

SELECTED POEMS
FROM THE
DĪVĀNI SHAMSI TABRĪZ



J. W. D. M^c Pherson,
Ch. Ch. Oxon.

The Mured

سوره ابراهیم ۱۰۱ تا ۱۲۵

Drunk without wine, full without earthly meal:
 The Mured needs nor drink nor food nor sleep.
 Mad with a madness passing wisdom, he:
 A sky pearl scattering & a boundless sea.
 Neither of earth nor water, air nor fire
 Mmants of regions part a King's desire.
 Bookless: The page of Truth with inward eyes
 He reads, illumined by a hundred skies,
 A hundred suns and moons, a radiant throng
 of torch-bearers. To him the right wrong,
 Religion, Infidelity are one.

In glorious company, rising through the sphere,
 All-Being, Ineffable and One, he hears
 The Mured, Treasure in a ruin, seen
 By hut-illumined eyes by Mansel Din.

LP BERGEN 65

**FONDS
ROGER LESCOT**

SELECTED POEMS

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SELECTED POEMS

FROM THE

DĪVĀNI SHAMSI TABRĪZ

EDITED AND TRANSLATED

WITH AN INTRODUCTION, NOTES, AND APPENDICES

BY

REYNOLD A. NICHOLSON, M.A.

FELLOW OF TRINITY COLLEGE, CAMBRIDGE

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ἡ σπουδὴ οὐκ ἔξω ἀμαρτίας εἶναι, ἀλλὰ θεὸν εἶναι. PLOTINUS.

This is that mystic religion which, though it has nothing in it but that same spirit, that same truth, and that same life, which always was and always must be the religion of all God's holy angels and saints in heaven, is by the wisdom of this world accounted to be madness. LAW.

But I'll pour floods of love and hide myself.

BROWNING.

PREFACE.

ABOUT six years ago, when I consulted Professor Robertson Smith, whose kindness and heroic unselfishness none of his pupils can ever forget, as to what I should make the subject of the dissertation expected from candidates for a Trinity Fellowship, he suggested the *Dīvāni Shamsi 'Tabrīz*, in other words, the lyrical poetry of Jalālu'ddīn Rūmī. I was the more ready to follow his advice as the *Ṣūfī* doctrines had even then begun to inspire me with the strange and irresistible fascination which a religion of love and beauty exercises over certain minds. Accordingly, Mr E. G. Browne having lent me his copy of the *Tabrīz* Edition of the *Dīvān*, I worked through it page by page, selecting the poems that pleased me best and translating them in prose or verse. The present volume is an outcome of that experiment. It is not, however, merely a *réchauffé*. My original dissertation was based upon a single text and left many difficulties unsolved. In 1894 I collated a splendid manuscript of the *Dīvān* preserved in the Vienna Hofbibliothek, and on my return I examined one of equal importance, which the authorities of the Leyden University Library generously placed at my disposal. The texts thus obtained I have corrected and

supplemented by reference to MSS. in the British Museum and elsewhere. As regards interpretation also much has been gained. In a wider knowledge of Şūfī literature, and especially of the *Maşnavī*, I found the key to passages which seemed hopelessly obscure. The comparative method may be abused; its value is beyond dispute. Şūfism has few ideas, but an inexhaustible wealth and variety of illustration. Among a thousand fluttering masks the interpreter is required to identify each old familiar face. Now one mask reveals more than another, and when that has been penetrated, its neighbour can no longer dissemble the likeness which hitherto remained unrecognised. I do not, of course, pretend to have understood everything: Şūfism is neither an exact science nor a popular history of the Creation. This enigmatic and ambiguous style, of which the *Dīvān* is a masterpiece, will always leave ample room for conjecture, even though its chief characters are easily deciphered. I trust that my explanatory notes, if occasionally they prove to be beside the mark, may nevertheless contribute to a better appreciation of the greatest mystical poet of any age.

