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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 founds 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 scientifical 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 Bhotta 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 scientifical 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 Bengali 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]scrit, 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 scientifical 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 subject; 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 possessions; 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;

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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 singukr, 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 oouieh, 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-kurrrta, I make, – the past tense singular. Instead of ma-sab-kora, or ham-log-kore, we do; he writes humm-kurrrte, 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
In the imperfect tense ma-korta, or ham-korte, &c. I did, he writes the pluperfect, my kurrtatha, I did make, – singular.

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

In place of the perfect tense, he writes the present tense; and instead of the pluperfect tense, he writes the imperfect. 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 editions, 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.

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"

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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 The 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.
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.

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 Reserches, Vol. I. page XVI.

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

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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 Shamscript 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 Shamscript alphabetical characters, as well as in the names of God, 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 Shamscript 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 Shamscript alphabet thus; "O" the name of a Shamscript character.

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

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6 The name of the incomprehensible creator of the universe, in the Shamscript 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
Shamscrip language are corrupted by him, will be seen by the three
following rhymes, extracted out of twelve "rhymed couplets" from
his transcript of Shamscrip 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 Shamscrip words, as printed in the Roman characters, in the first Vol. A.R.
1. "Mudha Jahihi dhanagamatrishnam

"Curu tenubuddhimanah suritrishnam

"Yallabhase injacarmopattam

"Vittam tenavinodaya chittam."

2. "Ca tava canta caste putrah

'Sansca royam ativavichittrah

"Casya twam va cuta āyāta

"Stattwam chintaya tatidam bhratah."

3. "Ma curu dhanajanayauvanagarvam

"Harati nim'eshāt calah sarwam

"Mayamayamidamac'hilam hitwa

The Author's transcript of those words, which are printed in the first volume, in the Shamscrip characters.

Moordho johihi dhon-agomo trishnia Deluded mortal, in acquiring wealth, thy thirst

Cooru tonoo monoshsho betreeshnia excites in thy inclination to limit

Jol-lo bhoshe nijo cormmo patto' what thou acquirest, by on gratify thyself

Bitto' teno bino-doyo chit'to' a product such will calm thy wishes

Ka to-bo canta cos-te pootro." Who is thy wife who is son.

Sho sha (roy) roio mote-bo bechitro" tumultuous world is very in compatible

Coshsheo tto° ba kooto aiato" whose art thou also whence earnest.

Totto° chintoyo todi-do brato Almighty's pleasure this was brother.

Ma cooro dhono juoobono gorbbo° Make not by riches juvenile boast, snatches in a moment death all,

Maia moio mido mo kilo° hittooa love vain of this life left of
"Brehmapadam previsasu Bromho podo probishashoo viditwa." 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 arid 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, te\(^7\), 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. – Tieree, or tenee, of thee, is a genetives 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-Sahib, 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; *bou*†, 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 *Sab,* or *Sap*, (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.

<table>
<thead>
<tr>
<th>SINGULAR</th>
<th>PLURAL</th>
</tr>
</thead>
</table>
| 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.*

18
Ak coota, *a dog.* Sab coota, or Coota-log, *dogs.*
Ak janooa, *a beast.* Sab janooa, or Janooa-log, *beasts.*
Ak gar, *a house.* Sab gar, not Gar-log, *houses.*
Ak cheese, *a thing.* Sab cheese, not Cheese-log, *things.*

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

A common noun is that which is common to all kinds of things; as, *ak janooa,* Animal; Morod, Man; *Cazanchie,* 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,


<table>
<thead>
<tr>
<th>SINGULAR</th>
<th>PLURAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>Nom.</td>
<td></td>
</tr>
<tr>
<td>Hhoda</td>
<td>a god⁸</td>
</tr>
<tr>
<td>Hhoda-sab</td>
<td>gods.</td>
</tr>
</tbody>
</table>

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

**SINGULAR**

<table>
<thead>
<tr>
<th></th>
<th>N. Bahesht, or Bhasht</th>
<th>a heaven</th>
<th>Bahesht-ka, or Bhasht-ka</th>
<th>heavens</th>
</tr>
</thead>
<tbody>
<tr>
<td>G.</td>
<td>Bahesht-ka, (ke) of a heaven</td>
<td>to a heaven</td>
<td>Bahesht-ka, or Bhasht-ka</td>
<td>to heavens</td>
</tr>
<tr>
<td></td>
<td>or Bhasht-ka</td>
<td></td>
<td>Bhasht-ka</td>
<td></td>
</tr>
<tr>
<td>D.</td>
<td>Bahesht-ko, or Bhasht-ko</td>
<td>a heaven</td>
<td>Bhasht-ko, or Bhasht-ko</td>
<td>heavens</td>
</tr>
<tr>
<td>Ac.</td>
<td>Bahesht-ko, or Bhasht-ko</td>
<td></td>
<td>Bhasht-ko, or Bhasht-ko</td>
<td></td>
</tr>
<tr>
<td>Vo.</td>
<td>Ay Bahesht, or Ay Bhasht</td>
<td>O ! heaven</td>
<td>Hiy Bahesht-ka, or Bhasht-ka</td>
<td>O! heavens</td>
</tr>
<tr>
<td>Abl.</td>
<td>Bahesht-ka marfot, Bhasht-ke marfot</td>
<td>by a heaven</td>
<td>Bahesht-ka, or Bhasht-ka marfot, Bhasht-ke marfot</td>
<td>by heavens</td>
</tr>
<tr>
<td></td>
<td>Bhesht-ka pas,</td>
<td>to a heaven</td>
<td>Bhesht-ka pas,</td>
<td>by heavens</td>
</tr>
</tbody>
</table>

---

9 Shorgo, in Bengal language.
by a heaven Bheshta-sab-ke pas to heavens near a heaven Bhesht-se, or from a heaven Bhesht-sab-se, or Bahesht-ka pas-se heaven Bahesht-sab-ka pas-se heavens Bhesht-ka waste for a heaven Baheshte-sab-ka waste, Bahesht-sab-ke waste Bahesht-me, or in a heaven Baheshte-sab-me, or Baheshta-sab-ma in heavens Bheshta-sab-ma

### Singular and Plural

<table>
<thead>
<tr>
<th>SINGULAR</th>
<th>PLURAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>Panie$^{10}$</td>
<td>Panie-ka, or Panie-ke</td>
</tr>
<tr>
<td>water</td>
<td>of water</td>
</tr>
</tbody>
</table>

### Singular and Plural

<table>
<thead>
<tr>
<th>SINGULAR</th>
<th>PLURAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>earth</td>
<td>of earth</td>
</tr>
</tbody>
</table>

### Singular and Plural

<table>
<thead>
<tr>
<th>SINGULAR</th>
<th>PLURAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>Adme$^{12}$</td>
<td>Log$^{13}$</td>
</tr>
<tr>
<td>a man</td>
<td>people</td>
</tr>
</tbody>
</table>

---

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
[ 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 Shamscri 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 Shamskrit 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 Shamskrit or Bengal language, is called Poonleengo, and denotes the male, as Ak adme, a man.

Shitreengo, or Streleengo, the feminine, denotes the female, as Randee, woman.

Clebleengo, or Nopoonsohok, 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, oonna, 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, oonna, 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.
24
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.

BOHOO BOCHON, PLURAL.

Nom. Sab. Ma-sab, or My-sab, &c. we.
Gen. Sab and ka or ke*. Mara-sab-ke, or Mar-ke, of us
Dat. Ko Ma-ko, or My-ko, or May-ko to us.


SINGULAR.

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

The postpositions of the second person in the mixed dialect.

SINGULAR.

Nom. Toom, thou.
Gen.  r,  Tar,  of thee.  r.  Toomar, or  
    ra,  Tara,  of thee.  ra, or Toomara, or  
    re,  Tare,  of thee.  re,  Toomare  of thee.  
Dat.  ko.  Too-ko  to thee  ko  Toom-ko,  to thee.  
    ko.  Ta-ko  to thee.  
    ko.  Te-ko  to thee.  
    Tooy-ko.  to thee.  
Abl. In both dialects, marfot, pas, se, waste, me or ma.  

<table>
<thead>
<tr>
<th>PLURAL</th>
<th>PLURAL</th>
</tr>
</thead>
</table>
| N. Sab.  | To-Sab, ye or you.  
    Ta-Sab, ye or you.  
    Te-Sab, ye or you.  
    Too-Sab, ye or you.  
| G. Sab & ka.  | Ta-Sab-ka, of you.  
    Sab & ke.  | Te-Sab-ke, of you.  
    Too-Sab-ka, of you.  
| D. Sab & ko.  | Ta-Sab-ko, to you.  
    Te-Sab-ko, to you.  
    Too-Sab-ko, to you.  
| Ab. In both dialects as above. |

16] The postpositions of the third person in the mixed dialect.  
Masc.  

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

14 The personal declensions, and the three genders of the third person, are fully distinguished in pages 22, 23, and 24.
Oos-ko, **him**  
Is-ko, or  
Is-ko, or  
In-ko, **to her.**  
Oon-ko, or  
In-ko, **to him**

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

**PLURAL.**

Nom. Ooa-Sab, &c. &c. or  
Gen. Ooa-Sab-ka, &c.  
Dat. Ooa-Sab-ko, &c.  
Abl. For both, as above.

**NEUTER PRONOUN.**

SINGULAR.  
Nom. A, ay, eia,  
G. Aka, aika, &c.  
D. Ako, &c. &c.  

**PLURAL.**  
Nom. Ooa-log, &c. ckc. they.  
Gen. Ooa-log-ka, &c. theirs, of them.  
Dat. Ooa-log-ko, &c. to them.  
Abl. For both, as above.

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

<table>
<thead>
<tr>
<th></th>
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<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Ak BOCHON.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Nom.</td>
<td>My, May,</td>
<td>Ma, or me</td>
<td>Ham,</td>
<td>I.</td>
</tr>
<tr>
<td>Gen.</td>
<td>Mera, Mare, Merie,15</td>
<td>Mara, *Mare, Mere,</td>
<td>Hamara, Hamare,</td>
<td>of me, or mine.</td>
</tr>
<tr>
<td>Dat.</td>
<td>Moozco, Moojco,</td>
<td>Mako,</td>
<td>Hamko,</td>
<td>to me.</td>
</tr>
<tr>
<td>Ac.</td>
<td>Moozco, Moojco,</td>
<td>Ma, Mako,</td>
<td>Ham, or Hamko,</td>
<td>I, or me</td>
</tr>
<tr>
<td>Voc.</td>
<td>Hy my, Hay my,</td>
<td>O Ham,</td>
<td>O ! me</td>
<td></td>
</tr>
<tr>
<td>Abl.</td>
<td>Mera marfot, Mara marfot, or Mare pas</td>
<td>Hamare-marfot, Hamara-marfot, Hamare-pas</td>
<td>by me.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Mooz-se, Mooj-se,</td>
<td>Ma-se, Mar-se,</td>
<td>Ham-se, Hamara-pas-se</td>
<td>by me, or near to me.</td>
</tr>
</tbody>
</table>

15 Merie, or Marie, for feminine gender.
Hamara pas-se from me.
Mara waste, for me.
Ham-ma, or In me.
Ham-me,

<table>
<thead>
<tr>
<th>BOHOO BOCHON,</th>
<th>PLURAL.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Nom. My-sab, May-sab</td>
<td>My-sab,</td>
</tr>
<tr>
<td>Mare-sab,</td>
<td>Ma-sab-ka,</td>
</tr>
<tr>
<td>Dat. Mooz-co-sab,</td>
<td>Ma-sab-ke,</td>
</tr>
<tr>
<td>Ac. Mooz-co-sab, &amp;c.</td>
<td>Ma-sab-ko,</td>
</tr>
<tr>
<td>Voc. Hy my-sab,</td>
<td>Hiy Ma-sab, or Hiy Ma-sab-ko</td>
</tr>
<tr>
<td>Abl. My-sab-ka marfot,</td>
<td>Hiy Ma-sab-ke marfot,</td>
</tr>
<tr>
<td>May-sab-ke marfot,</td>
<td>Hiy Ma-sab-ke-ke marfot,</td>
</tr>
<tr>
<td>My-sab-ke-pas Ma-sab-ka</td>
<td>Hiy Ma-sab-ke-pas, Ham-log-ka</td>
</tr>
<tr>
<td>May-sab-ka-pas Ma-sab-ke</td>
<td>Hiy Ma-sab-ka-pas, Ham-log-ke</td>
</tr>
<tr>
<td>My-sab-se, Ma-sab-se,</td>
<td>Ma-sab-ka pas, Ham-log-se,</td>
</tr>
<tr>
<td>May-sab-se, Ma-sab-ke</td>
<td>Ma-sab-ke pas, Ham-log-ke pas,</td>
</tr>
<tr>
<td>My-sab-waste, Ma-sab-ka</td>
<td>Ma-sab-ka waste, Ham-log-ka-waste,</td>
</tr>
<tr>
<td>May-sab-ka-waste, Ma-sab-ke</td>
<td>Ma-sab-ke-waste, Ham-log-ke-waste,</td>
</tr>
<tr>
<td>My-sab-me, Ma-sab-me,</td>
<td>Ma-sab-me, Ham-log-me, or In us.</td>
</tr>
<tr>
<td>May-sab-ma, Ma-sab-ma,</td>
<td>Ma-sab-ma, Ham-log-ma,</td>
</tr>
</tbody>
</table>

Karok Jargon mixed dialect. Regular mixed Civil mixed Declension of Cases. dialect. dialect. the pronoun of the second person.

