Oo-ka, Oo-ke, or Oos-ka, Oos-ke, or	<i>his.</i>	E-kee, E-ka, or Ooe-kee, Is-kee, or	<i>of hers. hers.</i>	A-ka, A-ke, Ay-ka, Ay-ke, Eia-ka,	<i>of it, or its.</i>

O-kee, Oo-kee, Oos-kee, In-kee, Is-kee, *her.*
 Mar-sab-ka, or Ma-ra-sab-ka, &c.; Hama-r-log-ka, or *our.*
 Hama-re-log-ka, &c.
 Ta-r-sab-ka, or Ta-ra-sab-ka, &c.; Tooma-r-log-ka, or *your.*
 Toomara-log-ka, &c.
 O-r-sab-ka, Stc. Ooa-r-sab-ka, &c.; Ooa-log-ka, or Oon- *their.*
 log-ka, &c.
 Are pronominal adjectives: But, Ma-sab-log-ka, Ma-ra-sab-log-ka,
 &c.;
 Hamar-sab-log-ka, &c. *ours*
 Tar-sab-log-ka, or Oon-sab-log-ke, &c.
 Ooe-sab-log-ka, or Inee-sab-log-ke, &c. *theirs*¹⁸
 have the form of the general superlative case, and by analogy, *mine,*
thine, may be esteemed of the same class.
 All these are used when the noun to which they belong is understood.

[L26]

RELATIVE PRONOUNS, OR PRONOMINAL ARTICLES.

Coy or Koy, Kie, Kon, Kia, &c. are called relative pronouns,
 because they on going before, refer to a substantive; as, kies-ka beta,
 &c. *whose Son ?*

Kies-ka betie, &c. *whose Daughter ?*

Kon-log-ka lerka a-sab-hay, *whose Children are they ?*

But when, Koy, Kon, Kie, or Kea, used in asking questions; as,
 Kon-eia-hay, lo koy poroobse aote, that is, *who is that, that cometh*
from the east ? then these are called interrogatives.

	MASCULINE.		FEMININE.		NEUTER.
N.	Coy, <i>which.</i>	Kie,	<i>which.</i>	Kon,	<i>who.</i>
		or Kia,	<i>what.</i>		
G.	Coy-ka, <i>of which</i>	Kies-ka, &c		Kon-ka, &c	<i>of whom, or</i>
	&c.				<i>whose</i>
D.	Coy-ko, <i>to</i>	Kies-ko,	<i>to</i>	Kon-ko,	<i>to whom,</i>
	<i>which.</i>		<i>which.</i>		<i>to whose.</i>
					<i>who, or</i>
					<i>whose.</i>

¹⁸ For masculine and feminine.

A. Coy-ko,	<i>which, or to which,</i>	Kies-ko,	<i>which, or to which.</i>		
V. Hy Koy,	<i>O! which.</i>	Hy kie,	<i>O! which.</i>	Hy kon,	<i>O! who.</i>
A. Koy-ka marfot, &c Koy-ka pas,	<i>by which. to which. by which. near which.</i>	Kies-ka marfot, Kies-ka pas,	<i>by which. to which. by which. near which,</i>	Kon ka marfot, Kon-ka pas,	<i>by whom. to whom (whose) by whom (whose) near whom (whose)</i>
Koy-se, or Koy ka pas- se, Koy ka waste,	<i>from which. for which.</i>	Kies-se, or Kies-ka pas-se Kies-ka waste,	<i>from which. for which.</i>	Kon-se, or Kon ka pas- se, Kon ka waste,	<i>from whom, or from whose. for whom, or for whose.</i>
Koy ma, or Coy-me,	<i>in which.</i>	Kies-ma, or Kies-me,	<i>in which.</i>	Kon ma, or Kon-me,	<i>in whom, or in whose.</i>

[27]

Oy, <i>that.</i>		A, Ay, Ee, Eia, <i>this</i>	Kia, Kia-hay, <i>what.</i>
N. Oy,	<i>that</i>	A, Ay, Ee, Eia, <i>this.</i>	Kia, or <i>what.</i>
G. Oy-ka, &c.	<i>of that.</i>	A ka, &c. Is-ka, &c. <i>of this.</i>	Kia hay, Kiahe Ka, <i>of what.</i>
D. Oy-ko,	<i>to that.</i>	Ay ko, &c. <i>to this</i> &c.	Kia-ko, &c. <i>in what</i>
A. Ooy-ko,	<i>that, or to that.</i>	Ay-ko, &c. <i>this, or to this</i> &c.	Kiahe-ko, <i>what or to what</i> &c.
V. Hy oy,	<i>O! that.</i>	Hy A, &c. <i>O! this</i> &c.	Hy kia-hay, <i>O! what</i>
A. Oy ka marfot, Oy ka pas,	<i>by that. to that by that</i>	Ay-ka marfot, &c. Ay-ka-pas, <i>by this to this by this</i>	Kiahe ka marfot, Kiahe ka pas, <i>by what. to what, by what,</i>

	<i>near to that.</i>		<i>near to this</i>		<i>near to what.</i>
Oy se, or		Ay se, or		Kia se, or	
Oy ka-pas- se, &c.	<i>from that.</i>	Ay ka pas- se, &c.	<i>from this</i>	Kiaha se, &c.	<i>from what</i>
Oy ka waste, &c.	<i>for that</i>	Ay ka waste,	<i>for this</i>	Kiahe ka waste,	<i>for what</i>
Oy ma, or		Ay me, or		Kiahe ma, or	
Oy me,	<i>in that</i>	Ay ma,	<i>in this</i>	Kiaha me,	<i>in what.</i>

Remark .— As the parts of grammar in the declensions of the nouns, and in the analysis of verbs, &c. are certain guides, and according to the idioms of Indians have different foundations and various turns, of which, as of their astronomical and other systems, the Europeans have hitherto had but very imperfect and confused ideas, and no real information. The author therefore recommends to the learner, for his advantage, to take particular notice of them in the foregoing and following sheets.

[28]

ADJECTIVES.

An adjective is a word added to a noun to express its quality; as, *acha*, good; *crab*, bad; *akelbond*, wife. The only variation or change which it admits of, is, that of the degrees of comparison, which are three, the positive, the comparative, and the superlative.

1st.—The positive is that degree wherein the quality is simply expressed, as, *boars*, or *bouro*, great.

2d.—The comparative increases or lessens the signification of the adjective; as, *aor boaro*, greater; *asa boara nay*, or *asa boura be nay*, lesser, or not so great.

3d.—The superlative expresses the signification of the adjective in the highest degree of all; as, *sabse boara*, or *sabse bouro*, greatest.

VERB.

A verb is a word which signifies the acting or being of a person or thing. There are two kinds of verbs, transitive and intransitive.

The verb transitive having power to pass, expresses an action, as, *piear'corke*, to love; and necessarily implies an agent (or person who

acts) and an object (or person acted upon); as, *ham piear corke Bholonat*, I love Bholonat: here the pronoun *ham*, I, represents the agent, and the proper noun, *Bholonat*, the object. In thi^s case the agent goes before the verb, and is followed by the object.

[29] A verb intransitive expresses the being, state, or condition of any person, or thing, where the agent and object acted upon coincide, and the action is terminated in the verb itself, and does not pass over to any other object; as, *ham-ha*, I am; *ham-sooa*, I sleep; *ham lerne*, or *ferna*, I walk, &c.

A transitive verb, which includes both the agent and object, and consequently expresses both action and suffering, is so called, because the action passes over *tp* some other object. But in an intransitive verb, the action does not pass to another word unless it be a word of near signification.

The accidents of a verb are person, number, time, and mode.

Bectie oar Namta,—Person and Number.

A verb has three persons, viz. *poila*, *paila* or *peila*, first; *dosra* or *doosra*, second; *testa*, or *teshra*, third; and two numbers, viz. *ak'bochon*, singular; and, *bohoo bochon*, plural.

Woht, or *Woah*t,—Time or Tense.

Tense is the time the verb speaks in. Time is divided into present, as, *ham ha*, I am; past, as, *ma-ta* or *ma-te*, I was; and, future, as, *ma-hoga*, *ma-hoge*, or *mahoyinge*; *ham hoe*, or *ham hoenge*, I will be or I shall be.

[30]

MODE OR MOOD

The mode or mood is the manner of representing the action, passion, or being. When it is simply declared or indicated, as, *ham piear-koro*, I love; or when a question is asked, as, *loom piar-koro* lovest thou? it is called—The INDICATIVE MODE.

When ic is commanded or bidden, as, *piear koro toom*, love thou; it is called The IMPERATIVE.

When the power, possibility, liberty, fitness, or propriety of doing a thing is expressed, it is called—The POTENTIAL MODE,

and is known by the helping verbs, *sakta* or *sakte*, may, can; *sacto*, mayst, couldst; *saktay*, might, could, &c.

When it is subjoined as the end, or designed or mentioned under a condition, a supposition, or the like, having a conjunction before it, it is called—The SUBJUNCTIVE; as, *jo ham piear korae*, if I love; *jo toom piear koro*, if thou love.

Koro, when it is barely expressed, without any limitation of person or number, it is called—The INFINITIVE MODE; as, *piearee kotkee*, to love. Besides these, there is another mood of the verb, viz. When it is expressed in a form which may be joined to a noun, as, its quality or accident, partaking thereby of the nature of an adjective, and therefore it is called a participle; as *piearee koren*, loving or loved.

There are two particles; the present, *koren*, loving; and the past, *korogen*, loved.

To express the time of the verbs the Indians use the assistance of other verbs, which are therefore called *auxiliaries* or *helping verbs*.

The auxiliaries or helping verbs are *ha* or *he*, am; *hay*, have; *hoe*, be; *ho*, art; *to* or *ta*, was or wert; *hoga* or *hoyioge*, &c. wilt; *sakta* or *sakte*, &c. may. They are thus varied, according to person, number, time, and mood, or mode.

[31]

OBSERVATIONS ON THE CONJUQATION, MOODS, TENSES, &c.

The following analysis of three persons, in one active, and three subjunctive conjugations assigned by the Indian grammarians, as in the (declension of nouns) statute of moods and tenses; and as in the formation and tenses; and as in the formation of personal and impersonal verbs, &c. denotes the derivations and manner of changes and other circumstances, it therefore is absolutely necessary to observe the moods, tenses, persons, and every termination regulated in each of their divisions; and to learn how the Indian particles and auxiliary verbs, either before or after, serve to join and help to connect the words or sentences together. How they explain, extend, and limit, &c. their significations.

The first and chief point is, to know in their grammar the foundation and the root from which all the derivations are spread; and how the verbs and auxiliaries vary in the active one, and in the

three subjunctive conjugations. And that, that the genitive case of pronoun of the first person *mar* or *hamare* (pronominal adjective) &c. instead of the nominative *ham*, is appropriated as a nominative in the first (second in order) subjunctive conjugation, *hamara-hay*. For which reason the nominative of the active is separated from the nominative of the first subjunctive conjugation.

Hay, have, is an auxiliary verb to a pronoun of the third person, and in the first (second in order) subjunctive conjugation, is appropriated to the pronominal adjective (here as nominative) *hamar* or *hamara*, &c. *hamara hay*, I have.

Hence it comes, that the Indians have in the Shamscrit grammar two nominatives, two genitives¹⁹, and two dative cases;²⁰ and which (as already have been shewn in the declension of nouns) with propriety are distributed in the ablative case.

Hoe, be, is formed for the future tense of the first person, from the auxiliary (to the pronoun of the second person) *ho*. And in the second (third in order) subjunctive conjugation is subjoined with the particle *e*, to the personal verb *ham*, I; *ham hoe*, I be.

Hona, to be. The third (fourth in order) last subjunctive conjugation is formed of the (second person) auxiliary *ho*, and on joining it with particles and auxiliary verbs, *e*, *te*, or *ta*; *ha*, *te* or *ta*; *te-te* or *ta-ta*, vary through all the tenses. Observe the following analysis.

[32]

PERSONS.

ACTIVE CONJUGATION OF THE ANALYSIS OF THE THREE PERSONS,

Indicative Mood, Present *Tense*.

Observe.—The words *hooa*, *heia*, *hooa* resembling each other in sound, are different in their signification. To distinguish the first corrupted *hooa*, (am) in Bengal language, is adopted for (the last *hooa* there) a nasal pronunciation moons dot, called Chondro bindhoo.

¹⁹ See pages 15 and 26.

²⁰ Ko and Pas.

Ha, Ho, Hay, am, art, is.

Common mixed dialect	Civil mixed dialect.	English tongue.
	<i>Abie.</i>	1st present tense.
AK BOCHON.		SINGULAR.
Ma-hooa, or My-hooa, or May-hooa, To-hooa, or Ta-hooa, or Te- hooa, or Too-hooa, Oo-hooa, or Ooa-hooa, &c.	Ham ha, Toom ho, Ooa hay, or, he, ²¹ Ooe hay,	<i>I am.</i> <i>thou art.</i> <i>he is.</i> <i>she is.</i>
		2d present tense.
	Ham heia ha, Toom heia ho, Ooa heia hay,	<i>I am here.</i> <i>thou art here.</i> <i>he is here.</i>
		3d present tense.
	Ham hooa ha, Toom hooa ho, Ooa hooa hay,	<i>I am there,</i> <i>thou ait there,</i> <i>he is there.</i>
BOHOO BOCHON.		PLURAL.
Ma-sab-hooa, or My-sab-hooa or May-sab-hooa, To-sab-hooa, &c.&c. &c.	Ham-log-ha Toom-log-ho,	<i>we are.</i> <i>ye, or you are.</i>
Oo-sab-hooa, &c. Oooe-sab-hee,	Ooa-log-hay, Ooe-log-hay,	<i>they are.</i> <i>they are.</i>
	Hom-log-heia ho, Toom-log heia ho, Ooe-log heia ha,	<i>we are here.</i> <i>ye (you) are there.</i> <i>they are here.</i>

²¹ See the 3d. conjugation hoe.

Ham-log hooa ha,²² *We are there.*
 Toom-log hooa ho, *ye (you) are there,*
 Ooa-log hooa hay, *they are there.*

[33]

Common mixed dialect Civil mixed dialect. English tongue.

Geia.

Past tense.

AK BOCHON.

SINGULAR.

Ma-ta, or May-ta, or My-ta, Ham-ta, *I was.*

To-ta, or Too-ta, &c. Toom-to, *thou wast, or wert.*

Oo-ta, &c Ooa-tay, &c. Ooe-

Ooe-tee, &c. tay, *she was*

BOHOO BOCHON

PLURAL.