While the *Maşnavī* is accessible in the scholarly abstract of Mr Whinfield and the laborious but amazingly unpoetical version of Bk. I. by Sir James Redhouse, the *Dīvān*, scarcely inferior in merit or fame, has been less fortunate. There is no English edition; Austria has given us Rosenzweig's *Auswahl* (1838), and the clumsy translations of Von Hammer in his *Schöne Redekünste Persiens*. For a notice of both the reader is referred to the Introduction. I have included three odes which appear in the *Auswahl*; the rest are now published in Europe for the first time. The task

of selection was not a simple one, and I have necessarily relied on my own taste and feeling. If my book were not addressed to students of Persian rather than to lovers of literature, I should have been tempted to imitate Abū Tammām, whose *Ḥamāsa* is a compilation of verses torn from their context. Such a plan is peculiarly favoured by the loose structure of the ghazal, where couplets complete in themselves are strung together in the slightest fashion. But as no writer can fairly be judged by fragments, however fine, I have endeavoured to make this anthology a true and sufficient reflexion of the whole *Dīvān*.

My translation seeks to reconcile the claims of accuracy and art: it is therefore in prose. Obviously English verse cannot convey the full verbal sense of oriental poetry without lapsing into grotesque doggerel; the translator must either profess a general adherence to his author's meaning (see Appendix II.) or, rising above the letter, he must catch the elusive spirit of his original and reproduce it in a worthy form. Of this, the highest and rarest kind of translation, Fitzgerald's 'Omar Khayyām is a classic example. I have done my best to avoid gratuitous banalities, when no misapprehension was possible. Thus I have not rendered *ṣaffi ni'āl* by 'shoe-rack,' nor have I described a burning heart as 'roast-meat.' Although some Persian compounds can hardly be englished except by coining equivalent terms, I have taken warning from the sad fate of more than one inventor. 'Nubiquity' and 'nulliquity' are terrible epitaphs.

Finally, my warmest thanks are due to Professor Cowell, who lent me his two manuscripts of the *Dīvān*; to Mr E. G. Browne, who since I began to study Persian has never

grudged me the benefit of his unrivalled knowledge and experience; to Mr G. Lowes Dickinson, who permitted me to make use of an unpublished dissertation on Plotinus; and above all to Professor Bevan, who not only read the proof-sheets throughout but assisted me with many ingenious and important suggestions.

I would also declare my obligation to the staff of the Cambridge University Press for the admirable way in which they have printed a very troublesome text.

TRINITY COLLEGE,

July, 1898.

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LIST OF ABBREVIATIONS.

- J.R.A.S. = *Journal of the Royal Asiatic Society.*
Kor. = Kor'ān.
Lakh. = Lakhnau Edition of the Divāni Shamsi Tabrīz.
R. = Rosenzweig's *Auswahl.*
T. = Tabrīz Edition of the Divāni Shamsi Tabrīz.
Z.D.M.G. = *Zeitschrift der Deutschen morgenländischen Gesellschaft.*

For the MSS. denoted by the letters BB²B³CC²LV see the Introduction, § 9.

References to the Tabrīz Edition of the Divān are by page and beyt; those to the Preface of that Edition are by page and line. Small 'a' affixed to a number denotes that the corresponding line or beyt belongs to the marginal text.

LIST OF AUTHORS AND EDITIONS REFERRED
TO IN THE NOTES.

(This list includes only those editions which have
not been specified.)

- Akhlāqi Jalālī* (Lucknow, 1889).
- Ardā Vīrāf, the Book of*, ed. and translated by M. Haug and E. W. West (Stuttgart, 1872).
- ‘Aṭṭār, *Mantiq* ‘*ṭṭāir*, ed. and translated by Garcin de Tassy (Paris, 1864).
- ‘Aṭṭār, *Pendnameh*, ed. and translated by Silvestre de Sacy (Paris, 1819).
- Bahāri ‘Ajām*, a Persian Dictionary (Lucknow, 1847 ; Delhi, 1853).
- Burhāni Qāṭi*, a Dictionary of the Persian Language (Calcutta, 1818).
- Dabistān*, translated by Shea and Troyer (Paris, 1843).
- Deutsche Mystiker*, ed. by Franz Pfeiffer (Leipzig, 1857).
- Firdausi, *Shāhnāma*, ed. by Vullers (Lugduni Batavorum, 1877, etc.).
- Freytag, G. W., *Arabum Proverbia* (Bonnae ad Rhenum, 1838, etc.).
- Ghiyāsu ‘lughāt*, a Persian Dictionary (Lucknow, 1849).
- Gulshani Rāz*, ed. and translated by E. H. Whinfield (London, 1880).
- Hāfiz, the *Divān* of, ed. and translated by Vincenz Ritter v. Rosenzweig-Schwannau (Wien, 1858, etc.).
- Ḥarīrī, les *Séances* de, publiées en Arabe avec un commentaire choisi par Silvestre de Sacy (Paris, 1847, etc.).