[20] Ak BOCHON. SINGULAR.
Nom. To, Too, or Ta, Toom, thou.
<table>
<thead>
<tr>
<th>Case</th>
<th>Masculine</th>
<th>Feminine</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>Gen.</td>
<td>Tor, Tare, Tar, Terie,</td>
<td>Tar, Tara, Toomara, or of thee, or thine.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Tor-sab,</td>
<td>Ta-sab-ka, Toom-log-ka, of Ye, or</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Tor-sab,</td>
<td>Ta-sab-ke, Toom-log-ke, of you.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Tera-sab,</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Tara-sab,</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Dat.</td>
<td>Tooz-ko, or Tako, Toom-ko, to thee, or to thou.</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Tooz-co-sab, Ta-sab-ko, Toom-log-ko, to ye, or to you.</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Tooj-ko,</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Tooz-co-sab, Ta-sab-ko, Toom-log-ko, ye, or you.</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Tooj-ko,</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ac.</td>
<td>Tooz-ko, Ta-ko, Toom-ko, thou, thee,</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Tooz-co-sab, Ta-sab, Toom-log, ye, or you.</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Tooj-ko,</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Tooz-co-sab, Ta-sab-ko, Toom-log-ko, O! ye, or</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Tooj-ko,</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Voc.</td>
<td>Hy too, or Hay too, Hiy ta, Hy Toom, O! thou, O! thee.</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Hy too, Hy te, Hiy-ta-sab, O! thee.</td>
<td></td>
<td></td>
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<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Abl.</td>
<td>Tor, or Tara marfot, or Toomara-marfot, by thou, by thee.</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Tare marfot Tare morfot, to thee, or to thou.</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Tare-pas Tara pas, by thou, by thee, or, near to thou, near to thee.</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Tooz-se, or Ta-se, or Toomara-pas-se, from thee.</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Tooz-ko, or Ta-ko, Toom-ko, thou, thee,</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Tare-se, or Tara-pas-se, near to thou, near to thee.</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Tare-waste, Tare-marfot, by thou, by thee.</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Tor waste, Tor waste (tar) for thou, or for thee.</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Tooz-me, Tare me, or Toomara-marfot, by thou, by thee.</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Tooj-me, Tare me, or Toomara-marfot, by thou, by thee.</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Tooj-ma, Ta-ma, or Toomara-marfot, by thou, by thee.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>BOHOO BOCHON</td>
<td>PLURAL</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Nom.</td>
<td>Too-sab, &amp;c. Ta-sab, or Toom-log, Ye, or you.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Gen.</td>
<td>Tar-sab, Tor-sab, Tera-sab, Tara-sab,</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Tor-sab, Ta-sab, Ta-sab-ke,</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Toom-log-ke, of you.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Dat.</td>
<td>Tooz-co-sab, Ta-sab-ko, Toom-log-ko, to ye, or to you.</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Tooz-co-sab, Ta-sab-ko, Toom-log-ko, ye, or you.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ac.</td>
<td>Tooz-co-sab, Ta-sab, Toom-log, ye, or you.</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Tooz-co-sab, Ta-sab-ko, Toom-log-ko, O! ye, or</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

16 Terie, for feminine gender.
17 Terie-sab, for feminine gender.
Hy to, Hy ta,

"O! you."

Abl. Ta-r marfot, Ta-sab-ka marfot, Toom-log-ka marfot, by ye, or

To-r marfot, marfot, by you.

Ta-ra marfot Ta-sab-ke marfot, Toom-log-ke marfot,

Ta-re marfot Ta-sab-ka-pas, Toom-log-ka-pas, to ye, or

Ta-r-pas, Toom-log-ke-pas, to you, or

Ta-ra-pas, near to you.

Ta-re-pas, Ta-sab-ka-pas, Toom-log-ka-pas, from ye, or

Ta-sab-ke-pas, Toom-log-ke-pas, from you.

Ta-sab-se, Ta-sab-ka-pas-se, Toom-log-se, for ye, or

Ta-sab-ke-pas-se, for you.

Tooz-se, Ta-sab-se, Toom-log-se, from ye, or

Tare-pas-se, &c. Ta-sab-ka-pas-se, Toom-log-ka-pas-se, from you.

Ta-r waste, Ta-sab-ka waste, Toom-log-ka waste, for ye, or

Ta-re waste, waste, Toom-log-ke waste, for you.

To-ra waste, Ta-sab-ke waste, Toom-log-ke waste

Te-rie waste, Ta-sab-ke waste.

Tooz-me, or Ta-sab-me, Toom-log-me, or In ye, or

Tooj-ma Ta-sab-ma, Toom-log-ma, in you

Karok Jargon mixed
Cases. Regular mixed dialect.

Civil mixed Declension of
dialect. the pronoun of

the third
person.

[22] 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, of him, or

Oo-ka, Eia-ke, Is-ke, iske,

Oon-ke, Onna-

&c.


Oon-ko, &c.

Ac. Oos-ko, Inie-ko, Ooa-ko, Oos-ko, Ooa-ko, Oon-ko he, or him

&c.

&c.

Voc. Hy oo, Hy ooe Hy ooa, &c.

Hy oon, O! he.

&c

&c

Abl. Oo-ka-marfot Ooa-ka-marfot, Ooa-ka-marfot by him

Inie-ka-marfot, &c. &c.

Is-ke-marfot, Oon-ke-marfot,
### Karok Jargon mixed Cases. **Regular mixed dialect.**

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Gen.</td>
<td>Oo-r-sab, &amp;c.</td>
<td>Ooa-sab-ka, &amp;c.</td>
<td>Oon-log-ka, &amp;c.</td>
<td>of them, or</td>
</tr>
</tbody>
</table>

---

[23] Declension of the pronoun of the third person.

---

For more information on the Karok language and its dialects, refer to the [Karok Jargon mixed Cases](https://example.com/karok-dialects).
### Cases

<table>
<thead>
<tr>
<th>Abl.</th>
<th>Oo-r-marfof,</th>
<th>Ooa-sab-ka-marfof,</th>
<th>Ooa-sab-ke marfof,</th>
<th>by them.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Oo-ra marfof,</td>
<td>Ooa-sab-ka-marfof,</td>
<td>Ooa-sab-ke marfof,</td>
<td>by them, or near to them.</td>
<td></td>
</tr>
<tr>
<td>Oore morfof,</td>
<td>Oon-log-ka morfof,</td>
<td>Oon-log-ke morfof,</td>
<td>by them, or near to them.</td>
<td></td>
</tr>
<tr>
<td>Oor pas,</td>
<td>Ooa-sab-ka pas,</td>
<td>Ooa-sab-ke pas,</td>
<td>from them.</td>
<td></td>
</tr>
<tr>
<td>Oor-pas-se,</td>
<td>Ooa-sab-ka pas-se</td>
<td>Ooa-sab-ke pas-se &amp;c.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Oo-r waste,</td>
<td>Ooa-sab-ka waste,</td>
<td>Oon-log-ka for them.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Oo-ra waste,</td>
<td>Ooa-sab-ke waste,</td>
<td>Oon-log-ke for them.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Oo-re waste,</td>
<td>Ooa-sab-ke waste,</td>
<td>Oon-log-ke for them.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Oo-r-me,</td>
<td>Ooa-sab-me,</td>
<td>Oon-log-me, &amp;c. in them.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Oo-r-ma,</td>
<td>Ooa-sab-ma,</td>
<td>Oon-log-ma, &amp;c.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Oo-r-mee,</td>
<td>Ooe-sab-mee,</td>
<td>Oon-log-mee, &amp;c.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

[24] The personal pronouns of the third person have three genders, oo-a, &c. oo-e, &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.


### Nom.

<table>
<thead>
<tr>
<th>he.</th>
<th>E,</th>
<th>she</th>
<th>A,</th>
<th>it.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Oo,</td>
<td>Eoa,</td>
<td>Ooe,</td>
<td>Ay,</td>
<td></td>
</tr>
<tr>
<td>Oon,</td>
<td>Inee,</td>
<td>Inna</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Oonna,</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### Gen.

<table>
<thead>
<tr>
<th>his.</th>
<th>E-kee,</th>
<th>of</th>
<th>A-ka, A-ke,</th>
<th>of it,</th>
</tr>
</thead>
<tbody>
<tr>
<td>Oo-ka,</td>
<td>E-ka, or</td>
<td>hers.</td>
<td>Ay-ka,</td>
<td>or its.</td>
</tr>
<tr>
<td>Oo-ke, or</td>
<td>Ooe-kee,</td>
<td>hers.</td>
<td>Ay-ke,</td>
<td></td>
</tr>
<tr>
<td>Oos-ka,</td>
<td>Is-kee, or</td>
<td></td>
<td>Ay-ke,</td>
<td></td>
</tr>
<tr>
<td>Oos-ke, or</td>
<td></td>
<td></td>
<td>Eia-ka,</td>
<td></td>
</tr>
<tr>
<td>Oon-ka,</td>
<td>In-kee,</td>
<td>Eia-ke,</td>
<td></td>
<td></td>
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<tr>
<td>---------</td>
<td>---------</td>
<td>--------</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Oon-ke,</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ooa-ka,</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ooa-ke,</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Dat.**

<table>
<thead>
<tr>
<th>Oo-ko,</th>
<th>to</th>
<th>E-ko,</th>
</tr>
</thead>
<tbody>
<tr>
<td>Oos-ko,</td>
<td>him.</td>
<td>Ooe-ko,</td>
</tr>
<tr>
<td>Ooa-ko,</td>
<td>him.</td>
<td>In-ko,</td>
</tr>
<tr>
<td>Oon-ko,</td>
<td></td>
<td>Ine-ko,</td>
</tr>
<tr>
<td>Is-ko,</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ise-ko,</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Ac.**

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>&amp;c.</td>
<td>her.</td>
<td>A-ko, &amp;c. it</td>
</tr>
</tbody>
</table>

**Voc.**

<table>
<thead>
<tr>
<th>Hy oo, &amp;c.</th>
<th>O! he. &amp;c.</th>
<th>Hy ooe, &amp;c.</th>
</tr>
</thead>
<tbody>
<tr>
<td>&amp;c.</td>
<td></td>
<td>O! she &amp;c.</td>
</tr>
</tbody>
</table>

**Abl.**

<table>
<thead>
<tr>
<th>Oo-ka marfot, &amp;c.</th>
<th>by E-kee marfot, &amp;c.</th>
<th>by A-ka morfot, by it &amp;c.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Oo-ka pas, &amp;c.</td>
<td>to E-kee pas, &amp;c, to</td>
<td>A-ka pas, to it, &amp;c &amp;c.</td>
</tr>
<tr>
<td></td>
<td>him, &amp;c.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Oo-se, &amp;c.</th>
<th>E-se, &amp;c.</th>
<th>A-se, As-se</th>
</tr>
</thead>
<tbody>
<tr>
<td>Oos-se, &amp;c.</td>
<td>Es-se, &amp;c.</td>
<td>Ay-ka pas-se</td>
</tr>
<tr>
<td>Oos-ka pas-se, &amp;c.</td>
<td>from Esee-se, &amp;c.</td>
<td>from Ay-ka pas-se from</td>
</tr>
<tr>
<td></td>
<td>him.</td>
<td>her</td>
</tr>
<tr>
<td>Oo-ka waste, &amp;c.</td>
<td>for E-kee waste, &amp;c.</td>
<td>for A-ka waste, for it &amp;c.</td>
</tr>
<tr>
<td></td>
<td>him.</td>
<td>her</td>
</tr>
<tr>
<td>Oo-ma, &amp;c.</td>
<td>in E-ma, &amp;c.</td>
<td>in A-me, &amp;c. in it.</td>
</tr>
<tr>
<td>Oon-me, &amp;c.</td>
<td>him. Ooe-me, &amp;c.</td>
<td>her. Eia-ma, &amp;c.</td>
</tr>
</tbody>
</table>

[25]

The personal pronouns have the nature of substantives, and may be called pronominal adjectives.

Ma-r, Ma-ra, or Ma-re; Hama-ra, or Hama-re,  
Tor, Ta-r, Ta-ra, or Ta-re; Toma-ra, or Tooma-re,  
O-r, Oo-r, Oo-ka; Oos-ka, Is-ka, In-ka,  
mine  
thine.  
his.
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-ke, &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.