Ma-sab-ta, &c. &c. Ham-log-ta, *we were,*
 To-sab-ta, &c. &c. Toom-log-to, *ye were, or you were,*

Oo- sab-ta, &c. Oo-log-tay, &c. *they were,*

Ooe-sab-tee, &c. Ooe-sab-tay, *they were.*

Eyeinda, or Hoyinga, or Hoyenge *Future tense*

AK BOCHON.

SINGULAR.

Ma-hooa, or Ham-hoe, or *I will be, or*

Moy-hoyinga, or Ham-eyeinda, or *I shall be.*

Ma-hoyange, &c. &c. Ham-hoyinga, &c. *thou wilt be.*

To-hoga, or Toom-hoio, or *thou wilt be.*

To-hoiynga, &c. Toom eyindo, &c. &c.

Oo-hoga, or Ooa-hoy, or *he will be,*

Oo-hoyanga, &c. Ooa-eyeande, &c. &c

Ooe-hogee, or Ooe-hoy, or *she wilt be*

Ooe-hoyingee, &c. Ooe-eyeindee, &c.

BOHOO BOCHON

PLURAL.

Ma-sab-hoga, &c. &c. Ham-log-hoe, &c. &c. *we will be, or*

²² fA nasal pronunciation.

&c.	&c.	<i>we shall be</i>
To-sab-hoga, &c. &c.	Toom-log-hoio,	<i>ye, or you will be,</i>
&c.		&c
Oo-sab-hoga &c. &c.	Ooa-log-hoy, &c. &c.	<i>they will be &c.</i>
Ooe-sab-hogee, &c.	&c	
	Ooe-log-hoy, or	<i>they will be, &c.</i>
	Ooe log-hoyingee,	

Observe in each conjugation its terminations or endings, and to what person they belong, as it will acquaint the learner with the Indian Orthography.

[34]

The first irregular (second in order) conjugation of the verb *mar hay, mara hay, or hamare hay*, subjunctive mood, is formed of the genitive case of the pronoun to the first person, or pronominal adjective *hamar, hamara, or hamare*; by joining it with the auxiliary verb *hay*. How the intermixture of the particles, adverbs, &c. vary in the conjugation of the verbs, according to the adjustment of the Indians, may easily be perceived.

	Hay,	To have.
Common mixed dialect	Civil mixed dialect.	English tongue.
<i>Abie.</i>		Present tense.
AK BOCHON.		SINGULAR.
Mar-hy, or hay,	Hamar-hay, or	<i>I have.</i>
Mara-hy, hay,	Hamara-hay, or	
Mare-hy, or hay,	Hamare-hay,	
Tor-hy, or Tar-hy, or hay,	Toomar-hay, or	<i>thou hast,</i>
Tara-hy, or Tare-hy, or hay,	Toomara- hay, or	
	Toomare hay,	
Oo-ko-hy &c. &c. &c. ²³	Ooa-ko-hay, &c. &c.	<i>he has</i>
Oo-kee-hy, or	Ooe-kee hay,	<i>she has.</i>
Ooe-kee-hee, &c,		

²³ See the personal pronouns of the third person, page 24

BOHOO BOCHON.	PLURAL.
Mar-sab-hy, &c. &c.	Hamar-log-ka hay, &c. &c. <i>we have.</i>
Tor-sab-hy, &c. &c.	Toomar-log-ko hay &c. &c. <i>ye, or you have.</i>
Oor-ka-sab-hy, or ooka-sab-hy, &c. &c.	Ooar-log-ke hay <i>they have.</i>
Oo-kee-sab-hy, &c.	Ooe-log-kee hay, <i>they have.</i>

Observation, shewing how the adverbs (*pas*) from, by, &c. used in the declension of the pronouns in the ablative case, and connected here with the pronominal verbs, which are become nominatives.

A SHORT EXAMPLE.

Hamara je hay, or Hamara-pas jee hay,	<i>I have a soul.</i>
Hamara joban hay, or Hamara pas jaban hay,	<i>I have a tongue.</i>
Hamara akell hay, or Hamara pas akell hay,	<i>I have knowledge,</i>
Toomara pas roopee hay,	<i>have you money ?</i>
H'a, Hamara pas hay,	<i>yes, I have,</i>
Oos ka pas roopee hay,	<i>has he money?</i>
Hay Ooska pas,	<i>he has</i>

[35]

Common mixed dialect	Civil mixed dialect.	English tongue.
		<i>Past tense.</i>

AK BOCHON.	SINGULAR.
Mar-ta, or Mara-ta, or Mare-ta,	Hamar-ta, or Hamar-te, or <i>I had.</i>
Tor-ta, or Tar-ta, or Tara- ta, or Tera-ta, or tare-ta,	Toomar-to, or <i>thou hadst.</i> Toomara-to, or Toomare-to,
Oo-ko-ta, &c. &c. &c.	Ooa-ko-tay, or <i>he had.</i>
Oo-ke-tee, &c.	Oon-ko-tay, &c. <i>she had.</i> Ooe-kee-tee,

BOHOO BOCHON.	PLURAL.
Mar-sab-ta, &c. &c.	Hamar-log-ka ta, &c. <i>we had.</i>
Tor-sab-ta, &c. &c.	Toomar-log-ko to, <i>ye, or you had.</i>
Oor-sab-ta, &c. &c.	Ooar-log-ke-tay, <i>they had.</i>

Ooi-kee-sab-ta, Ooe-log-ke tee, *they had,*

Common mixed dialect. Civil mixed dialect. English tongue.
Eyeinda, or Hoyinga, or Hoyenge *Future tense*

AK BOCHON.

SINGULAR.

Ma paoga, or	Ham pae, or Ham paoe,	<i>I will have, or</i>
May-paoga, &c		<i>I shall have.</i>
Ta-paoga, &c. or	Toom pao, or Toom	<i>thou wilt have, or</i>
Paonge,	Paaro or Toom paogo,	<i>thou shall have.</i>
Oo paoga, &c. or	Ooa paoge, or Ooa	<i>he will have, or he</i>
paonge,	paoenge,	<i>shall have.</i>
E, Ooe-sab paogee, oy	Ooe Paogee, or Ooe	<i>she will have, or</i>
paongee.	paongee,	<i>she shall have.</i>

BOHOO BOCHON

PLURAL.

Ma-sab-paoga, or	Ham log-pae, or paoe,	<i>we will, or shall</i>
Paonge, &c. &c.		<i>have.</i>
To-sab-paoga, or	Toom-log-pao, or paio,	<i>ye, or you shall</i>
paonge, &c. &c.		<i>have, &c.</i>
Oo-sab paoga, or	Ooa-log-paoge, or	<i>they will have, or</i>
paonge,	paoenge,	<i>shall have.</i>
E, Ooe-sab-paoga, or	Ooe-log-paogee, or	<i>they will have, &c.</i>
paongee,	Paoengee,	

[36]

The second (third in order) regular conjugation of the verb *hona*, to be or to grow. Subjunctive infinitive mood, is formed from the future tense of the first person of the auxiliary verb *hoe*, be, by joining it with the personal verb *ham*, I.²⁴

Hona to be.

²⁴ The verb *hona* is of the third conjugation, and not of the second, as Mr. John Ferguson says in his ingenious Indian grammar, but very erroneous one.

Common mixed dialect Civil mixed dialect. English tongue.
Abie. Present tense.

AK BOCHON.

SINGULAR.

Ma-hooa, May, or	Ham hoe,	<i>I be.</i>
My-hooa,		
To-hooa, or Too-hooa, &c.	Toom-hoio,	<i>thou be.</i>
Oo-hooa, &c. &c. &c.	Ooa-hoy,	<i>he be</i>
E, Ooe-hooe,	Ooe-hoye,	<i>she be.</i>

BOHOO BOCHON.

PLURAL.

Ma-sab-hooa, &c. &c.	Hamlog-hoe,	<i>we be</i>
To-sab-hooa, &c. &c.	Toom-log-hoio,	<i>ye, or you be.</i>
Oo-sab-hooa, &c. &c. &c	Ooa-log-hoy,	<i>they be.</i>
Oo-sab-hooe,	Ooe-log-hoye,	<i>they be.</i>

Geia.

Past tense or time imperfect.
 (of all that advances to perfection)

AK BOCHON.

SINGULAR.

Ma-ho-ta, May, or	Ham-hoe ta <i>I was.</i>	<i>I be ready, advanced</i>
My-hota,		
To-ho-ta, or	Toom-hoe to, <i>thou wast,</i>	<i>thou be ready,</i>
Ta-ho-ta, or		<i>advanced.</i>
Too-ho-ta, &c.		
Oo-hota, &c. &c. &c.	Ooa hoe tay, <i>he was.</i>	<i>he be ready,</i>
		<i>advanced,</i>
Oo-hotee.	Ooe-hoe-tee, <i>she was</i>	<i>she be ready,</i>
		<i>advanced.</i>

BOHOO BOCHON.

PLURAL.

Ma-sab-hota, &c. &c.	Ham log hoe to, <i>we were</i>	<i>we be (advanced)</i>
		<i>ready.</i>
To-sab-hota, &c.&c.&c.	Toom log hoe to, <i>ye, or you</i>	<i>ye be (advanced)</i>
	<i>were.</i>	<i>ready.</i>
Oo-sab-hota, &c.&c.	Ooa log hoe tay, <i>they were.</i>	<i>they be (advanced)</i>
&c.		<i>ready.</i>
Oo-sab-hotee,	Ooe-log-hoe-tee, or	<i>they be (grown)</i>

hoe-tay, *they were.* *ready*

[37]

Perfect tense.

AK BOCHON.		SINGULAR.
Ma-hooa-ta hay, &c. &c. &c.	Ham hoeta-ha, or hoete-he,	<i>I have been.</i>
To-hooa-ta hay, &c. &c. &c.	Toom hoeto ho,	<i>thou hast been.</i>
Oo-hooa-ta hay, &c. &c. &c.	Ooa hoe te hay,	<i>he has been.</i>
E, or Ooe-hooa-ta hee,	Ooe-hoe-te hee, or hay,	<i>she has been.</i>

BOHOO BOCHON.		PLURAL.
Ma-sab-hoo-ta hay &c. &c.&c.	Ham-log-hoeta-ha	<i>we have been.</i>
To-sab-hooa-ta hay, &c. &c. &c.	Toom-log hoeto ho,	<i>ye, or you have been.</i>
Oo-sab-hooa-ta hay, &c. &c. &c.	Ooa-log hoe-te hay,	<i>they have been.</i>
E, or Ooe-sab hooa-ta hay.	Ooe-log hoe-te hee,	<i>they have been.</i>

Pluperfect tense.

AK BOCHON.		SINGULAR.
Ma-hota-ta, &c &c. &c.	Ham hoete ta,	<i>I had been,</i>
To hota-ta, &c. &c. &c.	Toom hoeto to,	<i>though hadst been,</i>
Oo-ho-ta ta, &c. &c. &c.	Ooa hoe-te tay,	<i>he had been,</i>
E, or Ooe-hoota tee, &c.	Ooe hoe-te tee, or tay,	<i>she had been.</i>

BOHOO BOCHON.		PLURAL.
Ma-sab hota ta, &c. &c. &c.	Ham-log hoete ta,	<i>we had been.</i>
To-sab hota ta, &c. &c. &c.	Toom-log hoeto to,	<i>ye, or you had been.</i>
Oo-sab hota ta, &c. &c. &c.	Ooa-log hoete tay,	<i>they had been.</i>
E, or Ooe-sab hota ta, &c. &c. &c.	Ooe-log hoete tee,	<i>they had been</i>

[38]

Common mixed dialect. Civil mixed dialect. English tongue.

Eyeinda, or Hoyinga, or Hoyenge *1st future tense, defective.*

AK BOCHON.

SINGULAR.

Ma-hoga, or May hoga. &c.	Ham hoge, or Ham hoga,	<i>I will be.</i>
To hoga, or Ta hoga, &c.	Toom hogo,	<i>thou wilt be.</i>
Oo hoga, &c. &c.	Ooa hogen,	<i>he will be.</i>
E, or Ooe hogee.	Ooe hogen,	<i>she will be.</i>

BOHOO BOCHON

PLURAL.

Ma-sab hoga, &c. or eyenda, &c. &c.	Ham log hoga, or Ham log hoge,	<i>we will be.</i>
To-sab hoga, &c.	Toom log hogo,	<i>you will be.</i>
Oo-sab hoga, &c.	Ooa log hogen	<i>they will be.</i>
E, or Ooe-sab hogee,	Ooe log hogen,	<i>they will be.</i>

Second Future tense.

AK BOCHON.

SINGULAR.

Ma-hooa-hoga, or eyeinda, hoyinga, or hoenge,	Ham hoe hoga, or Ham hoe hoge,	<i>I will have been,</i>
To-hooa hoga, &c. &c.	Toom hoe hogo,	<i>thou wilt have been,</i>
Oo-hooa hoga, &c. &c.	Ooa hoe hogen,	<i>he will have been,</i>
E, or Ooe hooa hogee,	Ooe hoe hogee,	<i>she will have been.</i>

BOHOO BOCHON

PLURAL.

Ma-sab-hooa hoga, &c. &c. &c.	Ham-log-hoe hoga, or hoge,	<i>we will have been.</i>
To-sab-hooa hoga, &c. &c. &c.	Toom log hoe hogo,	<i>ye, or you will have been.</i>
Oo-sab-hooa hoga, &c. &c. &c.	Ooa-log hoe hogen,	<i>they will have been,</i>
E, or Ooe sab-hooa hogee,	Ooe-log hoe hogen,	<i>they will have been.</i>

[39]

Common mixed dialect. Civil mixed dialect. English tongue.

Third Future tense.

AK BOCHON.

SINGULAR.

Ma hone hoga, ²⁵ &c. &c. &c.	Ham hone hoge, or hoga,	<i>I will had been,</i>
To hone hoga, &c. &c. &c.	Toom hone hogo,	<i>thou wilt had been.,</i>
Oo hone hoga, &c. &c. &c.	Ooa hone hogen,	<i>he will had been,</i>
E, or Ooe hone hogue,	Ooe hone hogen,	<i>she will had been</i>

BOHOO BOCHON

PLURAL.