- Ibnu 'l Fārid, *Tā'īyya*, ed. and translated by Hammer-Purgstall (Wien, 1854).
- Ibn Khallikān, *Biographical Dictionary*, translated by De Slane (Paris, 1842, etc.).
- Jāmī, *Bahāristān*, ed. and translated by Freiherr v. Schlechta-Wssehrd (Wien, 1846).
- Jāmī, *Nafahātu 'l Uns*, with a biographical sketch of the author by W. Nassau Lees (Calcutta, 1859).
- Jāmī, *Yūsuf ū Zulaikhā*, ed. and translated by Vincenz v. Rosenzweig (Wien, 1824).
- Juan de la Cruz, in the *Biblioteca de autores Españoles*, Vol. 27 (Madrid, 1853).
- Jurjānī, *Kitābu 'tta'rifāt*, ed. by G. Flügel (Lipsiae, 1845).
- Lane, E. W., an *Arabic-English Lexicon* (London, 1863, etc.).
- „ , the *Thousand and One Nights* (London, 1841).
- „ , an *Account of the Manners and Customs of the Modern Egyptians* (London, 1871).
- Law, W., *The Spirit of Love* (London, 1893).
- Maṣnavī*, by Jalālu 'ddīn Rāmī. See Appendix IV.
- Nizāmī, *Iskandar-nāma* (Calcutta, 1812).
- 'Omar Khayyām, ed. and translated by E. H. Whinfield (London, 1883).
- Sa'dī, *Būstān*, ed. by Ch. H. Graf (Vienna, 1858).
- „ , *Gulistān*, ed. by Platts (London, 1874).
- Tabarī, ed. by M. J. De Goeje and others (Lugduni Batavorum, 1879, etc.).
- Tholuck, F. A. D., *Ssufismus* (Berolini, 1821).
- Vaughan, R. A., *Hours with the Mystics* (London, 1860).
- Vullers, J. A., *Lexicon Persico-Latinum* (Bonnae ad Rhenum, 1855, etc.).

INTRODUCTION.

§ 1. THE *Divāni Shamsi Tabriz* acquaints us with a striking literary phenomenon¹. It is true that books have been ascribed by ambition or malice to those who had no hand in producing them. It is true, again, that while the fashion of pseudonymous authorship is everywhere understood and practised, in Persia the poet à la mode cannot dispense with a *takhalluṣ*, which instead of exciting curiosity and sparing modesty a blush serves to gratify the generous patron, to immortalise a place or event, to unfold some characteristic, and in fine to secure that its owner shall not for all time lie buried under one of those cumbrous family trees that betray alike the poverty and confusion of Mohammedan nomenclature. But here is no question of *takhalluṣ*², forgery, or composition holding up to ridicule the imagined author. The *Divān* was never attributed to Shamsi Tabriz, who probably died before it was complete. Why then does his name appear on the title-page and at the end of most of the odes? Who was he, and in what

¹ The case of Plato and Socrates is similar in kind, not in degree.

² In a certain mystical sense Shamsi Tabriz may be regarded as a *takhalluṣ*. Jalālu 'ddīn asserts the identity of subject and object: to him Shamsi Tabriz represents the divine Beloved, the one Being in whom all individual names are manifested and ultimately merged.

relation did he stand to Jalālu 'ddīn Rūmī? Why should a poet who ranks with Firdausī and Hāfiz lay on the brow of an unknown dervish his wreath of imperishable lyric song?