<table>
<thead>
<tr>
<th>MASCULINE.</th>
<th>FEMININE.</th>
<th>NEUTER.</th>
</tr>
</thead>
<tbody>
<tr>
<td>N. Coy,</td>
<td>Kie,</td>
<td>Kon,</td>
</tr>
<tr>
<td>which.</td>
<td>which.</td>
<td>who.</td>
</tr>
<tr>
<td></td>
<td>or Kia,</td>
<td></td>
</tr>
<tr>
<td></td>
<td>what.</td>
<td></td>
</tr>
<tr>
<td>G. Coy-ka,</td>
<td>Kies-ka,</td>
<td>Kon-ka,</td>
</tr>
<tr>
<td>&amp;c.</td>
<td>&amp;c</td>
<td>&amp;c of whom, or</td>
</tr>
<tr>
<td></td>
<td>of which</td>
<td>whose</td>
</tr>
<tr>
<td></td>
<td>Kies-ka,</td>
<td>to whom,</td>
</tr>
<tr>
<td></td>
<td>&amp;c</td>
<td>to who's</td>
</tr>
<tr>
<td>D. Coy-ko,</td>
<td>Kies-ko,</td>
<td>Kon-ko,</td>
</tr>
<tr>
<td>to which.</td>
<td>to which.</td>
<td>to whom,</td>
</tr>
<tr>
<td></td>
<td></td>
<td>to whose</td>
</tr>
<tr>
<td></td>
<td></td>
<td>who, or</td>
</tr>
<tr>
<td></td>
<td></td>
<td>whose</td>
</tr>
</tbody>
</table>

\(^{18}\) For masculine and feminine.
A. Coy-ko, which, or to which, Kies-ko, which, or to which, Hy kon, O! who.


Koy-ka pas, to which. Kies-ka pas, to which. Kon-ka pas, to whom (whose) by whom (whose) near whom (whose)

Koy-se, or Kies-se, or Kon-se, or from whom, Koy ka pas- from which. Kies-ka pas-se from which. Kon ka pas- from whose.

Koy ka, for which. Kies-ka, for which. Kon ka, for whom, or for whose.

Koy ma, or in which. Kies-ma, or in which. Kon ma, or in whom, or in whose.

Coy-me, which. Kies-me, which. Kon-me, in whose.

[27]


N. Oy, that A, Ay, Ee, Eia, this. Kia, or Kia-hay, what.

G. Oy-ka, &c. of that. A ka, &c. of this. Kiahe Ka, of what.


A. Ooy-ko, that, or to that. Ay-ko, &c. this, or &c. Kiahe-ko, what or to what &c.


Oy ka pas, to that by that. Ay-ka-pas, to this by this. Kiahe ka pas, to what, by what.
near to that.  near to this  near to what.

Oy se, or Ay se, or Kia se, or
Oy ka-pas-se, &c. Ay ka pas-se, &c. from this Kiaha se, &c. from what
Oy ka waste, &c. for that Ay ka waste,
Oy ma, or Ay me, or Kiahe ka for what waste,
Oy me, in that Ay ma, in this Kiaha me, in what.

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 of 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 this 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 to 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; *tesra,* or *teshra,* third; and two numbers, viz. *ak'bochon,* singular; and, *bohoo bochon,* plural.

*Woht,* or *Woaht,*—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 it 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 particle; 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 genitives, and two dative cases; 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 panicle 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.

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19 See pages 15 and 26.
20 Ko and Pas.
Ha, Ho, Hay, am, art, is.

Common mixed dialect  Civil mixed dialect.  English tongue.
                      Abie.
AK BOCHON.               SINGULAR.
Ma-hooa, or My-hooa, or  Ham ha,  I am.
May-hooa,               To-hooa, or Ta-hooa, or Te-
To-hooa, or Ta-hooa, or Te-
hooa, or Too-hooa,       Toom ho,  thou art.
Oo-hooa, or             Ooa hay, or, he,21 he is.
Ooa-hooa, &c.           Ooe hay,  she is.
Ooe-hee, Ooe-hay,       2d present tense.
                      Ham heia ha,  I am here.
                      Toom heia ho,  thou art here.
                      Ooa heia hay,  he is here.
                      3d present tense.
                      Ham hooa ha,  I am there,
                      Toom hooa ho,  thou art there,
                      Ooa hooa hay,  he is there.

BOHOO BOCHON.  PLURAL.
Ma-sab-hooa, or  Ham-log-ha  we are.
My-sab-hooa or  Toom-log-ho,  ye, or you are.
May-sab-hooa,   Ooa-log-hay,  they are.
To-sab-hooa, &c.&c. &c.  Ooe-log-hay,  they are.
                      Hom-log-heia ho,  we are here.
                      Toom-log heia ho,  ye (you) are there.
                      Ooe-log heia ha,  they are here.

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.

<table>
<thead>
<tr>
<th>Common mixed dialect</th>
<th>Civil mixed dialect.</th>
<th>English tongue.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Geia.</td>
<td>Past tense.</td>
<td>SINGULAR.</td>
</tr>
<tr>
<td>AK BOCHON.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ma-ta, or May-ta, or My-ta, Ham-ta,</td>
<td>I was.</td>
<td></td>
</tr>
<tr>
<td>To-ta, or Too-ta, &amp;c.</td>
<td>Toom-to,</td>
<td>thou wast, or wert.</td>
</tr>
<tr>
<td>Oo-ta, &amp;c</td>
<td>Ooa-tay, &amp;c. Ooe-tay,</td>
<td>he was.</td>
</tr>
<tr>
<td>Ooe-tee, &amp;c.</td>
<td></td>
<td>she was</td>
</tr>
</tbody>
</table>

**BOHOO BOCHON**

<table>
<thead>
<tr>
<th>PLURAL.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ma-sab-ta, &amp;c. &amp;c.</td>
</tr>
<tr>
<td>To-sab-ta, &amp;c. &amp;c.</td>
</tr>
<tr>
<td>Oo-sab-ta, &amp;c.</td>
</tr>
<tr>
<td>Ooe-sab-tee, &amp;c.</td>
</tr>
</tbody>
</table>

**Eyeinda, or Hoyinga, or Hoyenge**

<table>
<thead>
<tr>
<th>Future tense</th>
</tr>
</thead>
<tbody>
<tr>
<td>SINGULAR.</td>
</tr>
<tr>
<td>AK BOCHON.</td>
</tr>
<tr>
<td>Ma-hooa, or</td>
</tr>
<tr>
<td>Moy-hoyinga, or</td>
</tr>
<tr>
<td>Ma-hoyange, &amp;c. &amp;c.</td>
</tr>
<tr>
<td>To-hoga, or</td>
</tr>
<tr>
<td>To-hoiynga, &amp;c.</td>
</tr>
<tr>
<td>Oo-hoga, or</td>
</tr>
<tr>
<td>Oo-hoyanga, &amp;c.</td>
</tr>
<tr>
<td>Ooe-hogee, or</td>
</tr>
<tr>
<td>Ooe-hoyingee, &amp;c.</td>
</tr>
</tbody>
</table>

**BOHOO BOCHON**

<table>
<thead>
<tr>
<th>PLURAL.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ma-sab-hoga, &amp;c. &amp;c.</td>
</tr>
</tbody>
</table>

\(22\) fA nasal pronunciation.
Observe in each conjugation its terminations or endings, and to what person they belong, as it will acquaint the learner with the Indian Orthography.

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.

<table>
<thead>
<tr>
<th>Common mixed dialect</th>
<th>Civil mixed dialect</th>
<th>English tongue.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mar-hy, or hay,</td>
<td>Hamar-hay, or</td>
<td>I have.</td>
</tr>
<tr>
<td>Mara-hy, hay,</td>
<td>Hamara-hay, or</td>
<td></td>
</tr>
<tr>
<td>Mare-hy, or hay,</td>
<td>Hamare-hay,</td>
<td></td>
</tr>
<tr>
<td>Tor-hy, or Tar-hy, or hay,</td>
<td>Toomar-hay, or</td>
<td>thou hast,</td>
</tr>
<tr>
<td>Tara-hy, or Tare-hy, or hay,</td>
<td>Toomara- hay, or</td>
<td></td>
</tr>
<tr>
<td>Oo-ko-hy &amp;c. &amp;c. &amp;c.</td>
<td>Ooa-ko-hay, &amp;c. &amp;c.</td>
<td>he has</td>
</tr>
<tr>
<td>Oo-kee-hy, or</td>
<td>Ooe-kee hay,</td>
<td>she has.</td>
</tr>
<tr>
<td>Ooe-kee-hee, &amp;c,</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

---

23 See the personal pronouns of the third person, page 24
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 have a soul.*
Hamara joban hay, or Hamara pas jaban hay,  
*I have a tongue.*
Hamara akell hay, or Hamara pas akell hay,  
*I have knowledge,*
Toomara pas roopee hay,  
*have you money?*
H' a, Hamara pas hay,  
*yes, I have,*
Oos ka pas roopee hay,  
*has he money?*
Hay Ooska pas,  
*he has*

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

AK BOCHON.

Mar-ta, or Mara-ta, or  
Hamar-ta, or Hamar-te, or  
*I had.*
Mare-ta,  
Hamara-ta, or Hamara-te,  
Tor-ta, or Tar-ta, or Tara-ta, or Tera-ta, or tare-ta,  
Toomar-to, or  
Toomara-to,  
*thou hast.*
Oo-ko-ta, &c. &c. &c.  
Ooa-ko-tay, or  
Oon-ko-tay, &c.  
*he had.*
Oo-ke-tee, &c.  
Ooe-kee-tee,  
*she had.*

BOHOO BOCHON.  

Mar-sab-hy, &c. &c.  
Hamar-log-ka hay, &c. &c.  
*we have.*
Tor-sab-hy, &c. &c.  
Toomar-log-ko hay &c. &c  
*ye, or you have.*
Oor-ka-sab-hy, or  
Ooar-log-ke hay  
*they have.*
ooka-sab-hy, &c. &c.  
Oo-log-kee hay,  
*they have.*
Oo-kee-sab-hy, &c.  
Ooe-log-kee hay,
Ooi-kee-sab-ta, Ooe-log-ke tee, they had,

<table>
<thead>
<tr>
<th>Common mixed dialect.</th>
<th>Civil mixed dialect.</th>
<th>English tongue.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Eyeinda, or Hoyinga, or Hoyenge</td>
<td>Future tense</td>
<td></td>
</tr>
</tbody>
</table>

**AK BOCHON.**

<table>
<thead>
<tr>
<th>SINGULAR.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ma paoga, or</td>
</tr>
<tr>
<td>May-paoga, &amp;c</td>
</tr>
<tr>
<td>Ta-paoga, &amp;c. or</td>
</tr>
<tr>
<td>Paonge,</td>
</tr>
<tr>
<td>Oo paoga, &amp;c. or</td>
</tr>
<tr>
<td>paonge,</td>
</tr>
<tr>
<td>E, Ooe-sab paogee, oy</td>
</tr>
<tr>
<td>paongee.</td>
</tr>
<tr>
<td>Ham pae, or Ham paoe,</td>
</tr>
<tr>
<td>Toom pao, or Toom</td>
</tr>
<tr>
<td>Paaro or Toom paogo,</td>
</tr>
<tr>
<td>Ooa paoge, or Ooa</td>
</tr>
<tr>
<td>paoange,</td>
</tr>
<tr>
<td>Ooe Paogee, or Ooe</td>
</tr>
<tr>
<td>paongee,</td>
</tr>
<tr>
<td>I will have, or</td>
</tr>
<tr>
<td>I shall have.</td>
</tr>
<tr>
<td>thou wilt have, or</td>
</tr>
<tr>
<td>thou shall have.</td>
</tr>
<tr>
<td>he will have, or he</td>
</tr>
<tr>
<td>shall have.</td>
</tr>
<tr>
<td>she will have, or</td>
</tr>
<tr>
<td>she shall have.</td>
</tr>
</tbody>
</table>

**BOHOO BOCHON**

<table>
<thead>
<tr>
<th>PLURAL.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ma-sab-paoga, or</td>
</tr>
<tr>
<td>Paonge, &amp;c. &amp;c.</td>
</tr>
<tr>
<td>To-sab-paoga, or</td>
</tr>
<tr>
<td>paonge, &amp;c. &amp;c.</td>
</tr>
<tr>
<td>Oo-sab paoga, or</td>
</tr>
<tr>
<td>paonge,</td>
</tr>
<tr>
<td>E, Ooe-sab-paoga, or</td>
</tr>
<tr>
<td>paongee,</td>
</tr>
<tr>
<td>Oo-sab paogee, or</td>
</tr>
<tr>
<td>paongee,</td>
</tr>
<tr>
<td>Ham log-pae, or paoe,</td>
</tr>
<tr>
<td>Toom-log-pao, or paio,</td>
</tr>
<tr>
<td>Ooa-log-paoge, or</td>
</tr>
<tr>
<td>paoenge,</td>
</tr>
<tr>
<td>Ooe-log-paogee, or</td>
</tr>
<tr>
<td>Paoengee,</td>
</tr>
<tr>
<td>we will, or shall</td>
</tr>
<tr>
<td>have.</td>
</tr>
<tr>
<td>ye, or you shall</td>
</tr>
<tr>
<td>have, &amp;c.</td>
</tr>
<tr>
<td>they will have, or</td>
</tr>
<tr>
<td>shall have.</td>
</tr>
<tr>
<td>they will have, &amp;c.</td>
</tr>
</tbody>
</table>

[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.
<table>
<thead>
<tr>
<th>Common mixed dialect</th>
<th>Civil mixed dialect</th>
<th>English tongue</th>
</tr>
</thead>
<tbody>
<tr>
<td>Abie.</td>
<td>SINGULAR.</td>
<td>Present tense.</td>
</tr>
</tbody>
</table>

**AK BOCHON.**

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

**BOHOO BOCHON.**

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

**Geia.**

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

**AK BOCHON.**

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

**BOHOO BOCHON.**

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

[37]