Ma-sab-hone hoga, &c. &c. &c.	Ham log hone hoge, or hoga,	<i>we will had been.</i>
To-Sab-hone hoga, &c. &c. &c.	Toom log hone hogo,	<i>you will had been.</i>
Oo-sab hone hoga, &c. &c. &c.	Ooa log hone hogen,	<i>they will had been</i>
E, or Ooe sab hone hogue,	Ooe log hone hogen,	<i>they will had been.</i>

[40]

The third (fourth in order) regular subjunctive conjugation, potential mood conditional form, is formed from the infinitive verb *hona* to be; by joining it with the auxiliary verb *sakta*, and participle *ta*, of the past tense of the first person.

Common mixed dialect	Civil mixed dialect.	English tongue.
	<i>Abie.</i>	Present tense.

AK BOCHON.

SINGULAR.

Ma-hona sakta, or May, &c. &c. or Ma-hone sakta &c. &c. &c.	Ham hone sakta, or Ham hona sakte,	<i>I may be,</i>
To-hona-sakta, &c. &c.	Toom hone sakto,	<i>thou mightst be, or couldst.</i>
Oo-hona sakta, &c. &c. &c., E, or ooe hona saktee,	Ooa-hone saktay, Ooe hone saktay,	<i>he (might) maybe, she might (may) be.</i>

²⁵ The Indians used also this analysis—

Mooz-co hone hoga, or Mooj-co hone hoga, or Ham-ko hone hoga,
Tooz-co hone hoga or Tooj-co hone hoga or Toom-ko hone hoga,
Oos-co hone hoga or Oon-ko hone hoga or Oos-ko hone hoga,

BOHOO BOCHON.	PLURAL.
Ma sab hona sakta, &c. &c. &c.	Ham log hone sakta, <i>we may be, or can.</i>
To sab hona sakta, &c. &c. &c.	Toom log hone sakto, <i>ye or you might be, or could.</i>
Oo sab hona sakta, &c. &c. &c.	Ooa log hone saktay, <i>they might be, or could.</i>
E, or ooe-sab hona saktee,	Ooe log hone saktee, <i>they might be.</i> or saktay,

<i>Geia.</i> AK BOCHON.	<i>Past tense</i> SINGULAR.
Ma-hona sakta-ta, &c. &c. &c.	Ham hone sakte ta, or <i>I might have been, or could.</i>
To-hona sakta ta, &c. &c. &c.	Toom hone sakto to, <i>though mightst have been, couldst</i>
Oo-hona sakta ta, &c. &c. &c.	Ooa hone sakte tay, <i>he might have been, could.</i>
E, or ooe hona sakta tee,	Ooe hone saktee tay, <i>he might have been.</i>

BOHOO BOCHON.	PLURAL.
Ma-sab hona-sakta ta, &c. &c. &c.	Ham log hona sakto ta, <i>we may have been.</i>
To-sab hona sakta ta, &c. &c. &c.	Toom log hone sakto to, <i>you may have been.</i>
Oo-sab hona sakta to, &c. &c. &c.	Ooa log hone sakte tay, <i>they may have been</i>
E, or ooe sab hona saktee ta,	Ooe log hone saktee tay <i>they may have been.</i>

[41]

Common mixed dialect.	Civil mixed dialect.	English tongue.
<i>Eyeinda, or Hoyinga, or Hoyenge</i>		<i>Future tense.</i>
AK BOCHON.		SINGULAR.
Ma hona sake ga, &c. &c. &c.	Ham hone sakega, or ge,	<i>I shall be, or will be.</i>

Te hona sakega, &c. &c. &c.	Toom hone sakego,	<i>thou shalt be.</i>
Or hona sakega, &c. &c. &c.	Ooa hone sakegen,	<i>he shall be.</i>
E, or ooe hona sake gee,	Ooe hona sakegen,	<i>she shall be</i>

BOHOO BOCHON

PLURAL.

Ma-sab hona sakega, &c. &c. &c.	Ham-log hone sakege,	<i>we shall have been.</i>
To-sab-hona sakega, &c. &c. &c.	Toom log hone sakego,	<i>ye, or you shall have been.</i>
Oo-sab hona sakega, &c. &c. &c.	Ooa-log hone sakegen,	<i>they shall have been.</i>
E, or ooe-sab hona sakegee,	Ooe-log hone sakegee, or gen,	<i>she shall have been.</i>

Absolute conditional form.

Second future tense.

AK BOCHON.

SINGULAR.

Ma albota hoga, &c. &c. &c.	Ham albota hoge, or hoyoge,	<i>I certainly will come, or shall.</i>
To albota hoga, &c. &c. &c.	Toom albota hogo, or hoyogo,	<i>thou certainly thalt come.</i>
Oo albota, hoga, &c. &c. &c.	Ooa albota hogen, or hoyogen,	<i>he certainly will come.</i>
E, or ooe albota hogee,	Ooe log albota hogen, or hoyogen,	<i>she certainly will come.</i>

BOHOO BOCHON

PLURAL.

Ma, or may sab albota hoga, &c.	Ham-log albota hoge, or hoyoge,	<i>we certainly shall come, or will.</i>
To-sab albota hoga, &c. &c. &c.	Toom log albota hogo, or hoyogo,	<i>ye, or you certainly shall come.</i>
Oo-sab albota hoga,	Ooa log albota hogen, or hoyogen,	<i>they certainly shall come.</i>
E, or ooe sab albota hogee,	Ooe log albota hogen, or hoyogen,	<i>she certainly shall come</i>

Imperative mood.

Hoe,	<i>be.</i>
Hona do, or hone do,	<i>be thou, or let be.</i>
Oo-log-hoy,	<i>they be. (be they).</i>
Ooa-log-hone-day	<i>let them be</i>

[42]

The active conjunction of the verb *rahena*, to stay, in the houses, or to be without a motion.

Indicative Mood, Present Tense.

Common mixed dialect	Civil mixed dialect.	English tongue.
	<i>Abie.</i>	1st present tense.
AK BOCHON.		SINGULAR.

Ma, my, or may raha,	Ham rahe,	<i>I stay.</i>
To, ta, te, or too raha,	Toom raho,	<i>thou stayest.</i>
Oo, oon, or oonna raha,	Ooa rahey, or rahay,	<i>he stays.</i>
E, or ooe rahee,	Ooe rahee, or rahay,	<i>she stays.</i>

BOHOO BOCHON

PLURAL.

May-sab-raha, &c. &c. &c.	Ham-log raha, or he,	<i>we stay.</i>
To-sab-raha, &c. &c. &c.	Toom-log raho,	<i>ye, or you stay.</i>
Oo-sab-raha, &c. &c. &c.	Ooa-log rahay, or rahey,	<i>they stay.</i>
E, or ooe-sab-rahee,	Ooe-log rahee, or rahay,	<i>they stay.</i>

2nd present tense.

AK BOCHON.

SINGULAR.

May-raita, &c. &c.	Ham raita, or raita,	<i>I stay.</i>
Too-raita, &c. &c. &c.	Toom raito,	<i>thou stayest.</i>
Oo-raita, &c. &c., &c.	Ooa raitay, or raitay,	<i>he stays,</i>
E, or ooe-raitee,	Ooe raita, or raitay,	<i>she stays</i>

BOHOO BOCHON

PLURAL.

May-sab raita, &c.	Ham log raita, or, raita,	<i>we stay.</i>
	Toom-log raito,	<i>ye, or you stay.</i>
	Ooa-log raitay, or raitay,	<i>they stay.</i>

		3rd present tense.
AK BOCHON.		SINGULAR.
May-raita-ha, &c. &c.	Ham raite ha, or ham rayiete ha,	<i>I stay.</i>
	Toom raito ho, or toom rayieto ho	<i>thou stayest</i>
	Ooa-raite hay, or ooa rayete hey	<i>he stays</i>
	Ooe-raite hee, or hay. &c.	<i>she stays.</i>

BOHOO BOCHON		PLURAL.
May-sab raita hay, &c. &c.	Ham-log raite ha, or rayeite he,	<i>we stay.</i>
	Toom-log raito ho,	<i>you stay.</i>
	Ooa log raite hay, oy hey,	<i>they stay.</i>

[43]

Common mixed dialect	Civil mixed dialect.	English tongue.
	<i>Geia.</i>	<i>Past tense Imperfect</i>

AK BOCHON.		SINGULAR.
Ma, my, or may rahe-ta,	Ham rahe-te, or ta,	<i>I have stayed.</i>
	Toom raho to,	<i>thou hadst stayed.</i>
	Ooa rahe tay, or tey	<i>he had stayed.</i>
	Ooe rahe tee,	<i>she had stayed.</i>

BOHOO BOCHON		PLURAL.
Ma-sab rahe ta, &c. &c.	Ham-log rahe te or ta	<i>we have stayed.</i>
&c.		
Too-sab rahe ta, &c, &c.	Toom log rahoto,	<i>ye, or you have stayed.</i>
Oo-sab rahe ta, &c. &c.	Ooa log rahe tay, or	<i>they have stayed.</i>
&c.	tey,	
E, or ooe-sab rahe tee,	Ooe-log rahe tay, or	<i>they have stayed.</i>
	tey,	

Past tense perfect.

AK BOCHON.		SINGULAR.
Ma-raheta-ta, &c. &c.	Ham raite te, or	<i>I had stayed.</i>

ham rayite ta,
 Toom raito-to, or *thou hadst stayed.*
 toom rayiete to,
 Ooa raite tay, or *he had stayed.*
 ooa rayiete tay,

BOHOO BOCHON

PLURAL.

Ma-sab raheta, &c. &c. Ham-log raite-te, or *we had stayed*
 rayiete-te,
 Toom-log raito to, or *ye, or you had stayed.*
 rayieto-to,
 Ooa-log raite-tay, or *they had stayed.*
 rayiete-tey,

Common mixed dialect.

Civil mixed
 dialect.

English tongue.

Eyeinda, or Hoyinga, or Hoyenge

First future tense.

AK BOCHON.

SINGULAR.

Ma, My, or May rahega²⁶, Ham rahege, *I will stay, or I shall stay.*
 To, Ta, Te, or Too rahega, Toom raho-go, *thou will stay.*
 Oo rahega, &c. &c. &c. Ooa rahegen, *he wilt stay.*
 E, or ooe rahegee, Ooe rahegen, *she will stay.*

BOHOO BOCHON

PLURAL.

Ma-sab rahega, &c. &c. &c. Ham rahege, *we will stay, or shall stay.*
 To-sab rahega, &c. &c. &c. Toom-log rahege, *ye, or you will stay, or shall.*
 Oo-sab rahega, &c. &c. &c. Ooa log rahegen, *they will stay, or shall.*
 E, or ooe sab rahegee, &c. &c. Ooe log rahegen, *they will stay, or shall.*

Second future tense.

²⁶ These analysts also used—Moojco rahe-ga, or Mooz-co rahega.
 Toojco rahega, or Tooz-co rahega oos-co rahega, or Oonko rahehoga, &c.

AK BOCHON.		SINGULAR.
Ma rahe hoga, &c. &c. &c.	Ham rahe hoga,	<i>I will stay, &c.</i>
To rahe hoga, &c. &c. &c.	Toom raho hogo,	<i>thou wilt stay, &c.</i>
Oo rahe hoga, &c. &c. &c.	Ooa rahe hogen,	<i>he will stay, &c.</i>
E, or ooe rahehoge,	Ooe rahe hogen,	<i>she will stay &c.</i>

BOHOO BOCHON		PLURAL.
Ma sab rahe hoga, &c. &c. &c.	Ham log rahe hoga,	<i>we will stay, or we shall stay,</i>
To sab rahe hoga,	Toom log raho hogo,	<i>you will stay &c.</i>
Oo sab rahe hoga,	Ooa log rahe hogen,	<i>they will stay &c.</i>
E, or ooe sab rahe hoga,	Ooe log rahe hogen,	<i>they will stay, &c.</i>

[45]

Common mixed dialect. Civil mixed dialect. English tongue.

AK BOCHON.		SINGULAR.
Ma rahe hoyinga, &c. &c.	Ham rahe hoyinge, ²⁷	<i>Third future tense. I will stay, or I shall stay.</i>
To rahe hoyinga, &c. &c.	Tom rahe hoyingo,	<i>thou wilt stay, &c.</i>
Oo rahe hoyinga, &c. &c.	Ooa rahe hoyingen,	<i>he will stay, &c.</i>
E, or ooe rahe heyingo,	Ooe rahe hoyingen,	<i>she will stay, &c.</i>

BOHOO BOCHON		PLURAL.
Ma sab rahe hoyinga, &c. &c.	Ham log rahe hoyinge,	<i>we will stay, or shall</i>
To-sab-rahe hoyinga, &c. &c.	Toom log rahe hoyingo,	<i>ye, or you will stay, &c.</i>
Oo-sab rahe hoyinga, &c. &c.	Ooa log rahe hoyingen,	<i>they will stay,</i>
E, or ooe sab rahe hoyinge,	Ooe log rahe	<i>they will stay.</i>

²⁷ These analysis are used also — Ham rahenge: Toom rahengo: Ooa rahengen.

hoyingen,

Potential mood. Conditional form.

Abie.

AK BOCHON.

Past tense

SINGULAR.

Ma rahene sakta, &c. &c.	Ham rahene sakte,	<i>I may stay</i>
To rahene sakta, &c. &c.	Toom rahone sakto,	<i>thou mayst stay.</i>
Oo rahene sakta, &c. &c.	Ooa rahene saktay,	<i>he might (may) stay.</i>
E, or ooe rahene saktee,	Ooe rahene saktay,	<i>she may stay</i>

BOHOO BOCHON

PLURAL.

Ma sab rahene sakta, &c.	Ham log rahene sakte,	<i>We may stay.</i>
To sab rahene sakta, &c.	Toom log rahone sakto,	<i>ye, or you may stay</i>
Oo sab rahene sakta, &c.	Ooa log rahene saktay,	<i>they may stay.</i>
E, or ooe sab rahene sakte,	Ooe log rahene saktay,	<i>they may stay.</i>

[46]

Potential mood, Conditional form.

Common mixed dialect. Civil mixed dialect. English tongue.
Eyeinda, or Hoyinga, or Hoyenge *First future tense.*

AK BOCHON.

SINGULAR.

Ma rahene sakega, &c. &c.	Ham rahene sakege,	<i>I may have stayed, or could</i>
To rahene sakega, &c. &c.	Toom raheno sakego,	<i>thou mightst have stayed.</i>
Oo rahene sakega, &c. &c.	Ooa rahene sakegen,	<i>he might (may) have stayed.</i>
E, or ooe rahene sakegee,	Ooe rahene sakegen,	<i>she might have stayed.</i>

BOHOO BOCHON

PLURAL.