§ 2. Jalālu 'ddīn Rūmī was born at Balkh on the 6th of Rabī'u 'l Awwal, 604 A. H. (30th September, 1207)¹. We may pass lightly over the apocryphal genealogy which connects him with Abū Bekr, the first Caliph. His descent, on the mother's side, from the royal house of Khwārazm is well established. Jalālu 'ddīn Ḥusain Al-Khaṭībī married a daughter of 'Alā 'u 'ddīn Muḥammad Khwārazm-Shāh. Their son, Bahā 'u 'ddīn Walad, is the poet's father.

Bahā 'u 'ddīn was a man of great learning and piety, an eloquent preacher and distinguished professor. Unfortunately, not content with 'declaiming against the philosophers and rationalists of the day,' he seems to have indulged in political diatribes. According to Aflākī, he attacked the 'innovations' of the reigning monarch, Muḥammad Kutbu 'ddīn Khwārazm-Shāh, surnamed Takash, who held sway in the north-east of Persia and in Transoxania. Another account depicts the king as jealous of his growing influence and popularity. Whatever may have been the cause, he found it convenient to quit Balkh with his family and a

¹ The fullest biography is that contained in the *Manāqibu 'l 'Arifin*, written by Aflākī, a pupil of Jalālu 'ddīn's grandson, 'Arif, between 710 and 754 A. H., but this work, rich in anecdote and valuable as a thaumaturgic record, is not to be trusted in matters of fact. Copious extracts are given by Redhouse in his translation of Bk. 1. of the *Maḡnavi*. I have also consulted Daulat Shāh (*Tadhkiratu 'l Shu'arā*, p. 85, Bombay Ed.), who is agreeably sober and methodical, Jāmī's *Nafahātu 'l Uns*, p. 530, and the Preface to the Tabrīz Edition of the *Divān* (T).

few friends (about 607 A.H.). At Nishāpūr the travellers were met by the famous Ṣūfī, Faridu 'ddīn 'Aṭṭār¹, who gave Jalāl, at this time a mere child, his *Asrār-nāma* (Book of Mysteries), and prophesied that he would attain the highest pitch of spiritual eminence. From Nishāpūr they went to Baghdād, where they received news of the destruction of Balkh by Jingiz Khān (608 A.H.); then to Mecca, Damascus, and Malatīya (Melitene). Four years were spent at Arzanjān in Armenia, and seven at Laranda. Here Jalāl 'ddīn married Jauhar Khātūn², daughter of the Lālā Sharafu 'ddīn of Samarcand (623 A.H.). Soon afterwards the family settled in Qōniya (Iconium), the capital of the Seljūq prince, 'Alā 'u 'ddīn Kaiḡubād, and Bahā 'u 'ddīn resumed his professorial activity under the royal patronage.

If we can believe the stories which are told of him, the poet must indeed have been a 'marvellous boy.' When he was six years old, he saw visions, imbued his playmates with philosophy, and performed extraordinary feats of fasting. He was educated first by his father and then by Burhānu 'ddīn Muḥaqqiq 'Tirmidhī, who was a pupil of Bahā 'u 'ddīn at Balkh. On his father's death (628 A.H.) Jalāl succeeded to the vacant chair³. Although the fame

¹ 'Aṭṭār was born in 513 A.H. The dramatic fitness of this encounter leads one to suspect that it is only *ben trovato*.

² She seems to have died young. Jalāl took a second wife, Kirā Khātūn, who survived him.

³ *بر مسند پدر نشست* (T. 4. 10). Afākī states that he had previously visited Aleppo and Damascus, and that on his return to Qōniya he devoted nine years to the study of theosophy with Burhānu 'ddīn.

of his erudition and the brilliancy of his eloquence brought eager disciples from every quarter to his feet—he had a class of 400—the positive sciences could not, he felt, satisfy the soul's infinite longing for freedom and rest. He embraced accordingly the pantheistic doctrines which had early taken root in the barren soil of Islām, and sown broadcast over the Mohammedan empire by a long series of wandering saints, sprang up and blossomed with oriental luxuriance.

§ 3. On the 26th of Jumādā 'l Ākhir, 642 A.H. (28th November, 1244)¹ Shamsi Tabrīz², during his travels³, arrived in Qōniya. It will be proper to set down here the few facts preserved by tradition concerning this weird figure, wrapped in coarse black felt, who flits across the stage for a moment and disappears tragically enough.