**Perfect tense.**

<table>
<thead>
<tr>
<th>SINGULAR.</th>
<th>AK BOCHON.</th>
<th>BOHOO BOCHON.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ma-hooa-ta hay, &amp;c. &amp;c. &amp;c.</td>
<td>Ham hoeta-ha, or hoete-he,</td>
<td>Ma-sab-hooa-ta hay, &amp;c. &amp;c. &amp;c.</td>
</tr>
<tr>
<td>To-hooa-ta hay, &amp;c. &amp;c. &amp;c.</td>
<td>Toom hoeto ho,</td>
<td>To-sab-hooa-ta hay, &amp;c. &amp;c. &amp;c.</td>
</tr>
<tr>
<td>Oo-hooa-ta hay, &amp;c. &amp;c. &amp;c</td>
<td>Ooa hoe te hay,</td>
<td>Oo-sab-hooa-ta hay, &amp;c. &amp;c. &amp;c.</td>
</tr>
<tr>
<td>E, or Ooe-hooa-ta hee</td>
<td>Ooe-hoe-te hee, or hay,</td>
<td>E, or Ooe-sab hooa-ta hay.</td>
</tr>
</tbody>
</table>

**Pluperfect tense.**

<table>
<thead>
<tr>
<th>SINGULAR.</th>
<th>AK BOCHON.</th>
<th>BOHOO BOCHON.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ma-hota-ta, &amp;c &amp;c. &amp;c.</td>
<td>Ham hoete ta,</td>
<td>Ma-sab hota ta, &amp;c. &amp;c. &amp;c.</td>
</tr>
<tr>
<td>To hota-ta, &amp;c. &amp;c. &amp;c.</td>
<td>Toom hoeto to,</td>
<td>To-sab hota ta, &amp;c. &amp;c. &amp;c.</td>
</tr>
<tr>
<td>E, or Ooe-hoota tee, &amp;c.</td>
<td>Ooe hoe-te tee, or tay,</td>
<td>E, or Ooe-sab hota ta, &amp;c. &amp;c. &amp;c</td>
</tr>
</tbody>
</table>

Common mixed dialect. Civil mixed dialect. English tongue.
<table>
<thead>
<tr>
<th></th>
<th>1st future tense, defective.</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>AK BOCHON.</strong></td>
<td></td>
<td><strong>SINGULAR.</strong></td>
</tr>
<tr>
<td>Ma-hoga, or</td>
<td></td>
<td><strong>I will be.</strong></td>
</tr>
<tr>
<td>May hoga, &amp;c.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>To hoga, or</td>
<td></td>
<td><strong>thou will be.</strong></td>
</tr>
<tr>
<td>Ta hoga, &amp;c.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Oo hoga, &amp;c. &amp;c.</td>
<td></td>
<td><strong>he will be.</strong></td>
</tr>
<tr>
<td>E, or Ooe</td>
<td></td>
<td><strong>she will be.</strong></td>
</tr>
<tr>
<td>hogee.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

|                |                             |                |
| **BOHOO BOCHON** |                          | **PLURAL.**   |
| Ma-sab hoga,   | Ham log hoga, or Ham       | **we will be.**|
| &c. or eyenda, |                              |                |
| &c. &c.        | log hoge,                  |                |
| To-sab hoga,   | Toom log hogo,             | **you will be.**|
| &c.            |                              |                |
| Oo-sab hoga,   | Ooa log hogen              | **they will be.**|
| &c.            |                              |                |
| E, or Ooe-sab  | Ooe log hogen,             | **they will be.**|
| hogee,         |                              |                |

<table>
<thead>
<tr>
<th></th>
<th>Second Future tense.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>AK BOCHON.</strong></td>
<td></td>
</tr>
<tr>
<td>Ma-hooa-hoga,</td>
<td>Ham hoe hoga, or Ham</td>
</tr>
<tr>
<td>or eyeinda,</td>
<td></td>
</tr>
<tr>
<td>hoyinga, or</td>
<td>Ham hoe hoge,</td>
</tr>
<tr>
<td>hoenge,</td>
<td></td>
</tr>
<tr>
<td>To-hooa hoga,</td>
<td>Toom hoe hogo,</td>
</tr>
<tr>
<td>&amp;c. &amp;c.</td>
<td></td>
</tr>
<tr>
<td>Oo-hooa hoga,</td>
<td>Ooa hoe hogen,</td>
</tr>
<tr>
<td>&amp;c. &amp;c.</td>
<td></td>
</tr>
<tr>
<td>E, or Ooe</td>
<td>Ooe hoe hogee,</td>
</tr>
<tr>
<td>hooa hogee,</td>
<td></td>
</tr>
</tbody>
</table>

|                |                             |
| **BOHOO BOCHON** |                          | **PLURAL.**   |
| Ma-sab-hooa    | Ham-log-hoe hoga, or       | **we will have been.**|
| hoga, &c.      | hoge,                      |                |
| &c. &c.        | Toom log hoe hogo,         | ye, or you will have been.|
|                | Ooa-log hoe hogen,         | they will have been.|
|                | Ooe-log hoe hogee,         | they will have been.|


<table>
<thead>
<tr>
<th></th>
<th>Third Future tense.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>AK BOCHON.</strong></td>
<td></td>
</tr>
</tbody>
</table>

48
Ma hone hoga, \(\text{25 &c. &c.}\) &c. &c. &c.
To hone hoga, &c. &c. &c. &c. &c. &c.
Oo hone hoga, &c. &c. &c. &c. &c. &c. &c.
E, or Ooe hone hogue, &c. &c. &c. &c. &c. &c. &c. &c.

Ham hone hoga, &c. &c. &c. &c. &c. &c. &c. &c. &c.
Toom hone hoga, &c. &c. &c. &c. &c. &c. &c. &c. &c.
Ooa hone hogen, &c. &c. &c. &c. &c. &c. &c. &c. &c.
Ooe hone hogen, &c. &c. &c. &c. &c. &c. &c. &c. &c.

To hone hoga, &c. &c. &c. &c. &c. &c. &c. &c. &c.
Toom hone hoga, &c. &c. &c. &c. &c. &c. &c. &c. &c.
Ooa hone hogen, &c. &c. &c. &c. &c. &c. &c. &c. &c.
Ooe hone hogen, &c. &c. &c. &c. &c. &c. &c. &c. &c.

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.

ABIE.  SINGULAR.
Ma-hona sakta, or May, &c. &c. or Ma-hone sakta &c. &c.
To-hona-sakta, &c. &c. &c. &c. or Ma-hone sakta &c. &c.
Oo-hona sakta, &c. &c. &c. &c. &c. or ooe hona saktee, &c. &c. &c. &c.
E, or ooe hona saktee,  Ooa-hone saktay,  Ooe hone saktay,  I may be,  thou mightst be, or couldst.

ABIE.  SINGULAR.
Ma-hona sakta, or May, &c. &c. or Ma-hone sakta &c. &c.
To-hona-sakta, &c. &c. &c. &c. or Ma-hone sakta &c. &c.
Oo-hona sakta, &c. &c. &c. &c. &c. or ooe hona saktee, &c. &c. &c. &c.
E, or ooe hona saktee,  Ooa-hone saktay,  Ooe hone saktay,  I may be,  thou mightst be, or couldst.

[40]

The Indians used also this analysis—
Mooz-co hone hoga, or Mooj-co hone hoga, or Ham-ko hone hoga,
Tooz-co hoge hogga or Tooj-co hoge hogga or Toom-ko hone hogga,
Oos-co hone hoga or Oon-ko hone hoga or Oos-ko hone hoga,
<table>
<thead>
<tr>
<th>BOHOO BOCHON</th>
<th>PLURAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ma sab hona sakta, &amp;c. &amp;c.</td>
<td>Ham log hone sakta, &amp;c.</td>
</tr>
<tr>
<td>To sab hona sakta, &amp;c. &amp;c.</td>
<td>Toom log hone sakto,</td>
</tr>
<tr>
<td>Oo sab hona sakta, &amp;c. &amp;c.</td>
<td>Ooa log hone saktay,</td>
</tr>
<tr>
<td>E, or ooe-sab hona saktee,</td>
<td>Ooe log hone saktee, or saktay,</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Geia</th>
<th>Past tense</th>
</tr>
</thead>
<tbody>
<tr>
<td>AK BOCHON</td>
<td>SINGULAR</td>
</tr>
<tr>
<td>Ma-hona sakta-ta, &amp;c. &amp;c.</td>
<td>Ham hone sakta te,</td>
</tr>
<tr>
<td>To-hona sakta ta, &amp;c. &amp;c.</td>
<td>Toom hone saktto to,</td>
</tr>
<tr>
<td>Oo-hona sakta ta, &amp;c. &amp;c.</td>
<td>Ooa hone saktay,</td>
</tr>
<tr>
<td>E, or ooe hona sakta tee,</td>
<td>Ooe hone saktay,</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>BOHOO BOCHON</th>
<th>PLURAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ma-sab hona-sakta ta, &amp;c. &amp;c. &amp;c.</td>
<td>Ham log hona sakto ta,</td>
</tr>
<tr>
<td>To-sab hona sakta ta, &amp;c. &amp;c. &amp;c.</td>
<td>Toom log hone saktto to,</td>
</tr>
<tr>
<td>Oo-sab hona sakta to, &amp;c. &amp;c. &amp;c.</td>
<td>Ooa log hone saktay,</td>
</tr>
<tr>
<td>E, or ooe sab hona saktee ta,</td>
<td>Ooe log hone saktay,</td>
</tr>
</tbody>
</table>

[41]

Common mixed dialect. Civil mixed dialect. English tongue.

Eyeinda, or Hoyinga, or Hoyenge

AK BOCHON.

Ma hona sake ga, &c. &c. &c. Ham hone sakega, or ge, I shall be, or will be.
<table>
<thead>
<tr>
<th>Singular</th>
<th>BOHOO BOCHON</th>
<th>PLURAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>Te hona sakega, &amp;c. &amp;c. &amp;c.</td>
<td>Toom hone sakego, thou shalt be.</td>
<td></td>
</tr>
<tr>
<td>Or hona sakega, &amp;c. &amp;c. &amp;c.</td>
<td>Ooa hone sakegen, he shall be.</td>
<td></td>
</tr>
<tr>
<td>E, or ooe hona sake gee,</td>
<td>Ooe hona sakegen, she shall be</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Absolute conditional form. AK BOCHON.</th>
<th>Second future tense. SINGULAR.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ma albota hoga, &amp;c. &amp;c. &amp;c.</td>
<td>Ham albota hoge, or hoyoge, I certainly will come, or shall.</td>
</tr>
<tr>
<td>To albota hoga, &amp;c. &amp;c. &amp;c.</td>
<td>Toom albota hogo, or hoyogo, thou certainly shalt come.</td>
</tr>
<tr>
<td>Oo albota, hoga, &amp;c. &amp;c. &amp;c.</td>
<td>Ooa albota hogen, or hoyogen, he certainly will come.</td>
</tr>
<tr>
<td>E, or ooe albota hogee,</td>
<td>Ooe log albota hogen, or hoyogen, she certainly will come.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>BOHOO BOCHON</th>
<th>PLURAL.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ma, or may sab albota hoga, &amp;c.</td>
<td>Ham-log albota hoge, or hoyoge, we certainly shall come, or will.</td>
</tr>
<tr>
<td>To-sab albota hoga, &amp;c. &amp;c.</td>
<td>Toom log albota hogo, or hoyogo, ye, or you certainly shall come.</td>
</tr>
<tr>
<td>Oo-sab albota hoga,</td>
<td>Ooa log albota hogen, or hoyogen, they certainly shall come.</td>
</tr>
<tr>
<td>E, or ooe sab albota hogee,</td>
<td>Ooe log albota hogen, or hoyogen, she certainly shall come.</td>
</tr>
</tbody>
</table>

Imperative mood.
Hoe,  
Hona do, or hone do,  
Oo-log-hoy,  
Ooa-log-hone-day  

be.  
be thou, or let be.  
they be. (be they).  
let them be

[42]

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

Indicative Mood, Present Tense.