Ma sab rahene sakega, &c.	Ham log rahene sakege,	<i>we might have stayed</i>
To sab rahene sakega, &c.	Toom log rahone sakego, ye,	<i>or you might have stayed</i>

Oo sab rahene sakegee, &c.	Ooa log rahene sakegen,	<i>they might have stayed.</i>
E, or ooe sab rahene sakegee,	Ooe log rahene sakegen,	<i>they might have stayed.</i>

Absolute conditional form.

AK BOCHON.

Second future tense.

SINGULAR.

May albota rahene hoga, &c.	Ham albota rahene hoge,	<i>I certainly will stay, or shall</i>
Too sab albota rahene hoga, &c.	Toom albota rahene hogo	<i>thou certainly wilt stay, &c.</i>
Oo albota rahe hoga,	Ooa albota rahene hogen,	<i>he certainly will stay, &c.</i>
E, or ooe albota rahene hogue,	Ooe albota rahene hogen,	<i>she certainly will stay, &c.</i>

BOHOO BOCHON

PLURAL.

May sab albota rahene hoga, &c.	Ham log albota rahene hoge	<i>we certainly will stay, or shall.</i>
Too sab albota rahene hoga, &c.	Toom log albota rahone hoga,	<i>ye certainly shall stay, or will.</i>
Oo sab albota rahene hoga, &c.	Ooa log albota rahene hogen,	<i>they certainly will stay</i>
E, ooe sab albota rahene hogue,	Ooe log alboto rahene hogen,	<i>they certainly will stay</i>

Imperative mood.

	Rahe,	<i>stay.</i>
	Raho,	<i>thou stay.</i>
	Rahedo,	<i>let stay.</i>
Ooa sab rahe day;	Ooa log rahe day,	<i>let them stay.</i>
Ooa sab rahey,	Ooa log rahey,	<i>they stay.</i>

[47]

The following two compound verbs, choop-rahena, or choopna, be silent; chap-rahena, or chapna, to hide: in their subjunctive conjugations are analyzed in the some manner as aforementioned active

conjugation of the verb rahena. And it is necessary for the learner to observe the resemblance of the words, and the terminations of them.

The subjunctive conjugation of the compound verb choop rahena, or choopna; to be silent.

Common mixed dialect. Civil mixed dialect. English tongue.

Abie.

Present tense.

AK BOCHON.

SINGULAR.

Ma choop raha, &c. &c. &c. Ham choop raha, or Rahe, *I am silent.*

To choop raha, &c. &c. &c. Toom choop raho, *thou art silent.*

Oo choop raha, &c. &c. &c. Ooa choop rahay, or *he is silent.*

rahey,

Ooe choop rahee,

Ooe choop rahay,

she is silent

BOHOO BOCHON

PLURAL.

Ma sab choop raha, &c. &c. Ham log choop raha, *we are silent.*

To sab choop raha, &c. &c. &c. Toom log choop raho, *ye, or you are silent.*

Oo sab choop raha, &c. &c. Ooa log choop rahay, *they are silent.*

Ooe sab choop rahee, Ooe log choop rahay, *they are silent.*

Geia.

Past tense

AK BOCHON.

SINGULAR.

Ma choop raheta, &c. &c. &c. Ham choop raheta, or rahete, *I was silent,*

To choop raheta, &c. &c. &c. Toom choop rahoto, *thou wast silent,*

Oo choop raheta, &c. &c. &c. Ooa choop rahetay, *he was silent,*

Ooe choop rahetee, Ooe choop rahetay, *she was silent.*

BOHOO BOCHON

PLURAL.

Ma sab choop raheta, &c. Ham log choop raheto or te, *we were silent.*

To sab choop raheta, &c. Toom log choop *ye, or you were*

rahoto, *silent.*
 Oo sab choop raheta, &c. Ooa choop rahetey, *they were silent.*

Eyeinda, or Hoyinga, or Hoyenge *Future tense.*
 AK BOCHON. SINGULAR.

Ma chop rahega, &c., Ham choop rahe-ge, *I shall be silent, or will,*
 To choop rahega, &c. Toom choop rahogo, *thou shah be silent, or*
will,
 Oo choop rahega,&c. Ooa choop rahegen, *he shall be silent, or will.*

BOHOO BOCHON PLURAL.
 Ma sab choop rahega, Hom log choop rahege, *we will, or shall be*
 &c. &c. &c. &c. &c. *silent.*

Imparative mood,
 Choop rahe, *be silent.*
 Choop-ro, or choop raho, *thou be silent.*
 Choop rahe do, *let be silent.*
 Ooa sab-choop rah day, or Ooa log choop rahe day, *make them be*
quiet, or let them
be silent.

[48]

The subjunctive conjugation of the compound verb *chafvrahena*, or *chapna*; to hide, which is analyzed in the manner of fore-noticed active conjunction of the verb *hona* or *rahena*.

Common mixed dialect. Civil mixed dialect. English tongue.
Abie. *Present tense.*
 AK BOCHON. SINGULAR.

Ma chap raha, &c. Ham chap rahe, or raha, *I hide myself.*
 To chap raha, &c. Toom chap raho, *thou hidst thyself.*
 Oo chap raha, &c. Ooa chap rahay, or hey *he hides himself.*

BOHOO BOCHON

PLURAL.

Ma sab chap raha &c. &c. Ham log chap rahe, *We hide ourselves.*

To sab chap raha, &c. &c. Toom log chap raho, *ye, or you hide yourselves.*

Oo sab chap raha, &c. &c. Ooa log chap rahay, *they hide themselves,*

Geia.

Past tense imperfect,

AK BOCHON.

SINGULAR.

Ma chap rahe ta, &c. &c Ham chap rahe te, or ta, *I hid myself.*

To chap raheta, Toom chap raho to, *thou hidest thyself.*

Oo chap raheta, Ooa chap rahe tay, or tey, *he hid himself,*

BOHOO BOCHON

PLURAL.

Ma sab chap raheta, &c. &c Ham log chap rahete, *We hide ourselves.*

-----ta, -----to,

-----ta, -----tay, or tey,

Past tense, perfect.

AK BOCHON.

SINGULAR.

Ma chap raheta-ta, &c. Ham chap rahete-te, *I had hid myself,*
&c.

To chap raheta-ta &c. Toom chap raheto-to, *thou hadst hid thyself,*

Oo chap raheta-ta, &c. Ooa chap rahete-tay, *he had hid himself.*

BOHOO BOCHON

PLURAL.

Ma sab raheta-ta, &c. Ham log chap rahe ge, *we had hide ourselves.*

Eyeinda, or Hoyinga, or Hoyenge

Future tense.

AK BOCHON.

SINGULAR.

Ma chap rahega, &c. Ham chap rahege, *I will hide myself, or shall,*

To chap rahega, &c. Toom chap raho go, *thou wilt hide thyself, or shall.*

Oo chap rahega, &c. Ooa chap rahe gay, *he will hide himself, or*

&c. or rahegon; shall.

Imperative mood.

Chape, or chap rahe, *hide,*
Chap-rahe do, *let hide, or thou hide.*
Ooa sab chap rahe day, or ooa log chap rahe *let them hide.*
day,

[49]

A Conjugation of the verb korna, keina, or koron, to do.
Indicative Mood, *Present Tense.*

Common mixed dialect. Civil mixed dialect. English tongue.

	<i>Abie.</i>	<i>Present tense.</i>
	AK BOCHON.	SINGULAR.
Ma, may, or my kora, ²⁸	Ham kore, or ham kiea, keea, or Keae,	<i>I do</i>
To, ta, te, or too kora,	Toom koro, or toom kio, or keeo,	<i>thou dost.</i>
Oo, ooa, or oon kora,	Ooa korey, or ooa kieay or	<i>he doth.</i>
&c.	Keeay,	
E, or ooe koree, &c.	Ooe korey, or ooe keeay,	<i>she doth.</i>

BOHOO BOCHON

PLURAL.

Ma sab kora, &c. &c. Ham log kore, or keae &c. *we do.*

²⁸ *Observe*—Mr. John Fergusson, in his Hindostan Grammar, page 43 " instead of the auxiliary *do* misinterprets the Indian auxiliary *kora* or *kore*, into make, and began to analyze with the past tense "*my kurrta*," instead of the present tense ham kora, or kore. The pluperfect tense, he wrote in the imperfect; the perfect tense he wrote instead of the present. And, on account of various accents, terminations and different modifications of the Indians, he wrote his grammar by hear-say, like several others, in an incorrect and confused manner. Without having due knowledge of the Shamscrit Alphabet, and of its grounded principles, which are very judiciously distributed, and distinctly explained in each series in separate divisions, no person could transcribe the accents of voices, of the letters, and words less to explain them. The Author has been enabled to comprehend the powers of the Shamscrit characters by the sameness of sounds with the Russian Alphabet, as no other language bears so near a resemblance to it.

To sab kora, &c. &c. Toom log koro, or kio, *ye, or you do.*
 Ooo sab kora &c. &c. Ooa log korey, or kieay, *they do.*

Ooe sab koree, &c. &c. Ooe log korey, or keeay, *they do.*

Geia.

Past tense imperfect,

AK BOCHON.

SINGULAR.

Ma korta, &c. &c. &c. Ham korte, or ham kieate, *I done, or I did.*

To korta, &c. &c. Toom korto, or toom kieoto, &c. *thou didst.*

Oo korta, &c. &c. &c. Ooa kortey, or ooa kieatay, *he done*

Ooe kortee, &c. &c. Ooe kortey, or ooe keeatay, *she done,*

BOHOO BOCHON

PLURAL.

Ma, sab korta, &c. &c. Ham log korte, or ham log kiete, &c. *We done.*

To sab korta, &c. &c. Toom log korto, or toom log kieoto, &c. *ye, or you done.*

Oo sab korta, &c. &c. Ooa log kortey, or ooa log kieatey, *they done.*

Ooe sab kortee, &c. Ooe log kortey, or ooe log keetey, *they done.*

Past tense, perfect.

AK BOCHON.

SINGULAR.

Ma korta-ha, or ma kieata- he, Ham korte ha, or ham kieate-he, &c. *I did done, or I have done.*

To korta ha, &c. Toom korto-ho or toom kieato-ho, *thou didst done, or thou hadst done.*

Oo korta ha, &c. Ooa korte hay, or kieate hay, ooa *he did done, or he have done.*

Ooe, kortee ha, &c. Ooe kortee hay, or ooa keeatee hay, *she did done, or she have done.*

BOHOO BOCHON

PLURAL.

Ma sab korta-ha, &c. &c. Ham log korte ha, &c. *we have done*

Common mixed dialect. Civil mixed dialect. English tongue.

Past pluperfect tense

AK BOCHON.

SINGULAR.

Ma korta-ta, or kieata-ta, &c.	Ham korte-te, or ham kieate-ta,	<i>I had done, or I have had done.</i>
To korta ta, or to-kieata- ta, &c.	Toom korto-to, or toom kieato-to	<i>thou hadst done.</i>
Oo korta-ta, or oo kieata- ta, &c.	Ooa korte-tey, or ooa kieate-tay.	<i>he had done.</i>
E, or ooe korteeta, or ooe kieatee ta,	Ooe kortee- tey, or ooe keatee-tay,	<i>she had done.</i>

BOHOO BOCHON

PLURAL.

Ma sab korta-ta, or kieata ta, &c.	Ham log korte-te, or ham log kieate-ta,	<i>we had done, or we have had done.</i>
To sab korta-ta, or kieta- ta, &c.	Toom log korto-to, or toom log kieato-to,	<i>ye, or you had done,</i>
Oo sab korta, or kieata ta, &c.	Ooa log korte-tey, or ooa log kieatee-tay,	<i>they had done,</i>
Ooa sab korta-tay, or kieatee-tay,	Ooe log kortee-tey, or ooe log keeate-tay,	<i>they had done.</i>

Eyeinda, or Hoyinga, or Hoyenge

First future tense.

AK BOCHON.

SINGULAR.

Ma korega, &c. &c.	Ham korege, or ham kieage,	<i>I will do, or I shall do.</i>
To korega, &c. &c.	Toom korogo, or toom kiogo, or kieogo,	<i>thou wilt do, or shall do.</i>
Oo korega, &c. &c.	Ooa koregen, or ooa kieagen,	<i>he will do, or shall do.</i>
E, or Ooe koregee,	Ooe koregen, or ooe	<i>she will do, or shall do.</i>

keeagen,

BOHOO BOCHON

PLURAL.

Ma sab korega, &c. &c.	Ham log korege, or ham log kieage,	<i>we will do, or we shall do</i>
To, sab korega, &c.	Toom log korogo, or toom log kiogo,	<i>ye, or you will do, or you shall do.</i>
Oo sab korega, &c. &c.	Ooa log koregen, or ooa log kieagen,	<i>they will do, or they shall do.</i>
E, or ooe sab koregee, or keeagee,	Ooe log koregen, or ooe log keeagen,	<i>they will do, or they shall do.</i>

Second future tense.

AK BOCHON.

SINGULAR.

Ma korne hoga, &c. &c.	Ham korne hoge,	<i>I will have done.</i>
To korne hoga, &c. &c.	Toom korne hogo,	<i>thou wilt have done.</i>
Oo korne hoga, &c. &c.	Ooa kerne hogen,	<i>he will have done</i>
Ooe kerne hogee, &c.	Ooe kerne hogen,	<i>she will have done.</i>

BOHOO BOCHON

PLURAL.

Ma sab korne hoga, &c. &c.	Ham log korne hoge,	<i>we will have done.</i>
To sab korne hoga, &c. &c.	Toom log korne hogo,	<i>ye, or you will have done.</i>
Oo sab korne hoga, &c. &c.	Ooa log korne hogen,	<i>they will have done.</i>
Ooe sab korne hogee,	Ooe log korne hogen,	<i>they will have done.</i>

Common mixed dialect. Civil mixed dialect. English tongue.

Third future tense.

AK BOCHON.

SINGULAR.

Ma korenga, &c. &c.	Ham korenge, or ham kieange,	<i>I will, or shall have done.</i>
To korenga, &c. &c.	Toom korengo, or toom	<i>thou wilt, or shall</i>

	kiongo,	<i>have done.</i>
Oo korenga, &c. &c.	Ooa korengen, or ooa kieangen,	<i>he will, or shall have done.</i>
E, or ooe korengée,	Ooe korengen, or ooe keeangen,	<i>she will, or shall have done.</i>

BOHOO BOCHON

PLURAL.