¹ So Aflākī and Jāmī. But Rizā Kulī asserts (T. 4. 10) that Jalāl was 62 years of age when Shamsi Tabrīz first came to Qōniya. This date (666 A.H.) is apparently confirmed by a passage in the Divān (T. 244. 1):

Forty years did Reason plunge me in care;

At three score and two I was made a prey and eschewed
(worldly) meditation.

[See the original in Appendix I. F (c).] On the other hand Shamsi Tabrīz is addressed in Bk. I. of the *Maṣnavī*, and we know that Bk. II. was commenced in 662 A.H.

² See p. xvi, note. The tedious account in the *Jawāhiru 'l Asrār* (a commentary on the first three books of the *Maṣnavī* by Kamālu 'ddīn Ḥusain of Khwārazm) adds little to our knowledge, and the same remark applies to the *Majālisu 'l 'Ushshāq* (Ouseley, *Notices of Persian Poets*, p. 247).

³ در اثنای مسافرت (*Nafahātu 'l Uns*, p. 537, l. 3). He had been sent by his spiritual teacher, Ruknu 'ddīn Sanjāsī, to seek Jalāl in the land of Rūm (Daulat Shāh). Aflākī's description of their meeting agrees in the main with that of Jāmī. Daulat Shāh gives a somewhat different version.

Even his parentage is uncertain. Some declare that his father, Khāwand 'Alā 'u 'ddīn¹, claimed descent from Kiyā Buzurgumīd². 'Alā 'u 'ddīn abandoned his ancestral sect (the Ismā'īlis), burned their books and tracts, preached Islām in the strongholds of heresy³, and privily sent Shamsu 'ddīn, a youth of rare beauty⁴, to receive his education at Tabrīz. According to others he was born in Tabrīz, where his father carried on the trade of a cloth-merchant (بزاز)⁵. He is said to have studied under Bābā Kamāl Jundī, Abū Bakr Sila-bāf, and Ruknu 'ddīn Sanjāsī⁶. He had travelled

¹ Some MSS. of Daulat Shāh read جلال الدین.

² Successor of Ḥasan Ṣabbāḥ (see Von Hammer, *Geschichte der Assassinen*, p. 114 seqq.). The Assassins are a branch of the اسمعیلیه or باطنیه (cf. Gnyard, *Fragments relatifs à la doctrine des Ismaélis*, p. 8 seqq.).

³ Hence he got the nickname, Nan Musalmān or Bū Musalmān (the MSS. vary).

⁴ He was brought up, says Daulat Shāh, among the women, که چشمِ نااهلی و نامحرمی بر وی نیفتد. From them he learned the art of embroidering in gold, for which reason he is known as زردوز.

⁵ Jāmī, who gives the full name of Shamsi Tabrīz as شمس الدین محمد بن علی بن ملکداد تبریزی, has followed this tradition.

⁶ On the authority of Daulat Shāh Shamsu 'ddīn's spiritual pedigree is:

Ruknu 'ddīn Sanjāsī.

Ziyā 'u 'ddīn Abū 'l Najīb Suhrawardī.

Aḥmad Ghazzālī.

Abū Bakr Nassāj.

Abū 'l Qāsim Gurgānī.

Abū 'Uṣmān Maghribī.

Abū 'Alī Kātib.

much; whence he obtained the sobriquet, Paranda (the Flier). His character was despotic and overbearing; he was extremely bitter in his sermons, and likened his learned auditors to oxen and asses. Perhaps this may be the cause why Dr Sprenger calls him 'a most disgusting cynic'.¹ He was comparatively illiterate², but his tremendous spiritual enthusiasm, based on the conviction that he was a chosen organ and mouth-piece of Deity, cast a spell over all who entered the enchanted circle of his power. In this respect, as in many others, for example, in his strong passions, his poverty, and his violent death, Shamsi Tabriz curiously resembles Socrates; both imposed themselves upon men of genius, who gave their crude ideas artistic expression; both proclaim the futility of external knowledge, the need of illumination, the value of love; but wild raptures and arrogant defiance of every human law can ill atone for the lack of that 'sweet reasonableness' and moral grandeur which distinguish the sage from the devotee.