<table>
<thead>
<tr>
<th>Common mixed dialect</th>
<th>Civil mixed dialect.</th>
<th>English tongue.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>AK BOCHON.</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ma, my, or may raha,</td>
<td>Ham rahe,</td>
<td>I stay.</td>
</tr>
<tr>
<td>To, ta, te, or too raha,</td>
<td>Toom raho,</td>
<td>thou stayest.</td>
</tr>
<tr>
<td>Oo, oon, or oonna raha,</td>
<td>Ooa rahey, or rahay,</td>
<td>he stays.</td>
</tr>
<tr>
<td>E, or ooe rahee,</td>
<td>Ooe rahee, or rahay,</td>
<td>she stays.</td>
</tr>
</tbody>
</table>

**BOHOO BOCHON**

<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>May-sab-raha, &amp;c. &amp;c. &amp;c.</td>
<td>Ham-log raha, or he,</td>
<td>we stay.</td>
</tr>
<tr>
<td>To-sab-raha, &amp;c. &amp;c. &amp;c.</td>
<td>Toom-log raho,</td>
<td>ye, or you stay.</td>
</tr>
<tr>
<td>Oo-sab-raha, &amp;c. &amp;c. &amp;c.</td>
<td>Ooa-log rahay, or rahey,</td>
<td>they stay.</td>
</tr>
<tr>
<td>E, or ooe-sab-rahee,</td>
<td>Ooe-log rahee, or rahay,</td>
<td>they stay.</td>
</tr>
</tbody>
</table>

**AK BOCHON.**

<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>May-raita, &amp;c. &amp;c.</td>
<td>Ham raita, or raita,</td>
<td>I stay.</td>
</tr>
<tr>
<td>Too-raita, &amp;c. &amp;c. &amp;c.</td>
<td>Toom raito,</td>
<td>thou stayest.</td>
</tr>
<tr>
<td>Oo-raita, &amp;c. &amp;c., &amp;c.</td>
<td>Ooa raitey, or raitay,</td>
<td>he stays,</td>
</tr>
<tr>
<td>E, or ooe-raitee,</td>
<td>Ooe raitee, or raitay,</td>
<td>she stays</td>
</tr>
</tbody>
</table>

**BOHOO BOCHON**

<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>May-sab raita, &amp;c.</td>
<td>Ham log raita, or raita,</td>
<td>we stay.</td>
</tr>
<tr>
<td>Toom-log raito,</td>
<td>ye, or you stay.</td>
<td></td>
</tr>
<tr>
<td>Ooa-log raitay, or raitey,</td>
<td>they stay.</td>
<td></td>
</tr>
</tbody>
</table>
3rd present tense.

AK BOCHON.
May-raita-ha, &c. &c.  Ham raite ha, or ham rayiete ha,  I stay.
Toom raito ho, or toom rayieto ho  thou stayest
Ooa-raite hay, or ooa rayete hey  he stays
Ooe-raite hee, or hay. &c.  she stays.

BOHOO BOCHON
May-sab raita hay, &c. &c.  Ham-log raite ha, or rayieite he,  we stay.
Toom-log raito ho,  you stay.
Ooa log raite hay, oy hey,  they stay.

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

Past tense perfect.

AK BOCHON.
Ma-raheta-ta, &c. &c.  Ham raite te, or  I had stayed.
ham rayite ta, thou hadst stayed.
Toom raito-to, or toom rayiete to, he had stayed.
Ooa raite tay, or ooa rayiete tay,

BOHOO BOCHON
Ma-sab raheta, &c. &c. Ham-log raite-te, or rayiete-te, PLURAL.
Toom-log raito to, or rayieto-to,
Ooa-log raite-tay, or rayiete-tey,

Common mixed dialect. Civil mixed dialect. English tongue.

Eyeinda, or Hoyinga, or Hoyenge SINGULAR.

AK BOCHON.
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. Oo rahegeen, he will stay.
E, or ooe rahegee, Ooe rahegen, she will stay.

BOHOO BOCHON
Ma-sab rahega, &c. &c. &c. Ham rahege, PLURAL.
To-sab rahega, &c. &c. &c. Toom-log rahege,
Oo-sab rahega, &c. &c. &c. Ooa log rahegen,
E, or ooe sab rahegee, &c. &c Ooe log rahegen,

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 rahe hog, &c.
AK BOCHON.
Ma rahe hoga, &c. &c. &c. Ham rahe hoge, SINGULAR.
To rahe hoga, &c. &c. &c. Toom raho hogo, I will stay, &c.
Oo rahe hoga, &c. &c. &c. Ooa rahe hogen, thou wilt stay, &c.
E, or ooe rahehogoee, Ooe rahe hogen, he will stay, &c.

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

[45]
Common mixed dialect. Civil mixed dialect. English tongue.

AK BOCHON.
Ma rahe hoyinga, &c. &c. Ham rahe hoyinge, SINGULAR.
To rahe hoyinga, &c. &c. Tom rahe hoyingo, I will stay, or
Oo rahe hoyinga, &c. &c. Ooa rahe hoyingen, I shall stay.
E, or ooe rahe hoyingoe, Ooe rahe hoyingen, thou wilt stay, &c.

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

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


**Abie.**

AK BOCHON.

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

**BOHOO BOCHON**

PLURAL.

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

[46]

Potential mood, Conditional form.

Common mixed dialect. Civil mixed dialect. English tongue.

Eyeinda, or Hoyinga, or Hoyenge

AK BOCHON.

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

BOHOO BOCHON

PLURAL.

Ma sab rahene sakega, &c. Ham log rahene sakege, *we might have stayed*
To sab rahene sakega, &c. Toom log rahone sakego, *ye, or you might have stayed.*
Oo sab rahene sakegee, &c.  
E, or ooe sab rahene sakegee,

Ooa log rahene sakegen,  
Ooe log rahene sakegen,

they might have stayed.
they might have stayed.

Absolute conditional form.

AK BOCHON.

May albota rahene hoga, &c.  
Too sab albota rahene hoga, &c.  
Oo albota rahe hoga,  
E, or ooe albota rahene hogee,

Ham albota rahene hoge,  
Toom albota rahene hogo  
Ooa albota rahene hogen,  
Ooe albota rahene hogen,

I certainly will stay, or shall
thou certainly wilt stay,&c.
he certainly will stay,&c.
she certainly will stay, &c.

BOHOO BOCHON

May sab albota rahene hoga, &c.  
Too sab albota rahene hoga, &c.  
Oo sab albota rahene hoga, &c.  
E, ooe sab albota rahene hogee,

Ham log albota rahene hoge  
Toom log albota rahone hoga,  
Ooa log albota rahene hogen,  
Ooe log alboto rahene hogen,

we certainly will stay, or shall.
ye certainly shall stay, or will.
they certainly will stay
they certainly will stay

Imperative mood.

Rahe,  
Raho,  
Rahedo,  
Ooa sab rahe day;  
Ooa sab rahey,

stay.
thou stay.
let stay.
let them stay.
they stay.
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.

<table>
<thead>
<tr>
<th>Common mixed dialect.</th>
<th>Civil mixed dialect.</th>
<th>English tongue.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Abie.</td>
<td>Present tense.</td>
<td></td>
</tr>
<tr>
<td>AK BOCHON.</td>
<td>SINGULAR.</td>
<td></td>
</tr>
<tr>
<td>Ma choop raha, &amp;c. &amp;c. &amp;c. Ham choop raha, or Rahe,</td>
<td>I am silent.</td>
<td></td>
</tr>
<tr>
<td>To choop raha, &amp;c. &amp;c. &amp;c. Toom choop raho,</td>
<td>thou art silent.</td>
<td></td>
</tr>
<tr>
<td>Oo choop raha, &amp;c. &amp;c. &amp;c. Ooa choop rahay, or rahey,</td>
<td>he is silent.</td>
<td></td>
</tr>
<tr>
<td>Ooe choop rahee,</td>
<td>Ooe choop rahay,</td>
<td>she is silent</td>
</tr>
</tbody>
</table>

### BOHOO BOCHON

**SINGULAR.**

<table>
<thead>
<tr>
<th>Ma sab choop raha, &amp;c. &amp;c.</th>
<th>Ham log choop raha,</th>
</tr>
</thead>
<tbody>
<tr>
<td>To sab choop raha, &amp;c&amp;c. &amp;c.</td>
<td>Toom log choop raho,</td>
</tr>
<tr>
<td>Oo sab choop raha, &amp;c. &amp;c.</td>
<td>Ooa log choop rahay,</td>
</tr>
<tr>
<td>Ooe sab choop rahee,</td>
<td>Ooe log choop rahay,</td>
</tr>
</tbody>
</table>

**PLURAL.**

<table>
<thead>
<tr>
<th>Ma sab choop raheta, &amp;c. &amp;c. &amp;c.</th>
<th>Ham choop raheta, or rahete,</th>
</tr>
</thead>
<tbody>
<tr>
<td>To sab choop raheta, &amp;c. &amp;c. &amp;c.</td>
<td>Toom choop rahoto,</td>
</tr>
<tr>
<td>Oo sab choop raheta, &amp;c. &amp;c. &amp;c.</td>
<td>Ooa sab choop rahetay,</td>
</tr>
<tr>
<td>Ooe sab choop rahetee,</td>
<td>Ooe sab choop rahetay,</td>
</tr>
</tbody>
</table>

**Past tense**

<table>
<thead>
<tr>
<th>Geia.</th>
<th>SINGULAR.</th>
</tr>
</thead>
<tbody>
<tr>
<td>AK BOCHON.</td>
<td></td>
</tr>
<tr>
<td>Ma choop raheta, &amp;c. &amp;c. &amp;c.</td>
<td>I was silent,</td>
</tr>
<tr>
<td>To choop raheta, &amp;c. &amp;c. &amp;c.</td>
<td>thou wast silent,</td>
</tr>
<tr>
<td>Oo choop raheta, &amp;c. &amp;c. &amp;c.</td>
<td>he was silent,</td>
</tr>
<tr>
<td>Ooe choop rahetee,</td>
<td>she was silent.</td>
</tr>
</tbody>
</table>

**BOHOO BOCHON**

**PLURAL.**

<table>
<thead>
<tr>
<th>Ma sab choop raheta, &amp;c.</th>
<th>Ham log choop raheto or te,</th>
</tr>
</thead>
<tbody>
<tr>
<td>To sab choop raheta, &amp;c.</td>
<td>Toom log choop</td>
</tr>
</tbody>
</table>

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

_Eyeinda, or Hoyinga, or Hoyenge_

**AK BOCHON.**

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

**BOHOO BOCHON**

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

_Imparative mood,_

Choop rahe, be silent.
Choop-ro, or choop roho, 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._

**AK BOCHON.**

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
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.
AK BOCHON.
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.

Past tense imperfect,
SINGULAR.
Ma chap raheta-ta, &c. &c Ham chap rahete-te, I had hid myself,
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
AK BOCHON.
Ma chap rahega, &c. Ham chap rahege, &c. I will hide myself, or shall,
To chap rahega, &c. Toom chap raho go, &c. 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 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.

<table>
<thead>
<tr>
<th>ABIE.</th>
<th>PRESENT TENSE.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>AK BOCHON.</strong></td>
<td><strong>SINGULAR.</strong></td>
</tr>
<tr>
<td>Ma, may, or my kora,28</td>
<td>Ham kore, or ham kiea, keea, or Keae,</td>
</tr>
<tr>
<td>To, ta, te, or too kora,</td>
<td>Toom koro, or toom kio, or keeo, thou dost.</td>
</tr>
<tr>
<td>Oo, ooa, or oon kora, &amp;c.</td>
<td>Ooa korey, or ooa kieay or keeay, he doth.</td>
</tr>
<tr>
<td>E, or ooe koree, &amp;c.</td>
<td>Ooe korey, or ooe keeay, she doth.</td>
</tr>
</tbody>
</table>

**BOHOO BOCHON**

<table>
<thead>
<tr>
<th><strong>PLURAL.</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Ma sab kora, &amp;c. &amp;c.</td>
</tr>
</tbody>
</table>

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 kurita," 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.
<table>
<thead>
<tr>
<th>Verb Form</th>
<th>SINGULAR</th>
<th>PLURAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>To sab kora, &amp;c. &amp;c.</td>
<td>Toom log koro, or kio, ye, or you do.</td>
<td></td>
</tr>
<tr>
<td>Ooo sab kora &amp;c. &amp;c.</td>
<td>Ooa log korey, or kieay, they do.</td>
<td></td>
</tr>
<tr>
<td>Ooe sab koree, &amp;c. &amp;c.</td>
<td>Ooe log korey, or keeay, they do.</td>
<td></td>
</tr>
</tbody>
</table>

**Geia.**

**Past tense imperfect,**

**AK BOCHON.**

<table>
<thead>
<tr>
<th>Verb Form</th>
<th>SINGULAR</th>
<th>PLURAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ma korta, &amp;c. &amp;c.</td>
<td>Ham korte, or ham kieate, I done, or I did.</td>
<td></td>
</tr>
<tr>
<td>To korta, &amp;c. &amp;c.</td>
<td>Toom korte, or toom kieoto, &amp;c. thou didst.</td>
<td></td>
</tr>
<tr>
<td>Oo korta, &amp;c. &amp;c.</td>
<td>Ooa korte, or ooa kieatay, he done</td>
<td></td>
</tr>
<tr>
<td>Ooe korte, &amp;c. &amp;c.</td>
<td>Ooe korte, or ooe keeatay, she done,</td>
<td></td>
</tr>
</tbody>
</table>

**BOHOO BOCHON**

<table>
<thead>
<tr>
<th>Verb Form</th>
<th>SINGULAR</th>
<th>PLURAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ma, sab korta, &amp;c. &amp;c.</td>
<td>Ham log korte, or ham log kiete, &amp;c. We done.</td>
<td></td>
</tr>
<tr>
<td>To sab korta, &amp;c. &amp;c.</td>
<td>Toom log korte, or toom log kieoto, &amp;c. ye, or you done.</td>
<td></td>
</tr>
<tr>
<td>Oo sab korta, &amp;c. &amp;c.</td>
<td>Ooa log korte, or ooa log kieatey, they done.</td>
<td></td>
</tr>
<tr>
<td>Ooe sab korte, &amp;c. &amp;c.</td>
<td>Ooe log korte, or ooe log keetey, they done.</td>
<td></td>
</tr>
</tbody>
</table>

**Past tense, perfect.**

**AK BOCHON.**

<table>
<thead>
<tr>
<th>Verb Form</th>
<th>SINGULAR</th>
<th>PLURAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ma korta-ha, or ma kieata- he,</td>
<td>Ham korte ha, or ham kieate-he, &amp;c. I did done, or I have done.</td>
<td></td>
</tr>
<tr>
<td>To kolta ha, &amp;c.</td>
<td>Toom korte-ho or toom kieato-ho, thou didst done, or thou hadst done.</td>
<td></td>
</tr>
<tr>
<td>Oo korte ha, &amp;c.</td>
<td>Ooa korte hay, or kieate hay, ooa he did done, or he have done.</td>
<td></td>
</tr>
<tr>
<td>Ooe, korte, ha, &amp;c.</td>
<td>Ooe korte hay, or ooa keeateay, she did done, or she have done.</td>
<td></td>
</tr>
</tbody>
</table>

**BOHOO BOCHON**

<table>
<thead>
<tr>
<th>Verb Form</th>
<th>SINGULAR</th>
<th>PLURAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ma sab kerta-ha, &amp;c. &amp;c.</td>
<td>Ham log korte ha, &amp;c. we have done</td>
<td></td>
</tr>
</tbody>
</table>
Common mixed dialect.  