Ma sab korenga, &c. &c.	Ham log korenge, or ham log kieange,	<i>we will have done, or shall.</i>
To sab korenga, &c. &c.	Toom log korengo, or toom log kiongo,	<i>ye, or you will have done, or shall.</i>
Oo sab korenga, &c. &c.	Ooa log korengen, or ooa log kieangen,	<i>they will have done, or shall.</i>
Ooe sab korengée,	Ooe log korengen, or ooe log keeangen,	<i>they will have done, or shall.</i>

Potential mood Conditional form.

Abie.

Present tense.

AK BOCHON.

SINGULAR.

Ma korne sakta &c. &c.	Ham korne, sakte, or ta,	<i>I may do, or I could do.</i>
To korne sakta, &c. &c.	Toom korne sakto,	<i>thou mightst do, or thou couldst do.</i>
Oo korne sakta, &c. &c.	Ooa korne saktey, or tay,	<i>he may do, or might, or he could do.</i>
E or ooe korne saktee,	Ooe korne saktey, or tay,	<i>she may do, or might, or she could do.</i>

BOHOO BOCHON

PLURAL.

Ma sab korne sakta, &c. &c.	Ham log karne sakte,	<i>we may do, might, or we can do or could</i>
To sab korne sakta, &c. &c.	Toom log korne sakto,	<i>ye, or you might do, or you could do.</i>
Oo sab korne sakta, &c. &c.	Ooa log korne saktey,	<i>they might do, or they could do</i>
Ooe sab korne saktee,	Ooe log korne saktey,	<i>they might do, or they could do.</i>

Geia.

AK BOCHON.

Ma korne sakta-ta, &c.	Ham korne sakte-te, or	<i>I might have done, or</i>
&c.	ta,	<i>I could.</i>
To korne sakta-ta, &c.	Toom korne sakto-to,	<i>thou mights have</i>
&c.	&c.	<i>done, or couldst.</i>
Oo korne sakta-ta, &c.	Ooa korne sakte-tey,	<i>he might have done,</i>
&c.	&c.	<i>or could.</i>
Ooe korne sakta-tee,	Ooe korne sakte-tey,	<i>she might have done.</i>
&c.		

Past tense imperfect,

SINGULAR.

BOHOO BOCHON

PLURAL.

Ma sab korne sakta-ta,	Ham log korne sakte-	<i>we may have done,</i>
&c.	te, &c.	<i>might, or could.</i>
To sab korne sakta-ta,	Toom log korne sakto-	<i>you may have done,</i>
&c. &c.	to,	<i>&c. &c.</i>
Oo sab korne sakta-ta,	Ooa log korne sakte-	<i>they may have done,</i>
&c.	tey,	<i>&c.</i>
Ooe sab korne saktee-	Ooe log korne sakte-	<i>they may have done,</i>
ta, &c.	tey,	<i>&c.</i>

Common mixed dialect. Civil mixed dialect. English tongue.

Eyeinda, or Hoyinga, or Hoyenge

Future tense.

AK BOCHON.

SINGULAR.

Ma korne sakega,	Ham korne sakege, or	<i>I will do, or shall.</i>
&c. &c.	ham kiea sakege,	
To korne sakega, &c.	Toom korne sakego, or	<i>thou wilt do, or shall.</i>
&c.	toom kieo sakego,	
Oo, korne sakega,	Ooa korne sakegen, or	<i>he will do, or shall.</i>
&c. &c.	ooa kiea sakegen,	
E, or ooe korne	Ooe korne sakegen, or	<i>she will do, or shall</i>
sakegee,	ooe keea sakegen,	

BOHOO BOCHON

PLURAL.

Ma sab korne sakega,	Ham log kornes akege, or	<i>we will do, &c.</i>
&c. &c.	ham log kiesa sakege,	
To sab korne sakega,	Toom log korne sakego, or	<i>you will do, &c.</i>
&c. &c.	toom log kiesa sakego,	
Oo sab korne sakega,	Ooa log korne sakegen, or	<i>they will do &c.</i>
&c. &c.	ooa log kiesa sakegen,	
Ooe sab korne sakegee, &c.	Ooe log korne sakegen, or	<i>they will do, &c.</i>
	kiesa sakegen,	

Absolute Conditional Form.

AK BOCHON.

SINGULAR.

Ma albota korega, or	Ham albota korege, or	<i>I certainly will do.</i>
kieaga, &c.	korenge, kiego, or	
	kieange,	
To albota korega, or	Toom albota korogo, or	<i>thou certainly wilt</i>
kieaga, &c.	korongo, kiongo, or	<i>do.</i>
	kieongo,	
Oo albota korega, or	Ooa albota koregen, or	<i>or he certainly will</i>
kieaga, &c.	korengen, kieagen,	<i>do.</i>
	kiengen,	
Ooe albota koregee, or	Ooe albota korengen, or	<i>she certainly will do.</i>
keeagee, &c.	keeagen, or keeangen,	

BOHOO BOCHON

PLURAL.

Ma sab albota korega,	Hamlog albota korege,	<i>we certainly will do.</i>
&c. &c.	&c. &c.	
To sab albota korega,	Toom log albota	<i>ye, or you certainly</i>
&c. &c.	korogo, &c. &c.	<i>will do</i>
Ooa sab albota korega,	Ooa log albota	<i>they certainly will do.</i>
&c. &c.	korengen, &c. &c.	
Ooe sab albota	Ooe log albota	<i>they certainly will do.</i>
koregee, &c. &c.	korengen, &c. &c.	

Imperative Mood.

Kor, or kore,	do.
Koro,	do thou.
Kor-day	let him do.

Ooa sab, or ooa log kor day, let them do.

[53]

The conjugation of the verb band, make, has for its analysis derivation, of the future tense, of the third subjunctive conjugation.

Infinitive mood.	Present tense.
Banan.	To make.

Common mixed dialect.	Civil mixed dialect.	English tongue.
	<i>Abie.</i>	<i>Present tense.</i>
	AK BOCHON.	SINGULAR.
Ma, may, or my bana,	Ham bana, or bane,	<i>I make.</i>
To, ta, te, or too bana,	Toom bano,	<i>thou makest.</i>
Oo, ooa, or oon bana, &c.	Ooa banay, or baney,	<i>he makes.</i>
E, ooe, inee bana, or banee,	Ooe banay,	<i>she makes.</i>

BOHOO BOCHON

PLURAL.

Ma sab bana, &c. &c. &c.	Ham log bana, or bane,	<i>we make</i>
To sab bano, &c. &c. &c.	Toom log bano, <i>ye, or</i>	<i>you make.</i>
Oo sab bana, &c. &c. &c.	Ooa log banay, or baney,	<i>they make.</i>
E, ooe sab bana, &c. &c. &c.	Ooe log baney, &c.	<i>they make.</i>

Geia.

Past tense

AK BOCHON.

SINGULAR.

Ma banata, &c. &c. &c.	Ham banate, or ham banata,	<i>I made.</i>
To banata, &c. &c. &c.	Toom banato,	<i>thou madest</i>
Oo banata, &c. &c. &c.	Ooa banatey, or ooa bonatay,	<i>he made.</i>
E, or ooe banatee, &c. &c. &c.	Ooe banatey, or ooe banatay,	<i>she made.</i>

BOHOO BOCHON

PLURAL.

Ham sab banata, &c. &c. &c.	Ham log banate, or banata,	<i>we made.</i>
To sab banata, &c. &c. &c.	Toom log banoto,	<i>ye, or you made.</i>
Oo sab banata, &c. &c. &c.	Ooa log banatey, or	<i>they made.</i>

banatay
 E, or ooe sab banatee, &c. Ooe log banatee, or *they made.*
 banatey,

[54]

Common mixed dialect. Civil mixed dialect. English tongue.
Past perfect tense

AK BOCHON. SINGULAR.

Ma banata he, or ha, &c. Ham banate-ha, or he, *I have made*
 To banata-he, or ha, &c. Toom banoto-ho, *thou hadst made*
 Oo banata-he, or ha, &c. Ooa banate-hay, *he has made*
 E or Ooe banate hee, or Ooe bonatee-hay, hay *she has made*

BOHOO BOCHON PLURAL.

Ma sab banata-he, or ha, &c. Ham log banate-ha, *we have made.*
 &c.
 To sab banata-he, or ha, Toom log bonoto-ho, *ye, or you have made,*
 Oo sab banata-he, or ha, &c. Ooa log banate-hay, *they have made.*
 E, or Ooe sab banatee-ha, or he Ooe log banatee-hay, *they have made.*

Pluperfect Tense.

AK BOCHON. SINGULAR.

Ma banata-ta, &c. &c. Ham banata-te, or ta, *I had made.*
 To banata-ta, &c. &c. &c. Toom banoto-to, *thou hadst made.*
 Oo banata-ta, &c. &c. &c. Ooa banata-tey, or tay, *he had made.*
 E, or Ooe banatee-tee, Ooe banatee-tey, or tay, *she had made.*

BOHOO BOCHON PLURAL.

Ma sab banata-ta, &c. &c. Ham log banata-te, *we had made.*
 To sab banata-ta, &c. &c. Toom log banato-to, *ye, or you had made.*
 Oo sab banata-ta, &c. &c. Ooa log banata-tey, *they had made.*
 or tay
 E, or Ooe sab banatee-tee, Ooe log banatee-tey, *they had made*
 or tay.

Eyeinda, or Hoyinga, or Hoyenge

1st. Future tense.

AK BOCHON.

Ma banega, &c. &c. Ham banage, or
&c. banega, or banege,
To banega, &c. &c. Toom banogo,
Oo banega, &c. &c. Ooa banagey, or
banegey,
E, or Ooe banagee, Ooe banegey,

SINGULAR.

I will make.
thou wilt make, or shalt.
he will make.
she will make.

BOHOO BOCHON

Ma sab banega, &c. &c. &c. Ham log banege, *we will make.*
To sab banega, &c. &c. Toom log banogo, *ye will make.*
Oo sab banega, &c. &c. Ooa log banegey, *they will make.*
E, or Ooe sab banega, Ooe log banegey, *they will make.*

PLURAL.

Eyeinda, or Hoyinga, or Hoyenge

Second future tense.

First future tense.

AK BOCHON.

Ma bana hoga, &c. Ham bana hoge,
To bona hoga, &c. &c. Toom bano hogo,
Oo bana hoga, &c. &c. Ooa bana hogey, or
hogen,
E, or ooe bana hogee, Ooe bana hogey, or
hogen

SINGULAR.

*I will have make, or I
shall make,*
thou wilt have make,
he will have make.
she will have make.

BOHOO BOCHON

Ma sab bana, hoga, Ham log bana hoge,
&c. &c.
To sab bana hoga, Toom log bano hogo,
&c. &c.
Oo sab bona hoga, Ooa log bona hogey, or
&c. &c. hogen,
E, or ooe sab bana Ooe log, bana hogey, or
hogee, hogen,

PLURAL.

*we shall have make, or
we will make.*
*ye, or you shall have
make, or will.*
*they shall have make,
or will.*
*they shall have make,
or will*

Third future tense.

AK BOCHON.		SINGULAR.
Ma bananga, &c. &c.	Ham banange,	<i>I will have make, or shall make,</i>
To bananga, &c. &c.	Toom banongo,	<i>thou wilt have make, or shall</i>
Oo bananga, &c. &c.	Ooa banangen,	<i>he will have make, or shall.</i>
E, or ooe banangee, &c. &c.	Ooe banangen,	<i>she will have make, or shall</i>

BOHOO BOCHON		PLURAL.
Ma sab bananga, &c. &c.	Ham log banange,	<i>we will have make, or we shall make.</i>
To sab bananga, &c. &c.	Toom log banongo,	<i>ye, or you will have make.</i>
Oo sab bananga, &c. &c.	Ooa log banangen,	<i>they will have make.</i>
E, ooe sab banangee &c. &c.	Ooe log banangen,	<i>they will have make.</i>

The changes of the potential mode in the analysis of this verb, vary like in the verb korna, to do.

Imperative mood,

Ban, bane	make.
Ban-do,	make thou, or thou make.
Ban-day, let him	make.
Ooa sab, or ooa log ban-day,	let them make.

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Adverbs.

An adverb is a word (a part of speech) added to a verb, an adjective, or another adverb, to declare their signification, and to denote some circumstance of an action or quality, as the time, place, quantity, order, motion, demonstration, &c. &c.

The principal adverbs are the following:
Wohtka, or wohtka waste baat. — *Adverbs of the time.*

Deen, a day; aje, to day; deen oorte, (at) break of a day; joldie-koro, make quick; ay deen, this day; borgo, morning; burgome, in the morning; woht geia, time pass; age, before; geia deen, yesterday; horie-horie, hourly; joldie, quick; ak woht, a time; hay, is; meelnega, to embrace, or to find; rath, night; har-ros, or hir-ros, daily; geia pass, call to-morrow; fat, or famel, together; geia, pass; both woht geia, long ago; both woht geianay, not long ago; tora woht geia, little time ago.

Jagaka baat, or jagaka waste baat. — *Adverbs of the place.*

Kieder, where; heta, hither; kieder hay, where Is it; hooa, there; oocha, or uper, above; beterme, within; bechme, in the middle: ros-gar, livelihood; jee, soul; jeeta, live; jetna, to live; sida, strite; barober gona, to go strite; door, far; door ja, go off; ay pout, or ay rah, this way; ay taroff, this sde; oy taroff, that side; Hhoda, God; Paidakorne-walla-hay, is the Creator; sabke-pas, of all; heia, here.

Doorneka baat, or Doorne ka-waste baat — *Adverbs of distance.*

Door, far, door-hay, far of; door nay, not far of; door-bie nay, neither to far; aar, nor; nazdeek-bie nay, to near; nazdeek, near; aor nazdeek, nearer; ay gar, this house; ay gar door-se, at a distance from this house; both, very; chota, small; dekegen, seems.

Pochneka baat or pochneka waste beeat — *Adverbs of asking.*

Kia, what; oy, that; kiahay, what is it; ay, this; kon, who; ooa, he; kie, who; kieska, whose; kies-waste, why; kie-asa-hay, how-so; jeoab, answer, corruptedly—jewrab, or jowab; jowab-do, give answer; jewab dena, to give answer; aram, easy; aramee, easiness; aram-deno, to ease; har, each; har baros, each year; moslot, advice; moslot dena, to give advice.