§ 4. It has been observed that the Neoplatonic deity—the Absolute One of Plotinus—owing to its all but in-

Abū 'Alī Rūdbāri.
 Abū 'l Qāsim Junaid.
 Sirrī Saqāṭi.
 Abū Maḥfūz (Ma'rūf Karkhī).

The Imām 'Alī ibn Mūsā 'l Riḏā.
 Ḥaẓrati Risālat (the Prophet).

Abū Sulaimān Dā'ūd Ṭā'i.
 Ḥabīb, the Persian.
 Ḥasan of Baṣra.
 'Alī ibn Abī Ṭālib.

¹ *Catalogue of Oudh Manuscripts*, p. 490.

² Cf. the anecdote related by Jāmī, *Nafahātu 'l Uns*, p. 536, l. 12 seqq.

accessible isolation was quickly overshadowed, if not dethroned, in the hearts of its worshippers, by the *dei minores* (daemons, angels, heroes and the like) forming a luminous staircase between earth and Heaven. These subordinate hierarchies, more or less remote from the divine Essence, seemed to offer a practicable hope, even a measure of responsive sympathy: anything was better than blank infinite negation. So with the *Şūfis*. Professing to adore a universal abstraction, they make individual men the objects of their real worship. 'Among the religious-philosophical sects of the period in which our poet lived the doctrine was generally held, that Man, if he be left to his own devices, will inevitably go astray: therefore he must choose a Master to guide him in the right path¹.' The Master (پیر) is God's representative, his actions are God's actions, in spirit he is one with God. His blasphemies and immoralities, nay, his very crimes, are not only condoned but glorified: darkness cannot proceed from the sun, nor evil from God. What we call evil is intrinsically good, though it seems imperfect in relation to ourselves. The mischievous effect of such theories on vulgar and uneducated minds need hardly be pointed out. 'Alī, Ja'far Şādiq, Abū Muslim, and innumerable others, were regarded as incarnations of the Godhead. Ḥasan Şabbāḥ was flattered by his adherents with divine honours and a fanatical devotion that braved the worst tortures of impotent revenge. While we readily acquit Jalālu 'ddīn of sharing this extravagant materialism, which indeed he is at pains to discountenance, we must confess that his

¹ Rosen's *Maḡnavī*, Note 159.

language is sometimes ambiguous. For instance, in the last beyt of one of his ghazals he says, referring to Shamsi Tabrīz :

آن پادشاهِ اعظم در بسته بود مُحَكَّم

(T. 180. 2) پوشیده دلتی آدمِ امروز بر در آمد

That monarch supreme had shut the door fast;
To-day he has come to the door, clothed in the garment
of mortality.

The pretensions of Shamsi Tabrīz himself may be judged by an anecdote in the *Manāqibu 'l 'Ārifīn*. One day a person met him in the market-place and exclaimed, "There is no god save God; Shamsu 'ddīn is the apostle of God." The people, on hearing this, raised a great hubbub, and wished to kill him, but Shams intervened and led him away, remarking: "My good friend, my name is Muḥammad. Thou shouldst have shouted, 'Muḥammad is the apostle of God.' The rabble will not take gold that is not coined¹."

§ 5. How utter was Jalāl's self-abandonment, how complete his submission to the glowing faith and imperious will of his new friend, Aflākī informs us: Shamsu 'ddīn demanded and received the obedience due to a sultan from the meanest of his slaves. To quote the vivid words of Rizā Kūli, 'he (Jalāl) was so transported and smitten², that for a time he was thought insane.' He renounced his teaching, and retired with Shams to solitary and desert

¹ Aflākī in Redhouse's *Maḡnavī*, p. 105. The theory that all prophets are identical with each other and with God is expounded in the *Maḡnavī* (Būlāq Ed.), Vol. I. p. 68, l. 15 seqq.

² *مَجذوب و مطعون* (T. 4. 11—12).

places, where in close communion they discussed the deepest arcana of mystical philosophy.