Civil mixed dialect.  

Past pluperfect tense

AK BOCHON.

Ma korta-ta, or kieata-ta, &c.

To korta ta, or to-kieata-ta, &c.

Oo korta-ta, or oo kieata-ta, &c.

E, or ooe korteeta, or ooe kieatee ta,

BOHOO BOCHON

Ma sab korta-ta, or kieata ta, &c.

To sab korta-ta, or kieata ta, &c.

Oo sab korta, or kieata ta, &c.

Ooa sab korta-tay, or kieatee-tay,

PLURAL.

Ham korte-te, or ham kieate-ta,

Toom korto-to, or toom kieato-to

Ooa korte-ty, or ooa kieate-tay.

Ooe kortee-ty, or ooe keatee-tay,

Ham log korte-te, or ham log kieate-ta,

Toom log korto-to, or toom log kieato-to

Ooa log korte-ty, or ooa log kieatee-tay,

Ooe log korte-ty, or ooe log keatee-tay,

Eyeinda, or Hoyinga, or Hoyenge First future tense.

AK BOCHON.  

SINGULAR.

I will do, or I shall do.

thou wilt do, or shall do.

he will do, or shall do.

she will do, or shall do.

Ma korega, &c. &c.  

Ham korege, or ham kieage,

To korega, &c. &c.  

Toom korogo, or toom kieogo,

Oo korega, &c. &c.  

Ooa koregen, or ooa kieagen,

E, or Ooe koregee,  

Ooe koregen, or ooe kieago

63
keeagen,

<table>
<thead>
<tr>
<th>BOHOO BOCHON</th>
<th>PLURAL.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ma sab korega, &amp;c. &amp;c.</td>
<td>Ham log korege, or ham log kieage,</td>
</tr>
<tr>
<td>To, sab korega, &amp;c.</td>
<td>Toom log korogo, or toom log kiogo,</td>
</tr>
<tr>
<td>Oo sab korega, &amp;c. &amp;c.</td>
<td>Ooa log koregen, or ooa log kieagen,</td>
</tr>
<tr>
<td>E, or ooe sab koregee, or keeagee,</td>
<td>Ooe log koregen, or ooe log keeageen,</td>
</tr>
</tbody>
</table>

**Second future tense.**

<table>
<thead>
<tr>
<th>AK BOCHON</th>
<th>SINGULAR.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ma korne hoga, &amp;c. &amp;c.</td>
<td>Ham korne hoge,</td>
</tr>
<tr>
<td>To korne hoga, &amp;c. &amp;c.</td>
<td>Toom korne hogo,</td>
</tr>
<tr>
<td>Oo korne hoga, &amp;c. &amp;c.</td>
<td>Ooa kerne hogen,</td>
</tr>
<tr>
<td>Ooe kerne hogee, &amp;c.</td>
<td>Ooe kerne hogen,</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>BOHOO BOCHON</th>
<th>PLURAL.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ma sab korne hoga, &amp;c. &amp;c.</td>
<td>Ham log korne hoge,</td>
</tr>
<tr>
<td>To sab korne hoga, &amp;c. &amp;c.</td>
<td>Toom log korne hogo,</td>
</tr>
<tr>
<td>Oo sab korne hoga, &amp;c. &amp;c.</td>
<td>Ooa log korne hogen,</td>
</tr>
<tr>
<td>Ooe sab korne hogee,</td>
<td>Ooe log korne hogen,</td>
</tr>
</tbody>
</table>

Common mixed dialect. Civil mixed dialect. English tongue.

**Third future tense.**

<table>
<thead>
<tr>
<th>AK BOCHON</th>
<th>SINGULAR.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ma korenga, &amp;c. &amp;c.</td>
<td>Ham korenge, or ham kieange,</td>
</tr>
<tr>
<td>To korenga, &amp;c. &amp;c.</td>
<td>Toom korengo, or toom kieange,</td>
</tr>
</tbody>
</table>

64
kiongo,
Oo korenga, &c. &c. Ooa korengen, or ooa kieangen,
E, or ooe koreengee, Ooe korengen, or ooe keeangen,

BOHOO BOCHON
Ma sab korenga, &c. &c. Ham log korenge, or ham log kieange,
To sab korenga, &c. &c. Toom log korengo, or toom log kiongo,
Oo sab korenga, &c. &c. Ooa log korengen, or ooa log kieangen,
Ooe sab koreengee, Ooe log korengen, or ooe log keeangen,

PLURAL.
Ma sab korenga, &c. &c. Ham log korenge, or ham log kieange,
To sab korenga, &c. &c. Toom log korengo, or toom log kiongo,
Oo sab korenga, &c. &c. Ooa log korengen, or ooa log kieangen,
Ooe sab koreengee, Ooe log korengen, or ooe log keeangen,

Potential mood Conditional form.
Abie.
AK BOCHON.
Ma korne sakta &c. &c. Ham korne, sakte, or ta,
To korne sakta, &c. &c. Toom korne sakto,
Oo korne sakta, &c. &c. Ooa korne saktey, or tay,
E or ooe korne saktee, Ooe korne saktey, or tay,

BOHOO BOCHON
Ma sab korne sakta, Ham log karne sakte, &c. &c.
To sab korne sakta, Toom log korne sakto, &c. &c.
Oo sab korne sakta, Ooa log korne saktey, &c. &c.
Ooe sab korne saktee, Ooe log korne saktey,

PLURAL.
Ma sab korne sakta, Ham log karne sakte, &c. &c.
To sab korne sakta, Toom log korne sakto, &c. &c.
Oo sab korne sakta, Ooa log korne saktey, &c. &c.
Ooe sab korne saktee, Ooe log korne saktey,
Geia.

AK BOCHON.

Ma korne sakta-ta, &c. Ham korne sakte-te, or ta, &c.
To korne sakta-ta, &c. Toom korne sakto-to, &c.
Oo korne sakta-ta, &c. Ooa korne sakte-ney, &c.
Ooe korne saktee-tee, &c.

Past tense imperfect, SINGULAR.

I might have done, or I could.

Ham log korne sakte-te, &c.
Toom log korne sakto-to, &c.
Ooa log korne sakte-ney, &c.
Ooe log korne saktee-ney,

BOHOO BOCHON

Ma sab korne sakta-ta, &c. Ham log korne sakege, or ham kiea sakege, &c.
To sab korne sakta-ta, &c. &c. Toom korne sakego, or toom kieo sakego, &c.
Oo sab korne sakta-ta, &c. Ooa korne sakegen, or ooa kiea sakegen, &c.
Ooe sab korne saktee-tya, &c.

we may have done, might, or could.
you may have done, &c. &c.
they may have done, &c.
they may have done, &c.

Future tense.

I will do, or shall.
thou wilt do, or shall.
he will do, or shall.
she will do, or shall

Common mixed dialect. Civil mixed dialect. English tongue.

Eyeinda, or Hoyinga, or Hoyenge

AK BOCHON.

Ma korne sakega, &c. &c. Ham korne sakege, or ham kiea sakege, &c.
To korne sakega, &c. &c. Toom korne sakego, or toom kieo sakego, &c.
Oo, korne sakega, &c. &c. Ooa korne sakegen, or ooa kiea sakegen, &c.
E, or ooe korne sakegee,

BOHOO BOCHON

PLURAL.

I will do, or shall.
thou wilt do, or shall.
he will do, or shall.
she will do, or shall

Common mixed dialect.
Ma sab korne sakega. Ham log kornes akege, or *we will do, &c.*
&c. &c. ham log kiea sakege,
To sab korne sakega, Toom log korne sakego, or *you will do, &c.*
&c. &c. toom log kiea sakego,
Oo sab korne sakega, Ooa log korne sakegen, or *they will do &c.*
&c. &c. ooa log kiea sakegen,
Ooe sab korne sakegee, &c. kiea sakegen,

**Absolute Conditional Form.**

<table>
<thead>
<tr>
<th>SINGULAR.</th>
<th>PLURAL.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>AK BOCHON.</strong></td>
<td><strong>BOHOO BOCHON</strong></td>
</tr>
<tr>
<td>Ma albota korega, or &amp;c. &amp;c.</td>
<td>Ham albota korege, or &amp;c. &amp;c.</td>
</tr>
<tr>
<td>kieaga, &amp;c.</td>
<td>korenge, kiege or kieange,</td>
</tr>
<tr>
<td>To albota korega, or &amp;c. &amp;c.</td>
<td>Toom albota korogo, or korongo, kiongo, or kieongo,</td>
</tr>
<tr>
<td>kieaga, &amp;c.</td>
<td>Ooa albota koregen, korenge, kieagen, kiengen,</td>
</tr>
<tr>
<td>Oo albota korega, or &amp;c. &amp;c.</td>
<td>Ooa albota koregen, korenge, kieagen, kiengen,</td>
</tr>
<tr>
<td>kieaga, &amp;c.</td>
<td>or he certainly will do.</td>
</tr>
<tr>
<td>Ooe albota koregee, or &amp;c. &amp;c.</td>
<td>Ooe albota korengen, korenge, kieagen, keeangen,</td>
</tr>
<tr>
<td>keeagee, &amp;c.</td>
<td>she certainly will do.</td>
</tr>
<tr>
<td>Imperative Mood.</td>
<td></td>
</tr>
<tr>
<td>Kor, or kore,</td>
<td>do.</td>
</tr>
<tr>
<td>Koro,</td>
<td>do thou.</td>
</tr>
<tr>
<td>Kor-day</td>
<td>let him do.</td>
</tr>
</tbody>
</table>
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.

<table>
<thead>
<tr>
<th>Infinitive mood</th>
<th>Present tense</th>
</tr>
</thead>
<tbody>
<tr>
<td>Banan.</td>
<td>To make.</td>
</tr>
</tbody>
</table>

Common mixed dialect. Civil mixed dialect. English tongue.

<table>
<thead>
<tr>
<th>Abie.</th>
<th>Present tense.</th>
</tr>
</thead>
<tbody>
<tr>
<td>SINGULAR.</td>
<td></td>
</tr>
<tr>
<td>Ma, may, or my bana,</td>
<td>Ham bana, or bane,</td>
</tr>
<tr>
<td>To, ta, te, or too bana,</td>
<td>Toom bano,</td>
</tr>
<tr>
<td>Oo, ooa, or oon bana, &amp;c.</td>
<td>Ooa banay, or baney,</td>
</tr>
<tr>
<td>E, ooe, inee bana, or banee,</td>
<td>Ooe banay,</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>BOHOO BOCHON</th>
<th>PLURAL.</th>
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<tbody>
<tr>
<td>SINGULAR.</td>
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<tr>
<td>Ma sab bana, &amp;c. &amp;c.</td>
<td>Ham log bana, or bane,</td>
</tr>
<tr>
<td>To sab bano, &amp;c. &amp;c.</td>
<td>Toom log bano, ye, or</td>
</tr>
<tr>
<td>Oo sab bana, &amp;c. &amp;c.</td>
<td>Ooa log banay, or baney,</td>
</tr>
<tr>
<td>E, ooe sab bana, &amp;c. &amp;c.</td>
<td>Ooe log baney, &amp;c.</td>
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<table>
<thead>
<tr>
<th>Geia.</th>
<th>Past tense</th>
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<tbody>
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<td></td>
</tr>
<tr>
<td>Ma banata, &amp;c. &amp;c. &amp;c.</td>
<td>Ham banate, or ham banata,</td>
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<tr>
<td>To banata, &amp;c. &amp;c. &amp;c.</td>
<td>Toom banato,</td>
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<tr>
<td>Oo banata, &amp;c. &amp;c. &amp;c.</td>
<td>Ooa banatey, or ooa bonatay,</td>
</tr>
<tr>
<td>E, or ooe banatee, &amp;c. &amp;c. &amp;c.</td>
<td>Ooe banatey, or ooe banatay,</td>
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<td>Toom log banoto,</td>
</tr>
<tr>
<td>Oo sab banata, &amp;c. &amp;c.</td>
<td>Ooa log banatey, or</td>
</tr>
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</table>
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.
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 Ooo banatee-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 banate-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 banatey-tey, or tay, he had made.
E, or Ooe banatee-tee, Ooo banatey-tey, or tay, she had made.