Adverbs of quantity.

Ketta, how much; asa bout, or both, ase, enough; tora, few, or Httle; cam, or dery, less; ketta cam, how much less ? bout, a great

deal; ak dose; once; aor ak dose, once more; barobar, equally; barober-koron, to do equally; ooe bout powry hay, she Is very poor.

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Adverbs of negation, or denying.

No, na, or nay, no; asa nay, not so; cooch nay, nothing.

Adverbs of doubting.

Naseb, keshmot, kesmot, backt, or bockta; lucky, or happy. Ach naseb, or acha naseba, good luck. Ham boojte nay; I expect rot, or by chance. Hone sakte, may be, or perhaps. Comboht, or acha naseb nay; not lucky.

Adverbs of happening, or indication.

Kaberda, take care. Deko, look. Hy, lo. Saboor-koro, have patience.

Adverbs of comparison.

Haa, so, Smasik, alike. Asa jo ayiata, as it were. Sat, with. Hamara-sat, with me. Dery, less. Bankie, remnant.

Adverbs of affirmative.

Haa, yes. Such, true. Such hay, or sach hay; truely, or indeed. Albot, certainly. Par, trough. Horborie, storm. Shor, land. Shebahorie, corruptedly. Sooparie, or sepaharie; noon, mid-day, or middle hour of the day.

Adverbs of order.

Akoy, first. Doshra, dosra, or doosra; second, or secondly. Teshra, or tesra; third, or thirdly. Choauta, or chouta; fourth, or fourthly. Paila, or peila, at first. Peeche, after. Asa, so.

Adverbs of distribution.

Samna samnie, face, to face. Ak randie, a woman. Sakte, may. Koosie-hoe, please. Ak morod, a man. Sakega, can. Tomasa kore, (koro) do comfort. Hoc-na-hoc, right, or not right. Kobie-kobe, sometimes. Hamesa, often. Saroden, always. Hamesa-hall, oftner.

Adverbs of manners, or of quality.

Akelbond, wisdom, or wiseness. Akel, wise. Eyeir-akel, foolish. Saboor-koro, have patience. Daar, edge. Daarna, or daar-dana, to edge. Koob, well, good. Koob nay, not good. Saboor, tenderly. Wakeef, prudent, or expert. Bewakeef, ignorant. Bewakefie, ignorance. Fera-fadie, prudence. Lazame, decency. Belazame, indecency. Ferafad, prudent. Meeta, sweet. Meetay, sweetness. Koodrot, or shorerie, ability. Saktee, strength, or power. Sakt, strong, mozboot, able. Both acha, very good.

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Preposition, mot, don't, or do not.

The preposition is a word commonly put in the Indian Dialects before other words, and serves in the following way, to shew the relation between them.

Kor, or koro, do. Mot-koro, don't do. Ja, go. Mot-ja, don't go. Liao, or leo, bring. Mot-leo, don't bring. Ko, speak. Mot-ko, don't Bol, or bool, say. Mot-bool, don't say, kkc. &c. &c, speak.

Participles, or post-positions — *Be, sat, and mot* are,
Mostly put as other post-positions after the verbs. Thus,

Jada-be nay, no more. Com-be nay, no less
Iska sat, with him. Kiska sat, with whom ?
Jada-be mot leo, don't take more. Combe mot leo, neither less. Bot-be nay, not much.
Are ham boojte-ha, and I do think. Kooch-be nay, is nothing.

Interjection.

An interjection is a word which expresses some sudden emotion

of the mind.

As, Haa, O! &c. The different passions have different interjections to express them.

<i>Address.</i>	Hy, hiy, or hay,	hark!
<i>Consideration.</i>	Haa,	hugh!
<i>Clamour.</i>	Bobree,	hallo!
<i>Grief.</i>	Hy ma, hay ma,	ah, me! &c.
<i>Pain.</i>	Dorey sabko,	have mercy, Sir!
<i>Admiration.</i>	Ay-ay, heigh!	or strange!
<i>Laughter, Joy.</i>	Ha-ha-ha,	ha-ha ha!
<i>Disdain.</i>	Chee chee chee,	pugh! pshaw! pish!
<i>Surprise.</i>	A haa,	aha!
<i>Silence.</i>	Choop-ro,	hush!

Etymology,

Etymology is that part of Grammar which treats of the derivation of one word from another.

Words are either primitive, or derivative.

Primitive words are root words, or originals; such as are not derived from any other words.

As, *badsha*, king. *Dooneea*, world.

Derivative words are such as are derived from primitive words. As *bhadshay*, kingdom. *Dooneeaka*, worldly.

The formation of the primitive and compounded words; on joining with the relatives, refer in a different way.

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Conjunction.

The conjunction connects, or joins together, so as out of two, three, or more words to make one sentence.

Substantives derived from verbs.

Kor,

Koro,	do	Koron-walla,	doer,	Korna &c.	to do.
Korey, or koray,			maker		
Kol, kol-de,				Kolna,	
Kolo, kol-do,	open.	Kol-koron-walla	opener	Kol-korna,	to open.
Koley, kol-dey,		or Kol-deon-walla,		Kol-dena,	
Jeor,	oppress, or	Jeor-koron-walla, or		Jeorna,	
	oppression.	Jeor-deon-walla, oppres		Jeor-korna, to	
		-ser.		Jeor-dena	oppress.
Lora, lawra, or jung,	battle				
Lor,		Lor-koron-walla, or,		Lorna,	to fight
Loro, or lawro,	fight.	Lorey-koron-walla,		Lorey-korna	to do
Lorey, or loray,		or, Loray-deon-	fighter.		fight, or make,
		walla,			
				Loray-dena,	to give fight.
Toxiry, or				Toxerna,	to offend.
Toxerie,	offence.	Toxerwar,	offender.	Toxerie korna,	to make offence, or do
				Toxer-dena,	to give offence.
Jaher,	explanation	Jaher-koron-	explainer.	Jaher-korna,	to explain
		walla,			
Koon, mar,	strike.	Koonar-walla,	striker,	Koona,	to strike.

Personal Nouns are formed from Substantives.

Bangle,	trumpet.	Bangie-walla,	trumpeter.
Loha, or looha,	iron.	Lohar,	black-smith.
Jahas,	ship.	Jahar,	ship-master.
Ponier,	cheese.	Ponier-walla,	cheesemonger.
Jomeen,	land.	Jomeen-dar,	landlord.
Chokie,	watch, ward	Chokie-dar,	watchman.
Bandook,	a musket.	Bandook-walla,	muskateer.
Tomba, tamba,	copper.	Tombar,	copper-smith.
Panie,	water.	Panie-wolla,	water-man.

Macan,	butter.	Macan-wolla,	butter-man.
Soona,	gold.	Soonar-walla,	goldsmith.
Neeshan,	standard.	Neeshan-dar,	standard bearer.

Substantives that express containing, are formed from their primitives.

Coloum, pen. Coloum-dan, pen-man. Calee, ink. Calee-dan, ink-holder. Cha, tea. Cha-dan, tea-pot.

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Abstract Substantives are formed by a natural analogy from their respective adjectives. Thus,

Acha, koob,	good.	Crab,	pernicious.
Soct, sact,	strong.	Sord,	cold.
Mandha,	debile.	Jehad a,	abundant.
Neen,	sleep.	Dool,	dust.
Bboock,	hunger.	Boockna,	to hunger.
Koobe,	goodness.	Crabee,	perniciousness.
Soktie,	strength.	Sordie,	coldness.
Mandhakee,	debility.	Jehakee,	abundance.
Neen-lakta,	sleepy.	Dool-lagta,	dusty.
Boock-lagta,	hungry.	Booka,	evil spirit.

Sentence.

A sentence is a number of words, expressed in such form, and placed in such order, as to make a complete sense. Sentences are simple or compound. A simple sentence hath in it but one noun, or subject of discourse, and one finite verb; that is, a verb in the active, or subjunctive mood. A sentence is compound, when two or more simple sentences are joined together.

Promiscuous Examples.

Hhoda paida-korne-wolla hay,	God is the Creator
Dooneeaka, bheshtka, jomeenka,	of the world, of Heaven, of earth,
Are sabke pas,	and of all.
Sab-cooch jo hhoda keia-ha,	Whatsoever God has created

Eia rahega hamesa,	shall be for ever.
Ayko koy combes korne sekega nay,	To it nothing can be added,
Are koy cooch sakte nay ootnega,	nor any thing can be taken from.
Kisko loom kaite ho saheb,	To whom do you speak, Sir ?
Ham kaite ha toomko,	I speak to you,
Jody toomara coosie hay ay soone, (shoone)	if you please to hear it.
Jo toomara coosie hoe korneko ea meherbangie,	If it is agreeable to you to do me the favour,
Ham apko bouro bas hoenge,	I shall be much obliged to you.
Ham jante-ha jo hhodaka akelke- marfot,	I know, that by the wisdom of God,
Bheshtke-sab are boura oojela-sab banata hay,	the heavens and the great lights are made:
Shoo-ros denka sorwake waste,	The sun to rule the day,
Chondor are setara-sab ratke dara korneka waste,	the moon and stars to govern the night.
Horieak chies eiam-me sayiet hota hay.	Every thing in its season has pro- duce;
Are ak woht hay horieak ka sekier,	and a time is for each purpose under Heaven.
Bhestke nieche,	
Adme paida-hota hay mehenot-ka waste,	Man is bom to labour,
Jesa cheereia oorneka waste,	as birds to fly.
Ak woht hay camka waste,	A time to act,
Are ak sayiet hay aramka,	and a time to rest.
Ak woht hay choop-rahnega,	A time to be silent,
Are ak woht hay bath kahnega,	and a time to speak.
Ak sayiet hay lornega,	A time for war,
Are ak woht hay sola kornega,	and a time for peace.
Adme motlob hay sab camke,	Man is subject to all infirmities.
Both goon hay je adme paone sakte,	The best quality that a man can have,
Thandey are dena honeme bora dacabezeko,	is to be civil and obliging, to the most uncivil

Abon nadan admeke das,
 Denay, akel, are hermot,
 Koob joher hay sajadake waste,
 Calie soona, are roopia,
 Admeka cous rakne sakta nay,
 A ham soopies keia ha,
 Hamara koob dostooke,
 Hokie-kot, tarief-lama, or gab,
 Dooneaeak-banaika, are hesab,
 A sab joroor alem hay,
 Are ay-sab both lazem hayjanna,
 Ea cahneko sa haz hay, laken
 korneko sakt

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Ak akelke adme,
 Piearme hone sakte deonnake
 mafiec,
 Leken jesa pagof hargez nay,
 Matoalee ar niegley,
 Bouth bora baimany hay,
 Sab adme tarief korte ha foolka
 bahar,
 Adme abon randee paida-hota-hay
 Sadika waste, tao, kis waste
 Hamara mooftie-log,
 Jsmen hamonjoor korte ha, are
 Kiao ooa-sab doosmon hote ha,
 Hhodako abon hashyetke-pas,
 Toom koob akelbond are danay
 hay, leken
 Boora chorke, are acha leo,

 Peiar korneme ar doosmanie
 Toomare koch hota nay,
 Ak sayiet hay baonega,

and disobliging people.
 Clemency, wisdom, and courage,
 are fine ornaments in a prince.
 Gold, and silver alone,
 cannot make man happy.
 I have recommended it,
 to my best friend.
 History,
 geography, and mathematics,
 are necessary sciences;
 and it is necessary to know them.
 This is easy to say, but is difficult
 to do.

A man of sense
 may be in love like a mad man;
 but, never like a fool.
 Drunkenness and gluttony
 are very great sins.
 Every body admires the charms of
 the flower.
 Man and woman were created
 for the marriage state, why then
 our monks
 deny it ? and
 for what do they make themselves
 enemies to God and nature ?
 You are prudent and wife, but
 leave the worst out, and take the
 best.
 Neither love nor hatred
 concerns you.
 A time to plant,

Are ak woht hay, ootaonega
Jo bookeia hay,
Ak woht hay paonega,
Are ak sayiet hay kaonega,
Ak woht hay paida honega,
Are ak sayiet hay mornega,
Ak woht hay delgierega.
Are ak sayiet haymotchnega,
Ham gafela hoe hamare
astemalme,
(63)

Ak woht hay tor-denega,
Are ak sayiet hay bananega,
Ak woht hay roonega,
Are ak woht hay hashnega.
Ak woht hay patel-sab fiknega,
Are ak sayiet hay jama-kornega.

Ak woht hay choomnega,
Are ak sayiet hay chornega.
Ak woht hay fornega.
Ak woht hay seliay kornega.
Ak sagiet hay firnega,
Are ak woht hay raknega.
Toom koob akelbound are danay
hay,
Leken ham bouth delgier hoe,
Jo toom saokien nay,
Are eia toomara pas-se
Kooch hota nay,
Eia kobie-kobie hota hay,
Salam

and a time to pluck up
that which is planted.
A time to get,
and a time to eat.
A time to be born,
and a time to die.
A time to mourn,
and a time to dance.
I am tired of my exercise.

A time to break down
and a time to build up.
A time to weep,
and a time to laugh.
A time to cast away stones,
and a time to gather them
together.
A time to embrace,
and a time to refrain.
A time to tear,
and a time to sew.
A time to throw away, or spend.
and a time to keep
You are good and wise
but, I am very sorry
that you are not complaisant,
and it does not become you
at all.
This happens sometimes.
Farewell.

Ostad, or meiachy Master. Shagret, Scholar. Jeggesha, question.
Jowab, answer. Jaherie, explanation. Jehada-dena, to exceed. Bhalo-

hona, to excel. Bhalo, excellent.

END OF THE GRAMMAR.

DIALOGUES
OF THE MIXED INDIAN DIALECTS,
COMMONLY CALLED MOORS, or MORISH,
ON DAILY USEFUL SUBJECTS,
SPOKEN IN ALL THE EASTERN COUNTRIES IN INDIA:
methodically arranged with distinct grammatical principles,
hitherto so little understood by those who have written on them,
and less so by those who have re-printed them.

Of the advantage of speaking the Mixed Dialects by these Dialogues, and of the propriety of expressing the sentences by them, according to the idiom of the Indians, every curious Reader, Student, and Searcher after Indian Literature, will convince himself—on comparison with the former Grammars, published by John Ferguson, George Hadley, and others. And particularly by the erroneous republications of them, which positively serve more to confuse than assist the Learner.