Bitterly resenting what they conceived to be an insidious attempt to seduce their beloved Master from the true religion, Jalāl's scholars and disciples assailed the unwelcome visitor with abuse, if not with actual violence. Shams fled to Tabriz. Thither he was followed by his convert, who brought him back in triumph, but soon a fresh outbreak of persecution caused him to undertake a journey to Damascus¹, where he stayed for two years. He was passionately regretted by Jalāl, who bade the musicians chant songs of love and engaged, day and night, in the samā'. Most of his ghazals were composed during this period of separation. Here the course of events becomes obscure. Apparently Jalāl, unable to forego the society of his dearest friend, sent his son, Sulṭān Walad, to Damascus, charged with the task of finding Shams and recalling him to Qōniya. Soon after his return he vanished mysteriously. Most authorities agree that he was put to death: only the cause and manner of it are disputed².

¹ Cf. رسید مُژده بشام است شمسِ تبریزی

چه صبحها که نماید اشرفِ بشام بُود (T. 161.13).

The news has come! Shamsi Tabriz is in Damascus.

If he is in Damascus, what mornings will appear!

(I have not tried to reproduce the play on شمس and on the double sense of شام).

² Aflākī says that he was put to death 'without inquiry or formality' by the Sultan's police (Redhouse's *Maḡnavī*, p. 108), but the motive alleged is absurdly inadequate. Daulat Shāh mentions another story, that one of Jalālu 'ddīn's disciples (فرزند از فرزندان) 'مولا نا' 'threw down a wall on his head,' adding, however, that this

That any of the extant versions is founded on knowledge seems highly improbable; they may be described as legends begotten by the credulous imagination of the dervish, stamped on the floating currency of popular superstition, and accepted by the biographer without scruple. The following is Jāmi's account: 'One evening Shaikh Shamsu 'ddīn and Maulānā (Jalālu 'ddīn) were sitting in private, when somebody outside desired the Shaikh to come forth immediately. He rose, saying to Maulānā, "I am called to my death." After a long pause, "*Verily,*" said Maulānā, "*His is the whole creation and the empire thereof. Blessed be God, the lord of all creatures!*"¹ Seven conspirators were lying in ambush and fell upon him with knives, but the Shaikh uttered so terrible a cry that they all were dumbfounded. One of them was 'Alā 'u 'ddīn, Maulānā's son, who bore the brand of "*He is not of thy people*"²." When they recovered their senses, they saw nothing except a few drops of blood. From that day to the present time no trace of that spiritual monarch has appeared. This happened in the year 645. Each of the aforementioned villains was speedily involved in calamity and perished. 'Alā 'u 'ddīn Muḥammad was overtaken by a strange disease and died ere the murder was many days old. Maulānā did not attend his funeral. Some say that Shaikh Shamsu 'ddīn is buried beside Maulānā Bahā 'u 'ddīn Walad, but according to another report these villains threw his blessed body into a well. One night Sulṭān Walad dreamed that Shaikh Shamsu 'ddīn signified to him

is only the talk of dervishes and travellers, and is not supported by any trustworthy MS.

¹ Kor. vii. 52.

² Kor. xi. 48.

that he was asleep in this well. When midnight came, he gathered his intimate friends, and they interred Shams in Maulānā's college by the side of the founder, Amīr Badru 'ddīn. And God knoweth best¹.

In memory of his teacher Jalāl is said to have instituted the order of Maulavī dervishes 'with their special dress, the Indian garb of mourning,' and their whirling dance (سماع). Rizā Kūlī implies that the *Dīvān* itself was written *in memoriam*². The *Maṣnavī* was commenced later at the instigation of Chelebī Ḥusāmu 'ddīn³. Jalāl is also the author of a treatise in prose, entitled *Fīhi mā fīhi*, 'which runs to three thousand beyts and is addressed for the most part to Mu'īnu 'ddīn⁴, the Parwāna of Rūm. Manuscripts of this work are rare⁵.'

Jalāl died at Qōniya on the 5th of Jumādā 'l Ākhir, 672 A.H. (16th December, 1273).

§ 6. The great poets of Persia, with few exceptions, have borrowed the ideas and speak the language of Ṣūfism. These again fall into two classes. Some, like Hāfiz, make

¹ *Nafahātu 'l Uns*, p. 539, ll. 4—22.

² This may be inferred from the sequence of his narrative (T. 4. 13—14). We have seen that part of the *Dīvān* was composed while Shamsi Tabrīz was still living, but probably the bulk of it belongs to a later period, and not, as Daulat Shāh asserts, to the two years when Shamsu 'ddīn was staying at Damascus.