BOHOO BOCHON
PLURAL.
Ma sab banata-ta, &c. &c. Ham log banate-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 banatey-tey, they had made.
E, or Ooe sab banatee-tee, Ooo log banatey-tey, they had made.

Eyeinda, or Hoyinga, or Hoyenge 1st. Future tense.

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AK BOCHON.  
Ma banega, &c. &c.  Ham banage, or banega, or baneghe,  
To banega, &c. &c.  Toom banoghe,  
Oo banega, &c. &c.  Ooa banagey, or baneghe,  
E, or Ooe banagee,  Ooe baneghe,  

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 baneghe,  
To sab banega, &c. &c. &c.  Toom log banogo,  
Oo sab banega, &c. &c. &c.  Ooa log banagey,  
E, or Ooe sab banega,  
Ooe log baneghe,  

PLURAL.  
we will make.  
ye will make.  
they will make.  
they will make.  

Eyeinda, or Hoyinga, or Hoyenge  
Second 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, &c. &c.  Ooa log bona hogey, or hogen,  
E, or ooe sab bana hogee,  Ooe log, bana hogey, or 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.  

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Third future tense.

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

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

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 woahtha waste baat. — Adverbs of the time.

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Deen, a day; aje, to day; deen oorte, (at) break of a day; joldiekoro, 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; harros, 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: rosgar, 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.

Poochneka 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 Hittle; 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.
Adverbs of manners, or of quality.


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, ckc. &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.

Address.     Hy, hiy, or hay, hark!
Consideration.  Haa, hugh!
Clamour.      Bobree, hallo!
Grief.        Hy ma, hay ma, ah, me! &c.
Pain.         Dorey sabko, have mercy, Sir!
Admiration.   Ay-ay, heigh! or strange!
Laughter, Joy. Ha-ha-ha, ha-ha ha!
Disdain.      Chee chee chee, pugh! pshaw! pish!
Surprise.     A haa, aha!
Silence.      Chooop-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
Koley, kol-dey, or Kol-deon-walla, Kol-dena, Kol-dena, Kol-deon-walla, Kol-dena,
Jeor, oppress, or Jeor-koron-walla, or Jeorna, oppression. Jeor-deon-walla, oppres
Jeor-korna, to sér. Jeor-korna, to oppress.
Lora, lawra, or jung, battle Lor, Lor-koron-walla, or, Lorna, to fight Lor-kora, to do
Loro, or lawro, fight. Lorey-koron-walla, Lorey-korna to do or, Loray-deon-
waLLA, Loray-deon-walla, Loray-dena, to give Loray-dena, to give fight.
Toxiriy, or Toxerna, to offend. Toxerie, offence. ToxerwaR, offender. Toxerie korna, to.
Toxer-dena, to give offence, or do

Jaher, explanation Jaher-koron-walla, explainer. Jaher-korna, to explain
Koon, mar, strike. Koonar-walla, striker, Koon, to strike.

Personal Nouns are formed from Substantives.

Bangle, trumpet. Bangie-walla, trumpeter. Loha, or looha, iron. Lohar, black-smith.
Panie, water. Panie-wolla, water-man.

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Substantives that express containing, are formed from their primitives.


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. Crabe, perniciousness.
Soktie, strength. Sordie, coldness.
Mandhakee, debility. Jehakee, abundance.
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, and of all.
Are sabke pas,
Sab-cooch jo hhoda keia-ha, Whatsoever God has created
Eia rahega hamesa, shall be for ever.
Ayko koy combes korne sekega nay,
Are koy cooch sakte nay ootnega,
Kisko loom kaite ho saheb,
Ham kaite ha toomko,
Jody toomara coosie hay ay soone, (shoone)
Jo toomara coosie hoe korneko ea meherbangie,
Ham apko bouro bas hoenge,
Ham jante-ha jo hhodaka akelke-marfot,
Bheshtke-sab are boura oojela-sab banata hay,
Shoo-ros denka sorwake waste,
Chondor are setara-sab ratke dara korneka waste,
Horieak chies eiam-me sayiet hota hay.
Are ak woht hay horieak ka sekier,
Bhestke nieche,
Adme paida-hota hay mehenot-ka waste,
Jesa cheereia oorneka waste,
Ak woht hay camka waste,
Are ak sayiet hay aramka,
Ak woht hay choop-rahnegar,
Are ak woht hay bath kahnega,
Ak sayiet hay lornega,
Are ak woht hay sola kornega,
Adme motlob hay sab camke,
Both goon hay je adme paone sakte,
Thandey are dena honeme bora dacabezeko,
Ham kaite ha toomko, I speak to you,
Jody toomara coosie hay ay soone,
(Shoone)
Jo toomara coosie hoe korneko ea meherbangie,
Ham apko bouro bas hoenge,
Ham jante-ha jo hhodaka akelke-marfot,
Bheshtke-sab are boura oojela-sab banata hay,
Shoo-ros denka sorwake waste,
Chondor are setara-sab ratke dara korneka waste,
Horieak chies eiam-me sayiet hota hay.
Are ak woht hay horieak ka sekier,
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Adme paida-hota hay mehenot-ka waste,
Jesa cheereia oorneka waste,
Ak woht hay camka waste,
Are ak sayiet hay aramka,
Ak woht hay choop-rahnegar,
Are ak woht hay bath kahnega,
Ak sayiet hay lornega,
Are ak woht hay sola kornega,
Adme motlob hay sab camke,
Both goon hay je adme paone sakte,
Thandey are dena honeme bora dacabezeko,
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 sahaz hay, laken korneko sakt

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 sahaz hay, laken korneko sakt

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Ak akelke adme,
Pearme 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,
Hhoodako 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 ot
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 and a time to pluck up
Jo bookeia hay, that which is planted.
Ak woht hay paonega, A time to get,
Are ak sayiet hay kaonega, and a time to eat.
Ak woht hay paida honega, A time to be born,
Are ak sayiet hay mornega, and a time to die.
Ak woht hay delgierega, A time to mourn,
Are ak sayiet hay motchnega, and a time to dance.
Ham gafela hoe hamare astemalme,
I am tired of my exercise.

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Ak woht hay tor-denega, A time to break down
Are ak sayiet hay bananega, and a time to build up.
Ak woht hay roonega, A time to weep,
Are ak woht hay hashnega, and a time to laugh.
Ak woht hay patel-sab fiknega, A time to cast away stones,
Are ak sayiet hay jama-kornega, and a time to gather them together.

Ak woht hay choomnega, A time to embrace,
Are ak sayiet hay chornega, and a time to refrain.
Ak woht hay fornega, A time to tear,
Ak woht hay seliay kornega, and a time to sew.
Ak sagiet hay firnega, A time to throw away, or spend.
Are ak woht hay raknega, and a time to keep
Toom koob akelbound are danay hay,
You are good and wise
Leken ham bouth delgier hoe, but, I am very sorry
Jo toom saokien nay, that you are not complaisant,
Are eia toomara pas-se and it does not become you
Kooch hota nay, at all.
Eia kobie-kobie hota hay,
This happens sometimes.
Salam 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.

(66)
Bath-chiet dooay babse,
Payla Bab, or Peila Bap,
Hokoom hoy hamko eroz corke
apke-pas,
Lerka-log-ko talem dena,
Both laziem hota hay,
Dosra, Doosra, or Doosora Bap.
Kooch tatjob nay; leken, (or laken)
Coy fekierke waste ay bath toom boole ho,
First parent.

A Dialogue between two Parents.

First Parent.

Give me leave to tell you,
the education of children requires the greatest attention.
Without a doubt, but
for what purpose do you say so?

To this purpose,
that the bad behaviour of children frequently proceeds
Bayie caberdarieka waste, from the bad education
Jesko ooska-log paogen, they have received.

Second Parent.
Ea (or eia) kobie-kobie hota hay, This happens sometimes, but,
leken,
Kia (ap) toom maloom hota hay what do you mean by this?
isme,

First Parent.
Kia kam maloom hota hay isme, What do I mean by it?

Second Parent.
H'a,

First Parent.
Jody toom jesa bhala bap, That if you, like a good father,
Acha talem deogen toomare lerka, had well tutor'd your son,
Ooa hargiez korne sakega nay ay such a trick
ojer,
Jo ooa keia-ta, or keiate, as he has done.

Second Parent.
Both acha, or both heheter, Very well,
Is waste toom apna lerkeeko, so therefore, you have your
daughter
Acha talem kyeho, or kieaho, tutor'd well;

First Parent.
Jsme kooch (andesha nay) soffa Without dispute,
nay,
Are ham both delgier hoyoge, and I should be very sorry
Jodie ooe se-kie hogy asa kam, had she done anything that
approaches to this.

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Second Parent.
Are toomara eie betee, And this daughter of yours,
Jesko toom asa achitare tolem whom you so well tutored,
kiea-te,
Keia ak cam hamare lerkase both has done something still worse
boora, than my son.

First Parent.

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Second Parent.

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 others;
adme ka, and that those,
Are ooy ooa-sab, who, caressing others,
Je hasta-koren doosara adme-log-ka, should look well at home,
Kaberdarie-korogen achietare others;
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.

(68)
A description of a Man's Form, which may be of great use to Anatomists, Doctors, Surgeons, and to Searchers.

<table>
<thead>
<tr>
<th>The mixed Indian Dialects.</th>
<th>The English Tongue.</th>
<th>The Civil Shamscri</th>
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</thead>
<tbody>
<tr>
<td>Bodon, Badon, Haddie, Chamra, Ang, Ball, Seer, Sheer, Ser-per, Goprle, Serka-coprie, Rog, Nosh, Mook, Chiehera, Man, Peshay, Gall, Chabalie, Kan-patie, Nafas, Kan, Kanea-jar, Chihera, Chihera, Bho, Popnie, Ak, or Ake, Pootlie, Ak-ka tara, Nak, Nacka soolah, Moch, Ott, Tott, Mchoo, moo,</td>
<td>Form, shape, figure, Bone, bones, Skin, Hide, Flesh, body, Hairs, Head, Top of the scull, Scull, bone of the head, The Nerves, Face, visage, Front of the head, or Forehead, Cheeks, The grinders, Temple, the sides of the head, Ear, The form of the ears, Physiognomy, Eyebrow, Eyelid, Eye, Eye-ball, Eye-sight, Nose, Nostrils, Mustachio, whiskers, Lips, Under lips, Mouth,</td>
<td>Kar, or Akar, Shorbango, Har, Cham, Chormo, Ga, Bodon, Ang, Chool, Mata, Matar-uper, Matar-cooly, Sheer, Mook, Copal, Gall, Honoo, Rog, Poot-pooty, Kan, Can-pooty, Chihera, Chhoroo, Choker-pata, Chokoo, Putlie, Choker-tara, Nak, Nash, Naker-chendra, or Nasha-rondro, G'op, Oshto, t'ott, Ordhor, Mook, gall,</td>
<td></td>
</tr>
</tbody>
</table>
Damah, Palate, heaven of the mouth, Tellco, tello.
Takra, Passage into the throat, T'akra.
Datt, Tooth, Donto, dath, Choial.
Jo, Jaw, a bone including the teeth, Noor, arie, Beard, hair on the chin, Darie, hoor.
Glala, 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.
Anglie, Finger. Angool.
Nahoon, Nail. Nok.
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, A bag, of the testicles. Ondocosh, andcoash.
Deem, Stones, (testicles) the organs of seed. Deem.
Boor, buroo, tana, A surname of a lady's piece or entrance to the womb.
Jan, janoo, The joint between the leg and thigh, Oorot.
Peroo, Ham, the thigh. Pacha.
Tenna, teona, gootna, Knee. Hatoo.
Gotna, Knee-pan, to bend or rest on the knees. Malachakee.
Phellee, Bone of the foot. Par-goch.
Geera-paooka, Ankle of the foot, &c. Par-gat.
Ga't, Joints of the fingers, &c. G'at.
Paooka-panja, Sole, a part under the foot. Par-pata.
Anglee, Toes of the foot, Augoolee.
Pit, Back. Pit.
(71) Piche-toro, The binder part of the back. Piter-dick.
Trebody Lines on the belly. Trebody.
Pitka haddy, The exterior appearances of the bones of the back. Piter-dara.
D'ara, Chain of knuckles, or spinal bone. D'ara, or merodondo.
Panjor, Ribs, bones in the body. Panjra.
Bogol, Sides. Pash.
Ate, Loin, between the back, conjoined parts. Ate.
Chotoor, Arse, to set upon. P'od.
Gar, sopra, supra, Passage, or anus. Moldooar.
P'a, pac, Foot, or feet, P'a.
Gorha, Part under the knees. Atoor-niche.
Fellee, Rose, the soft part under Pardeem.
<table>
<thead>
<tr>
<th>Term</th>
<th>English Translation</th>
<th>Notes</th>
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<tbody>
<tr>
<td>Teona</td>
<td>Bending</td>
<td>Nore, nooay</td>
</tr>
<tr>
<td>Machoor</td>
<td>Lines, on the body in general</td>
<td>Mach'koncra</td>
</tr>
<tr>
<td>Arie</td>
<td>Heel</td>
<td>Gormuro</td>
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<tr>
<td>P'aka-telleua</td>
<td>Palm of the foot</td>
<td>Par-telloo</td>
</tr>
<tr>
<td>Tola</td>
<td>Below</td>
<td>Tola</td>
</tr>
<tr>
<td>Angoota</td>
<td>Thumb, or large finger</td>
<td>Boaro angool</td>
</tr>
<tr>
<td>Angul</td>
<td>Finger</td>
<td>Angool</td>
</tr>
<tr>
<td>Angoolar</td>
<td>Knuckles of the fingers</td>
<td>G'at</td>
</tr>
<tr>
<td>Gara</td>
<td>Scar, hole, or cut</td>
<td>Gara</td>
</tr>
<tr>
<td>Ched, or forah</td>
<td>Orifice, any opening</td>
<td>Chedro, or chidro</td>
</tr>
<tr>
<td>Deel</td>
<td>Heart</td>
<td>Pran-puroosh, mon, onto-koron</td>
</tr>
<tr>
<td>Delgerie</td>
<td>Heartiness, sincerity, feeling</td>
<td>Bhabit</td>
</tr>
<tr>
<td>Kaleja</td>
<td>Liver</td>
<td>Matlie, kaleja</td>
</tr>
<tr>
<td>Tillie</td>
<td>Melt</td>
<td>Pillie, or P'illie</td>
</tr>
<tr>
<td>Pepra</td>
<td>Lungs</td>
<td>Kabashe</td>
</tr>
<tr>
<td>Atrie</td>
<td>Entrails, or guts</td>
<td>Antrly, narie</td>
</tr>
<tr>
<td>Boath, ojerie</td>
<td>Intestines</td>
<td>Bhoorie, ojerie</td>
</tr>
<tr>
<td>Fokna</td>
<td>Bladder, containing urine</td>
<td>Pot-kan</td>
</tr>
<tr>
<td>Atosh</td>
<td>Stomach, the ventricle of digestion</td>
<td>Ogie, jotor</td>
</tr>
<tr>
<td>Gorda, or del-gorda</td>
<td>Kidney</td>
<td>Gorda</td>
</tr>
<tr>
<td>Mogoch</td>
<td>Brain</td>
<td>Mogoj, or mogojh</td>
</tr>
<tr>
<td>Chorbie, or sorob</td>
<td>Fat, grease</td>
<td>Tale, chorbie</td>
</tr>
<tr>
<td>Jee, bolta, or roo</td>
<td>Soul, the immortal part of man</td>
<td>Pran, jee</td>
</tr>
<tr>
<td>Jeebon</td>
<td>A live</td>
<td>Jebon</td>
</tr>
</tbody>
</table>