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Bath-chiet dooay babse,	A Dialogue between two Parents.
<i>Payla Bab, or Peila Bap,</i>	<i>First Parent.</i>
Hokoom hoy hamko eroz corke apke-pas,	Give me leave to tell you,
Lerka-log-ko talem dena,	the education of children
Both laziem hota hay,	requires the greatest attention.
<i>Doshra, Doosra, or Doosora Bap.</i>	<i>Second Parent.</i>
Kooch tatjob nay; leken, (or laken)	Without a doubt, but
Coy fekierke waste ay bath toom boole ho,	to what purpose do you say so?
	<i>First parent.</i>
Ay fekier, or eia fekery,	To this purpose,
Jo crap dostoor lerka-log-ka,	that the bad behaviour of children
Horieak paida-hota-hay,	frequently proceeds

Kiestore kie, How?
Kia isme toom maloom korte ho, What do you mean by this?

Second Parent.

Kiestore kie, How?
Ay maloom hota hay saheb, This means, Sir,
Jo ham-log both jalot hoenge nay, that we should not be too hasty
Boora mot-korneko hoshyetme in condemning the conduct of
doosra

adme ka, others;
Are oy ooa-sab, and that those,
Je hasta-koren doosara adme-log- who, caressing others,
ka,

Kaberdarie-korogen achietare should look well at home,
apna garme,
Wolke coy kooch pach na rohe whether there is not something
hooa, lame there.

First Parent.

Ham koch samja nay ay bath, I don't understand this riddle.

Second Parent.

Toom a samjoge saheb, You will have it explained, Sir.

First Parent.

Kiaoo toom kooch sooneho, What ! have you heard anything
Mare lerkeeka waste, about my daughter ?

Second Parent.

Eia hone sakta, or asa-be hone It may be so.
sakta,

First Parent.

Tao kia saheb meherban. And what pray, Sir ?

Second Parent.

Torah bath, Only in general —
Leken ham dekte ha, but I see
Koy bodon aota hay, some (figure) body coming this
way,

Is waste chelo ham-log odher jay, so let us step aside.

A description of a Man's Form, which may be of great use to Anatomists, Doctors, Surgeons, and to Searchers.

The mixed Indian Dialects.	The English Tongue.	The Civil Shamscrit Bengal Language.
Bodon, Badon,	Form, shape, figure,	Kar, or Akar, Shorbango.
Haddie,	Bone, bones,	Har.
Chamra,	Skin, Hide,	Cham, Chormo.
Ang,	Flesh, body,	Ga, Bodon, Ang.
Ball,	Hairs,	Chool.
Seer, Sheer,	Head,	Mata,
Ser-per,	Top of the scull,	Matar-uper
Goprle, Serka-coprie,	Scull, bone of the head,	Matar-cooly.
Rog, Nosh,	The Nerves,	Sheer.
Mook, Chiehera,	Face, visage,	Mook.
Man, Peshay,	Front of the head, or Forehead,	Copal.
Gall,	Cheeks,	Gall.
Chabalie,	The grinders,	Honoo.
Kan-patie, Nafas,	Temple, the sides of the head,	Rog, Poot-pooty.
Kan,	Ear,	Kan.
Kanea-jar,	The form af the ears,	Can-pooty.
Chihera, Chihara,	Physiognomy,	Chihera.
Bho,	Eyebrow,	Bhoro.
Popnie,	Eyelid,	Choker-pata.
Ak, or Ake,	Eye,	Chokoo.
Pootlie,	Eye-ball.	Putlie.
Ak-ka tara,	Eye-sight,	Choker-tara.
Nak,	Nose,	Nak, Nash.
Nacka soolah,	Nostrils,	Naker-chendra, or Nasha-rondro.
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Moch,	Mustachio, whiskers,	G'op.
Ott,	Lips,	Oshto, t'ott.
Tott,	Under lips,	Ordhor.
Mchoo, moo,	Mouth,	Mook, gall.

Damah,	Palate, heaven of the mouth,	Tellco, tello.
Takra,	Passage into the throat,	T'akra.
Datt,	Tooth,	Donto, dath,
Jo,	Jaw, a bone including the teeth,	Choial.
Noor, arie,	Beard, hair on the chin,	Darie, hoor.
Gla,	Under the chin,	Gla.
Tootie, ner-ata,	Throat,	Tootie, konto.
Gola,	Neck,	Gola.
Damar, damarie,	Sinew, nerves on the side of the throat,	Sheer, sherie.
Gordon,	Sinew, or leaders behind the skull,	Ghar.
Kand, cond,	Shoulder.	Aca, kand.
Mora, conda,	Shoulders.	Condho, bahoo-mool.
Bagal,	Under the shoulders, or arm-pit,	Bagol.
Hat,	Hand,	Hat.
Dana hat,	Right-hand,	Dan hat.
Ban hat,	Left-hand,	Ban hat.
Cony, kehnie,	Elbow,	Cony, koony.
Dast,	Wrist, part of the hand,	Cobjie.
Hatkaa moo, hately,	Palm, part of the hand,	Hater-telles.
Beech,	To conceal in the palm,	Tellooa.
(70)		
Anglie,	Finger.	Angool.
Nahoon,	Nail.	Nok.
Chatie,	Breast.	Book.
Choochee,	Teats of the breast.	My, stone.
Bogol,	Sides of the belly, &c.	Pash.
Dozoc, pate,	Belly.	Pate.
Tolpet,	Below the belly.	Tolpet.
Nab, nabe,	Navel.	Nab, nabie.
Comar, or commar,	Waist, circle around the body,	Cakal
Lor, Lora, nar,	A puncture, poenis.	Loas, shestse, b'ara.

Ar, pot'a, Deem,	A bag, of the testicles. Stones, (testicles) the organs of seed.	Ondocosh, andcoash. Deem.
Boor, buroo, tana,	A surname of a lady's piece or entrance to the womb.	Good, seguo, jonee.
Jan, janoo,	The joint between the leg and thigh,	Oorot.
Peroo, Tenna, teona, gootna, Gotna,	Ham, the thigh. Knee. Knee-pan, to bend or rest on the knees.	Pacha. Hatoo. Malachakee.
Phellee, Geera-paooka, Ga't, Paooka-panja,	Bone of the foot. Ankle of the foot, &c. Joints of the fingers, &c. Sole, a part under the foot.	Par-goch. Par-gat. G'at. Par-pata.
Anglee, Nahoon, Pit, (71)	Toes of the foot, Nails. Back.	Augoolee. Nock. Pit.
Piche-toro,	The binder part of the back.	Piter-dick.
Treboly Pitka haddy,	Lines on the belly. The exterior appearances of the bones of the back.	Trebody. Piter-dara.
D'ara,	Chain of knuckles, or spinal bone.	D'ara, or merodondo.
Panjour, Bogol, Ate,	Ribs, bones in the body. Sides. Loin, between the back, conjoined parts.	Panjra. Pash. Ate.
Chotoor, Gar, sopra, supra, P'a, pac, Gorha, Fellee,	Arse, to set upon. Passage, or anus. Foot, or feet, Part under the knees. Rose, the soft part under	P'od. Moldooar. P'a. Atoor-niche. Pardeem.

	the feets bones.	
Teona,	Bending.	Nore, nooay.
Machoor,	Lines, on the body in general.	Mach'koncra.
Arie,	Heel.	Gormuro.
P'aka-telleua,	Palm of the foot.	Par-telleo.
Tola.	Below.	Tola
Angoota,	Thumb, or large finger.	Boaro angool.
Angul,	Finger.	Angool.
Angoolar,	Knuckles of the fingers.	G'at.
Gara,	Scar, hole, or cut.	Gara.
Ched, or forah,	Orifice, any opening,	Chedro, or chidro.
Deel,	Heart.	Pran-puroosh, mon, onto-koron.
Delgerie,	Heartiness, sincerity, feeling.	Bhabit.
(72)		
Kaleja,	Liver,	Matlie, kaleja.
Tillie,	Melt,	Pillie, or P'illie.
Pepra,	Lungs,	Kabashe.
Atrie,	Entrails, or guts,	Antrly, narie.
Boath, ojerie,	Intestines,	Bhoorie, ojerie.
Fokna,	Bladder, containing urine,	Pot-kan.
Atosh,	Stomach, the ventricle of digestion.	Ognie, jotor.
Gorda, or del-gorda,	Kidney,	Gorda.
Mogoch,	Brain,	Mogoj, or mogojh.
Chorbie, or sorob,	Fat, grease,	Tale, chorbie.
Jee, bolta, or roo,	Soul, the immortal part of man,	Pran, jee.
Jeebon,	A live,	Jebon.

[73]

Hokie-cot, or Bath chiet,	Dialogue
<i>Doonieaka char Coner</i>	<i>Of the four parts of the World.</i>
1st. Puroob, or Poorob, East.	Kooper con, or Ishen con, Riches.

2d. Dockien,	South.	Ognie con, or Indro con,	Jupiter.
3d. Ottor, or Oottor,	North.	Baioo con,	Neptune.
4th. Pocha,	West.	Jom con, or Noriet con,	Death.

Puroobka moolocme both daulat hay
 Are pocha mbolocbie hay,
 Oottor mooloc me both boroff hay,
 Are ackel-bie hay,
 Dockien mooloc me
 Jeida shrob paida hota-hay
 Leken hooaka adme sab
 Asa both pieta nay
 Jesa Oottor-ka adme log.
 Kesa maloovhota-hay toom ko
 Ingreska mooloc.
 Kiaoo saheb
 Hamko saff (nojor) nozor'aota-hay
 Je Ingriska mooloc me
 Boara omda hay
 Are ham boojte-ha London sahar
 Sabse boara-hay belatka beechme.
 Jska emarod-sab
 Toomko kesa maloom hota hay
 Such-hay a-sab
 Hamko tatjob-keia saheb
 Chelo ham-log jay
 Are deke-jage iska
 Toomar meherban
 [74]

Hokie-cot, or Bath ciet.
Salam-korte.

Kesa hay saheb

Dialogue.
To salute.

How do you do, sir?

Ham both koosie hoe toomko
dekneko.

Ham acha-hay saheb
Tomara kezmoote me
Kiestore toomara woht
Katsote-ho heia, or
Kia toom korega heia.

Je abie hamara pas
Cooch cam nay heia
Ham firte ha

Toomara-pas
Kieska-sat john pasan-hay heia
Nay saheb.

Ham kor-deoge toomko jan pasan
Hamare doostoke-sat.

Jo toomara koosie hoe
Korneko ea meherbangie
Ham boro bas hoyoge apko pas
Coab toom aoge poonaray
Hamko deknego

Job toomara koosie hay
Koy woht me ham koosie
hoenge.

Toomko deknego.

Salem saheb.

Aleham salam.

[75]

Bath chiete,

Coried-korna, are bechnega,

Kia chees hay toomara doocanme

Meherban, kia ap mante ho

Toomara pas cooch

Acha mehie banat, sootra fetee,

I am very glad to see you.

I am well, sir,
at your service.

How do you spend
your time here? or,
what do you do here ?

As I have now
no business here.

I walk about.

Are you acquainted
With somebody here?

I am not, sir.

I wiil introduce you
to some of my acquaintances.

If it is agreeable to you
to do me this favor,

I shall be much obiiged to you.

When will you come
to see me again ?

When you please
at any time I shall be glad

to see you.

Good by, sir,

your humble servant, or, adieu.

Dialogue.

Of buying and selling.

What (things) have you got in your
shop?

Pray, what do you want?

Have you any

fine woollen cloth, handsome
ribbons,

Toopie are mooja hay
Haa saheb hay
Saharka ooprie
As saharne aor acha
Toom sakte nay milnega
Ay soch hay
Haa saheb soch hay
Deklao hamko ak t'an
Acha banat cala range

Ay ak t'an hay
Mehie banat saheb
Are iska range
Ham boojte-ha apke posondome
hoe
Kie mool toom beste-ho
Kie dor iska gaz (gaje)
Jska teak dor hay ath roopiay.
Kia, ath roopiay
A hoga nay saheb
Tome booje ho
Hamko asa oome hay
Nay saheb mab-koro
[76]

Ham log nay manga besie
Bedeshy admeko
Jesa heia ke admeke
Such, toom both acha kota-coy
bhay,
Leken, iska-sat aor sath roopiaka
Ham deoge nay toonvko.
Iska mool hamare pas
Jada-hay saheb
Mante-ho toom sare sat roopeia
leoge.

hats, or stockings
Yes, sir, I have
as good as are to be had in town;
in this town
you cannot find better.
Is that true ?
Yes, sir, it is true.
Shew me one piece
of fine (woolen) cloth of a black
colour.

Here is a very
excellent piece, sir.
and the colour
I think will please you.

How do you sell it?
What is it a yard ?
It's really worth eight rupees.
What! eight rupees.
Impossible, sir,
do you think
I am so ignorant?
no, sir, excuse me.

We sell equally cheap
to strangers
as to our countrymen.
Well, you speak very well, friend,
but, I will give you no more for it
than seven rupees.
It (price) cost me
more, sir.
Will you take seven and half?

Soch coyte-ha
 Ham dene sakenge nay
 Ath roopiake come
 Leken, jo toom
 Mare doocanke coridar hay
 Ham toom-ko chor deoge.
 Mooteia shoono (soono) bhela
 adme
 Jao ay sabke-sat
 Inko havelle-me
 Saheb, ja toomare kooch aor
 Doosore woht dorkar hoe
 Meherbangie korke
 Mare doocanme aoge poonoray
 Acha, ham aoge
 Salem saheb.
 [77]

Bath-chiet.
Firneka waste.

W'a hwa
 Kia sootra woht hay aje

 Bagiechame firne
 Jo apka morjte hoe bebee saheban
 Chelo hani-log fier-koroge
 bagiechame
 Abie doobka jqber borah hay
 Rahe tora jobtok tanda hoe
 Botko.
 Ab acha tanda (hoe) hooa
 Chelo jiy
 Jo toomara koosie ham tayer hay
 Wa hwa, kia sootra bogiecha hay
 Ay deko saheb
 Kia tofa hay golobka gatch

To tell you the truth
 I ought not to take less
 than eight rupees;
 but, as you are
 my customer
 I will give it to you.
 Carrier, do you hear, good man?

 go with this gentleman
 to his house.
 Sir, if you want anything more
 at another time,
 do me the favor
 to come again to my shop.
 Well, I will come,
 good by, sir.

