

Arabic origin, but which as used in the Qur'ān have been influenced more or less by the vocabulary of the religions which were so strongly influencing Arabia just before Muḥammad's day and which made such a profound impress on his own teachings. As these, however, can hardly be called foreign words, only in the rarest instances are they included in the following lists.

Philological questions as to the changes which foreign words undergo in coming into Arabic, need not be discussed here, as such discussion has already been given for Aramaic words by Fraenkel in the Introduction to his *Aramäische Fremdwörter*, and for Iranian words by Siddiqi, *Studien*, 19 ff., 65 ff. On the broader question of demonstration of borrowing, the writer feels that the form of demonstration demanded by certain modern writers is really uncalled for and unnecessary. The English musical terms *piano*, *cantata*, *soprano*, *adagio*, *fortissimo*, *contralto*, *arpeggio*, etc., are obviously borrowed from the Italian, and there is no need of an elaborate demonstration of cultural contact with dates and names and historical connections, to prove that these words, though English, are of Italian origin. Similarly such Arabic words as *جناح* ; *مِسْك* ; *زنجبیل* ; *استبرق* are on the very surface obvious borrowings from Middle Persian, and the philological argument for their foreign origin is perfectly valid on its own ground, without elaborate proof of cultural contact, etc., in each individual case.