[73]

Hokie-cot, or Bath chiet, Dialogue

*Doonieaka char Coner* Of the four parts of the World.

1st. Puroob, or Poorob, East. Koober con, or Ishen con, Riches.
2d. Dockien, South. Ogie 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,
Ottor 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 Ottor-ka adme log.
Kesa maloonvhotahay toom ko
Ingreska mooloc.
Kiaoo saheb
Hamko saff (nojor) nozor'aota-hay
Je Ingriska mooloc me
Boara omda hay
Are ham boobte-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
Ogie con, or Indro con, Jupiter.
Baioo con, Neptune.
Jom con, or Noriet con, Death.
In the East, there is plenty of riches;
and also in the west.
In the north, there is plenty of snow;
and of wisdom too.
In the south,
most vines grow;
however, the inhabitants do not drink so much
as the inhabitants of the north.
How do you like England?
Why Sir, it appears to me plainly,
that in England there is a great deal of wealth;
and I do think the City of London is one of the largest in Europe.
Its buildings,
how do you like?
really, they surprised me, Sir.
let us go and see them?
if you please.

Dialogue.
To salute.

How do you do, sir?
Ham both koosie hoe toomko dekneko.
I am very glad to see you.
Ham acha-hay saheb
I am well, sir,
Tomara kezmoort me
at your service.
Kiestore toomara woht
How do you spend
dekneko.
Katsote-ho heia, or
your time here? or,
Kia toom korega heia.
what do you do here?
Je abie hamara pas
As I have now
Cooch cam nay heia
no business here.
Ham firte ha
I walk about.
Toomara-pas
Are you acquainted
Kieska-sat john pasan-hay heia
With somebody here?
Nay saheb.
I am not, sir.
Ham kor-deoge toomko jan pasan
I will introduce you
Hamare doostoke-sat.
to some of my acquaintances.
Jo toomara koosie hoe
If it is agreeable to you
Korneko ea meherbangie
to do me this favor,
Ham boro bas hoyoge apko pas
I shall be much obliged to you.
Coab toom aoge poonaray
When will you come
Hamko deknego
to see me again?
Job toomara koosie hay
When you please
Koy woht me ham koosie
at any time I shall be glad
hoenge.
to see you.
Toomko deknego.
Salem saheb.
Alehham salam.
your humble servant, or, adieu.

Bath chiete,

Coried-korna, are bechnega,
What (things) have you got in your
Kia chees hay toomara doocanme
shop?
Meherban, kia ap mante ho
Pray, what do you want?
Toomara pas cooch
Have you any
Acha mehie banat, sootra fetee,
fine woollen cloth, handsome
ribbons,
Toopie are mooja hay
Haa saheb hay
Saharka ooprie
As saharme aor acha
Toom sakte nay milnega
Ay soch hay
Haa saheb soch hay
Deklao hamko ak t'an
Acha banat cala range

Ay 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 wohit dorkar hoe
Meherbangie korke
Mare doocanme aoge poonoray
Acha, ham aoge
Salem saheb.

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.

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. and how beautiful are their flowers.
Meherbangie-korke saheb Do me the favour, sir,
Bonaoge ak torra aamare waste to pick a nosegay for me?
Iska boa hamko both acha lakta. Its smell pleases mery much,
Toom iska paoge taccooranee You shall have it, madam.
Ay leo bebee saheb. There it is, madam.
Both salam saheb I thank you, sir.
Ay aor hay toomare waste Here ia more for you,
Hamara rebardie ehoogree my charming girl,
Leo iska, take them.

Both both salam hamara deal I am much obliged to you, sir.
Kia mojega jaga eia hay What a charming place this-is.
Wa hwa kia toffa eia golabie hay. O! how delightful these roses are.
Ham dekese a woman may please,
Ak randee sakte koose hoe and a man can afford comfort.
Are ak morod sakega to masa koroge When we have rested a little,
Tora aram korke we will with pleasure return home.
Ham-log koos-hoge garme jayinge.
Abie sayiet hay jayinge It is time now to go.
Chelo jiy.

Bath chiet.
Borgorne bechonase ootna.

Kon hay hooa Who is there?
Ak dost hay A friend.
Abtok toom bechaname hay are you still in bed?
Toom soate-ho, or toom soote-ho are you asleep?
Mab koro saheb, ham oorte-ha Excuse me, sir, I am awake.
Tao kis waste Then why
Toom na joldie ootna do you not get up immediately?

Dialogue.
In the morning
from bed to getting up.

92
Ath horie hoe-ha abie
Koy wohtme toom oorte-ho
Deen oortee; leken gia rath
Both darie-korke ham bechoname
ggeate
tao ham tatjob-korte-nay
Toomara darseme ootneg [79]
Are toom kae horieme oorte-ho
Doop oorte
Hamara motlobme
Borgo soona sabse acha
Jo toom joldie ootne nay mango
Toomara bechanaka capca
Ham fier-keechle-deo
Gafelly hay joar sab crabeka
Is waste hamara moslot deoge
toomko
Joldie ootnego
Ay koy aramme rahene manta
Albot korogen
Jay kooch acha hay
Such hay saheb
Are ham ak moohortecme oorte-ho

it is eight o'clock now.
What time do you rise?
at day break; last night however,
I went to bed very late.
I am not surprised then
at your getting up so late.
And you, at what hour do you get up?
at sun rising.
In my opinion,
the morning sleep is the best.
If you do not get up soon,
I will take the bed cloaths
off you (throw off):
laziness is the root of all evil,
therefore I advise you
to get up immediately.
Those who wish to live properly
must endeavour to do all
the good in their power.
You are in the right, sir,
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
to stay at home
Ooska cam kornega waste
to mind their business,
Are koy nay awega
and not spend their time
Iska sayet joot-moot fierke
in walking abroad.
[80]
Such hay
Very true,
Are ham boojte-ha
and I agree with you in thinking
Je crab woht ham-logka waste
that bad weather to us
Asa-be dorkarie hay
is no less beneficial
Jesa bhala sayet or siyet
than good weather.
Ham boura kosie-hoe
I am very glad
Toomara ay bath soonge
to hear you say so,
Jo ham cable soona (shoona) nay
as I never heard
Asa toomse
from you so before.
Toom tatta korte-ho saheb
You joke, sir,
Are ham janta-te nay agoo
and I did not know before
Je toom asa saoken hay
that you were so merrily disposed.
Toom jante-ho abie
Do not you know now;
Tatta are (mojak) mozak albota
joking and fun certainly
Roonese are delgierree acha hay
is better than weeping and melancholy.
Tao acha, chelo ham-log
Well then, let us walk
Dooreeaka-pas jaonge
to the river
Je toomara koosie hay
if you please?
Kia, asa boora wohtme dooriake
What! at such bad time to go to the river;
Nay saheb mab-koro hamare
no, sir, excuse me,
Ham sakte nay jaenge
I cannot go.
Tao acha
Well then,
Jody toomara posondo nay
if you don't like,
Ham-log garme rahenge
we will stay at home.
[81]
Bath chiet.
Dialogue.
Rahase talas-korna
To enquire about the road on a
moosafariene.
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 boologe sakte nay.
[82]
Boutko, or batko bhy, ay kooch leo,
Je ham Kayte ha,
Toomara mehennotka waste,
Both or bout salam saheb,
Are ham manaote-ha,
Toomara moosafarie fate-hoe,
Amnie toomara-bie ham manaote-ha,
Salam
Aletham salam moneb.

Good bye.
Farewell, sir.

Hokie-cot.
Sadagarke-pas hoondieka waste
Bath-poochna

Mol molick saheb garme hay
H'a saheb garme hay
Kia toomara cam hay oonke-pas

Hoondieka hokie-kat poochneka waste
Ham bolo oonko aoete hay
Saheb salam,
Kie toomara cam hay hamse saheb

Eia ak hoondy toomare-pas aiata hay
Abtock iska woht geia-nay saheb
Tao kabtock iska moooddot asgen
Ath ros bad
Eia seway, ham manta cat paonge
[83]

Hamare gamostake pas-se
Age ham sakete nay soomko roopeia deneko.
Acha oy rozme ham sler aoge
H'a saheb, aio

Jungleka Bath chiet
P'oltongko coaed-dena, or
p'oltongko coad korna
Aroz-kerna sardarka-pas are
Sepoy-logka-pas
Sardar-log, sap brober-korao, or brober korao

Dialogue, or Story
To enquire of a merchant about a bill.

Is Mr. Molmolick at home?
Yes, sir, he is at home?
What is your business with him pray?
About the payment of a bill.

I will tell him to come.
Sir, your servant
what is your business with me, sir?

Here is a bill upon you
But its time is not yet out, sir,
Then when will it be due?
In eight days;
besides this I must have a letter,

from my correspondent,
before this I cannot give you the money.
Well, at that time I will come.
Do so, sir, come.

Military Dialogue
To exercise the battalion

To address the officers, and the soldiers.
Sardars? Make even the ranks?
Kaber-dejo sab-log choop-rahey
Kare-ho seeda, or seeda-karehay
Deko dhaine, or daine deko
Mot heelao
jaydacko soon-day, or shooan-
day jeidak-ko.
Kabarda kanda samne
Bandook-ko
Kabarda ak-cotta coaed-kero

Take care all to be silent.
Stand strait.
Look to the right,
don't shuffle,
listen to the drum.

Take care to shoulder together
the fire locks.
Take care to do the exercise
actively
by the drum together.
Take care the near ranks
to close the front,
to fire a volley together.
The whole battalion.

Jaydacke chot-puttie
Nazier-koro nazdiecka payia
Age-ka-pas ak-sat-korna or
ageka-pasak samel-kerna
Samne agh-lagna
Sab-p'olion

by the drum together.
take the near ranks
to close the front,
to fire a volley together.
The whole battalion.

[84]
Kaber-dejo goomneko adme-log
Nabieka-pas-se, or nabie-se
Nazdeek nabieka-marfot, or
nazdeek nabieka-pas
Chalnega chota coddom
Oy, je door hay
Lamba coddom coochneega
Sab-log deko nabieko-marfat, or
nabie ko-pas
Are barober coochnee, or
brober chelo-jay
Mot-jo ak ageka doosra, or
doosora
Kaber-dejo, Kaberda
Sardar-log, kahey-day, or
hokoovdeo.
Koob agh-lagna, or koop agoon-
deon

Take care to wheel the men
from the center.
Near the centre.
to march with short steps,
those at distance
to make longer steps.
All look to the centre
and march even.
Don't go one before another?

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

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*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.
Came, Moorubie, commanding officer, admiral.
Hhosham, reputation.
Aroz, address.
Aroz-korna, to address.
Parwana, hokoom, order, command.
Top-cana, artillery.
Jonk-totali 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
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Tamboo, 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
Deasliay, matches.
DOREIA, DOORIEA SEA.
Gonbhier, gahera, the abyss of sea.
Gerdab, chockor, the depth of sea, whir
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.