Dialogue.
About a walk.

Heigh ho! or O!
 What charming weather it is to
 day,
 to take a walk in the garden;
 If it is agreeable to you, ladies,
 let us take a walk in the garden?

 The sun is too hot yet,
 let us wait until it gets cooler?
 Very well.
 It is cooler now,
 let us go.
 If you please, I am ready.
 O! what a charming garden this is.
 Look here, sir,
 how delightful the rose bushes are,

Are kie tofa hay iska fool.
 Meherbangie-korke saheb
 Bonaoge ak torra aamare waste
 Iska boa hamko both acha lakta.
 Toom iska paoge taccoorane
 Ay leo bebee saheb.
 Both salam saheb
 Ay aor hay toomare waste
 Hamara rebardie ehoogree
 Leo iska,

[78]

Both both salam hamara deal
 Kia mojega jaga eia hay
 Wa hwa kia toffa eia golabie hay.
 Ham dekese
 Ak randee sakte koose hoe
 Are ak morod sakega to masa
 koroge
 Tora aram korke
 Ham-log koos-hoge garme
 jayinge.
 Abie sayiet hay jayinge
 Chelo jiy.

Bath chiet.

Borgorne bechonase ootna.

Kon hay hooa
 Ak dost hay
 Abtok toom bechaname hay
 Toom soate-ho, or toom soote-ho
 Mab koro saheb, ham oorte-ha
 Tao kis waste
 Toom na joldie ootna

and how beautiful are their
 flowers.

Do me the favour, sir,
 to pick a nosegay for me?
 Its smell pleases mery much,
 You shall have it, madam.
 There it is, madam.
 I thank you, sir.
 Here ia more for you,
 my charming girl,
 take them.

I am much obliged to you, sir.
 What a charming place this-is.
 O! how delightful these roses are.
 I see
 a woman may please,
 and a man can afford comfort.
 When we have rested a little,
 we will with pleasure return home.
 It is time now to go.
 Let us go.

Dialogue.

*In the morning
 from bed to getting up.*

Who is there?
 A friend.
 are you still in bed?
 are you asleep?
 Excuse me, sir, I am awake.
 Then why
 do you not get up immediately?

Ath horie hoe-ha abie	it is eight o'clock now.
Koy wohtme toom oorte-ho	What time do you rise?
Deen oortee; leken gia rath	at day break; last night however,
Both darie-korke ham bechona meeate	I went to bed very late.
Tao ham tatjob-korte-nay	I am not surprised then
Toomara darsame ootnega	at your getting up so late.
[79]	
Are toom kae horieme oorte-ho	And you, at what hour do you get up?
Doop oorte	at sun rising.
Hamara motlobme	In my opinion,
Borgo soona sabse acha	the morning sleep is the best.
Jo toom joldie ootne nay mango	If you do not get up soon,
Toomara bechanaka capca	I will take the bed cloaths
Ham fier-keechle-deo	off you (throw off):
Gafelly hay joar sab crabeka	laziness is the root of all evil,
Is waste hamara moslot deoge	therefore I advise you
toomko	
Joldie ootnego	to get up immediately.
Ay koy aramme rahene manta	Those who wish to live properly
Albot korogen	must endeavour to do all
Jay kooch acha hay	the good in their power.
Such hay saheb	You are in the right, sir,
Are ham ak moohortecme oorte- ho	and I shall directly get up.

Mojlesie ak bath chiet,

Call both acha whot-ta
Leken aje boura (jerie) boarshat
Are tofa hoe-ha
Kintoo, eia boora woht
Hamesa crabie korega nay
Deko aje bout adme-log

Fancy dialogue.

Yesterday was charming weather,
but to day is a great deal of rain
and wind.
But bad weather
is often attended with good as it
consequences,
obliges people

Garme rahenge
 Ooska cam kornega waste
 Are koy nay awega
 Iska sayet joot-moot fierke
 [80]
 Such hay
 Are ham boojte-ha
 Je crab woht ham-logka waste
 Asa-be dorkarie hay
 Jesa bhala sayet or siyet
 Ham boura kosie-hoe
 Toomara ay bath soonge
 Jo ham cable soona (shoona) nay
 Asa toomse
 Toom tatta korte-ho saheb
 Are ham janta-te nay agoo
 Je toom asa saoken hay
 Toom jante-ho abie
 Tatta are (mojak) mozak albota
 Roonese are delgieree acha hay

 Tao acha, chelo ham-log
 Dooreeaka-pas jaonge
 Je toomara koosie hay
 Kia, asa boora wohtme dooriake

 Nay saheb mab-koro hamare
 Ham sakte nay jaenge
 Tao acha
 Jody toomara posondo nay
 Ham-log garme rahenge
 [81]

Bath chiet.
*Rahase talas-korna
 moosafariene.*

to stay at home
 to mind their business,
 and not spend their time
 in walking abroad.

 Very true,
 and I agree with you in thinking
 that bad weather to us
 is no less beneficial
 than good weather.
 I am very glad
 to hear you say so,
 as I never heard
 from you so before.
 You joke, sir,
 and I did not know before
 that you were so merrily disposed.
 Do not you know now;
 joking and fun certainly
 is better than weeping and
 melancholy.
 Well then, let us walk
 to the river
 if you please?
 What! at such bad time to go to the
 river;
 no, sir, excuse me,
 I cannot go.
 Well then,
 if you don't like,
 we will stay at home.

Dialogue.
*To enquire about the road on a
 journey.*

Bhy
 Kiaoo saheb
 Meherban, ay r'ah hay
 Calcuttame janeko
 Nay Saheb, toom booleho
 toomara raha.
 Ketta toffa.
 Wolke coss bhar-hoga.
 Tao coy raha-hoge ham jaenge
 Jao (brober) burober
 Jobtok toom jongalke-pas aoge
 Tod baye (or bunye) toroff
 fieroge.
 Kooch dosh'et nay heia goomne
 fierneko
 Kooch nay saheb
 Seway ratke woht
 Bhy, meherbangie-korke
 Dekhao raha hamko
 Toomara mehenotka waste
 Ham kooch deoge toomko
 Acha saheb, or boutko,
 Tao chelo ham-log
 Abie, je toom ay pot barober
 jayenge
 Toom booaloge sakte nay.
 [82]
 Boutko, or batko bhy, ay kooch
 leo,
 Je ham Kayte ha,
 Toomara mehenotka waste,
 Both or bout salam saheb,
 Are ham manaote-ha,
 Toomara moosafarie fate-hoe,
 Amnie toomara-bie ham
 manaote-ha,

Friend (brother)?
 Sir.
 Pray, does this road lead to
 Calcutta.
 No, sir you have come out of the
 road.
 How far?
 About a mile.
 Which way then must I go?
 Go strait forward,
 until you come to the bushes
 then turn to your left.
 Is there any danger hereabouts?
 None at all, sir, excepting
 the darkness of the night.
 Friend, will you do me the favour
 to shew me the way?
 and I will give you something.
 for your trouble.
 Very well, sir,
 then let us go.
 Now, if you will keep this path
 you cannot miss the way.
 Very well, friend, there is
 what I promised you
 for your trouble.
 I thank you, sir,
 and wish your safety
 to your journey's end.
 I wish you the same.

Salam
Alehham salam moneb.

Good bye.
Farewell, sir.

Hokie-cot.

Dialogue, or Story

Sadagarke-pas hoondieka waste
Bath-poochna

To enquire of a merchant about
a bill.

Mol molick saheb garme hay

Is Mr. Molmolick at home?

H'a saheb garme hay

Yes, sir, he is at home?

Kia toomara cam hay oonke-pas

What is your business with him
pray?

Hoondieka hokie-kat poochneka
waste

About the payment of a bill.

Ham bolo oonko aoete hay

I will tell him to come.

Saheb salam,

Sir, your servant

Kie toomara cam hay hamse
saheb

what is your business with me, sir?

Eia ak hoondy toomare-pas aiata
hay

Here is a bill upon you

Abtock iska woht geia-nay saheb

But its time is not yet out, sir,

Tao kabtock iska mooddot asgen

Then when will it be due?

Ath ros bad

In eight days;

Eia seway, ham manta cat paonge

besides this I must have a letter,

[83]

Hamare gamostake pas-se

from my correspondent,

Age ham sakete nay soomko
roopeia deneko.

before this I cannot give you the
money.

Acha oy rozme ham sler aoge

Well, at that time I will come.

H'a saheb, aio

Do so, sir, come.

Jungleka Bath chiet

Military Dialogue

P'oltonko coaed-dena, or
p'oltonko coad korna

To exercise the battalion

Aroz-kerna sardarka-pas are
Sepoy-logka-pas

To address the officers, and the
soldiers.

Sardar-log, sap brober-korao, or
borober korao

Sardars? Make even the ranks?

Kaber-dejo sab-log choop-rahey	Take care all to be silent.
Kare-ho seeda, or seeda-karehay	Stand strait.
Deko dhaine, or daine deko	Look to the right,
Mot heelao	don't shuffle,
jaydacko soon-day, or shooan-day jeidak-ko.	listen to the drum.
Kabarda kanda samne	Take care to shoulder together
Bandook-ko	the fire locks.
Kabarda ak-cotta coaed-kero	Take care to do the exercise
	actively
Jaydacke chot-puttie	by the drum together.
Nazier-koro nazdiecka payia	Take care the near ranks
Age-ka-pas ak-sat-korna or	to close the front,
ageka-pasak samel-kerna	
Samne agh-lagna	to fire a volley together.
Sab-p'olion	The whole battalion.
[84]	
Kaber-dejo goomneko adme-log	Take care to wheel the men
Nabieka-pas-se, or nabie-se	from the center.
Nazdeek nabieka-marfat, or	Near the centre.
nazdeek nabieka-pas	
Chalnegha chota coddom	to march with short steps,
Oy, je door hay	those at distance
Lamba coddom coochneega	to make longer steps.
Sab-log deko nabieko-marfat, or	All look to the centre
nabie ko-pas	
Are barober coochnee, or	and march even.
brober chelo-jay	
Mot-jo ak ageka doosra, or	Don't go one before another?
doosora	
Kaber-dejo, Kabarda	Take care.
Sardar-log, kahey-day, or	Sardars ? give the word of
hokoonvdeo.	command,
Koob agh-lagna, or koop agoon-deon	to make exact firings.

Kaber-dar Koochmee-kerne, or koochnie-keray	Take care to march
Shooru-kor daineka pao, or p'a	begin with the right leg.
Cloley-ja brober, or barober koochnay	March even
Are jorse,	and strong,
Joad, or jody room-log	When you are
Toomare kanieme hay	in your quarters,
Toomara bandook-sap acha molna	clean your firelocks well,
Are sab achietare chilna kerogey	and make them bright.

[85]

The following Index of useful-words may be employed to advantage,

Foz-laskar, or Faooz,	the army.
Poltun, resela,	battalion.
Siepoy, siepay,	soldier.
Siepoy-log,	soldiers.
Boldar, pieoner,	workman of the army.
Pioneer-log,	workmen.
Gierdwar, chasoo,	fiscal, spy,
Harwall,	guider, who shews the way.
Cober,	informer, information.
Sordar, or Sardar,	officer, president.
Camet, Moorubie,	commanding officer, admiral.
Hhosham,	reputation.
Aroz,	address.
Aroz-korna,	to address.
Parwana, hokoom,	order, command.
Top-cana,	artillery.
Jonk-totai	ammunition for the arms.
Top, kaman,	a cannon.
Top-choota, dacna,	to fire the cannon.
Bandook,	a musket, gun, fusee.

Tomoncha.	a pistol.
Rojan,	a pan.
Rojan-dena,	to put gunpowder upon the pan.
Patr, or pator,	flint.
Pattle, or patal,	stone in general.
Chiepna,	spring or start.
Chiengharee,	spark, a particle of fire.
Barood,	gunpowder.
Booknie,	gunpowder of all sorts.
Toper goolie,	gun balls.
Bandoocka goolie,	musket balls.
Baroot,	shot.
Baroot-cana,	manufactory of shot &c.
Boarchie,	a pike.
Parah, or chekie-dar,	centry, guard.
Doorbeen,	spying-glass.
Ferieady, shomochna,	look, to look.
Jaydak, or joy dak, jeidak,	large drum.
Dol,	small drum,
Toloar, or talwar, kereech,	sword.
Dhar, tez,	edge of the sword, &c.
Coochee-karna,	to march,
Boarta-deon,	to charge guns and muskets,
Agh,	fire,
Dooa,	smoak,
Moot, mora, mertoo	death.
Omertoo,	live for ever,
Fatt, fath,	victory, triumph
[68]	
Tamboos,	tent.
Canat,	the wings of a tent,
Rakna,	to keep, or to put down,
Beter-rako.	to put in
Seire, or sheree, sayrie	ladder, frame with steps,

Roksod,	permission,
Kooa,	spring of water,
Aobeldar,	treasurer,
Jaba,	apalet or epulet.
Jsbie, choran, koonjie	key.
Choe-mac	tinder, to catch fire
PRATIEBE,	WORLD.
Matee,	earth,
Jameen,	land,
Dertie, doortie	country,
Nagor, nagoor,	kingdom,
Gram, sahar,	town, city,
Bazar,	market,
Hat,	fair.
Hekmoth,	proposition.
Kistiebound,	agreement for different time,
Bandabosht,	agreement for certain time,
Hoondie,	a bill of exchange,
Molacat,	visit.
Ghat,	export, to carry out.
Buran, toorien,	trumpet,
Eshara,	signal,
Chilna,	to clean.
Molna,	to rub.
Jeborna,	to force.
Sierkana,	to move.
Fandana, koondna, topana,	to jump.
Cana kielona,	to eat.
Cazna,	treasure.
Malgozarie,	preciousness.
Koortica jaba,	apollet, or epalet, on the coat.
Cotie, or meeon,	sword sheath
Deaasliay,	matches.
DOREIA, DOORIEA	SEA.

Gonbhier, gahera,	the abyss of sea.
Gerdab, chockor,	the depth of sea, whirl
Nodee,	large river.
Nolah,	small river or channel.
Panee,	water.
Deo, deoo,	waves.
Kwas, kwosa, kooasha,	moist.
Buioo, bayoo, batash, hawa,	wind.
Jahas,	ship.
Kistie, naoo,	vessel, boat.
Langor,	anchor.
Langor chor-dena,	to cast anchor.
Langor ootna,	to take up anchor.
Heelna, bashna,	to swim.

FINIS.