³ Afākī in Redhouse's *Maṣnavī*, p. 88; *Nafahātu 'l Uns*, p. 540, l. 22 seqq.

⁴ 'Ainu 'ddīn (T). He is the 'Mu'īnu 'ddīn Sulaimān ibn 'Alī, potentissimus minister Seljukidarum, Ruknu 'ddīn Kiliġ Arslān IV. and Ghīyāsu 'ddīn Kai Khosrau III.,' mentioned in the *Leyden Catalogue of Oriental Manuscripts*, Vol. II. p. 51.

⁵ T. 4. 18^a seqq. I have not been able to find any further notice of this brochure.

the mystic terminology, 'adopté par une secte pour cacher aux profanes la connaissance de ses dogmes,' serve the function of a mask or a lady's fan in the last century. By tantalising the reader, by keeping him, as it were, suspended between matter and spirit, they pique his ingenuity and double his pleasure. Nearly every line is a play of wit. Love, Wine, and Beauty are painted in the warmest, the most alluring colours, but with such nicety of phrase that often the same ode will entrance the sinner and evoke sublime raptures in the saint. The majority, however, are themselves Şūfis by profession or conviction. 'The real basis of their poetry is a loftily inculcated ethical system, which recognises in purity of heart, charity, self-renunciation, and bridling of the passions, the necessary conditions of eternal happiness. Attached to this we find a pantheistic theory of the emanation of all things from God, and their ultimate reunion with Him. Although on the surface Islām is not directly assailed, it sustains many indirect attacks, and frequently the thought flashes out, that all religious and revelations are only the rays of a single eternal Sun; that all Prophets have only delivered and proclaimed in different tongues the same principles of eternal goodness and eternal truth which flow from the divine Soul of the world¹.'

¹ A. von Kremer, *Geschichte der herrschenden Ideen des Islāms*, p. 257. The advanced and uncompromising Şūfism taught by Jalālu 'ddīn makes ethics subservient to philosophy. Virtue, as he conceives it, is not an end, but a means: the end is union with God through Love. Thus his poetry is based on a transcendental pantheism, which however he works out from the moral, not the metaphysical, standpoint.

Among these, the genuine Şūfī poets, Jalālu 'ddīn Rūmī is without a rival.

While the vexed problem as to the origin of Şūfīsm does not call for discussion here, a few remarks concerning its historical development and the various elements of which it is composed may be helpful to the student, who will find an admirable summary of the doctrine in Whinfield's editions of the *Maşnavī* and *Gulshani Rāz*¹.

The early Şūfis—they were not yet distinguished by this name—showed, perhaps under Jewish and Christian influence, a strong tendency to asceticism. Self-control, self-sacrifice, patience, boundless trust in God, all the virtues of a Bernard and a Thomas à Kempis, animate their zealous and devout, if somewhat narrow and practical, aspiration. They were not in opposition to Islām, but formed an extreme wing of the orthodox party. The pantheistic extravagances in which full-blown Şūfīsm delights are foreign or at least unfamiliar to them. With Rābī'a, a pious woman who died at Jerusalem (135 A. H.), Love, the unquenchable flame smouldering in the ashes of ceremonial religion and kindling the torch of mysticism through the darkest ages, began its conquest of Moham-medan hearts. The first who bore the *name* of Şūfī was Abū Hāshim (ob. 150 A. H.), and in his lifetime or soon afterwards the first convent for Şūfis (خانقاه) was founded at Ramla, in Palestine, by a Christian Amīr.

This ascetic type belongs especially to the Arab race.

¹ Broadly speaking, the views expressed in the following paragraphs are those of A. von Kremer (see note above), who has drawn his materials almost exclusively from Arabic sources. For insight and suggestiveness his account of Şūfīsm remains unsurpassed.

Hand in hand with the Persian revival under the 'Abbāsids came a new current of ideas. Speculation takes a bolder flight and essays to reconcile the creature with his Creator, to bridge the chasm between the finite and the Infinite. Dhū 'l Nūn (ob. 245 A.H.) is said to have introduced the doctrine of ecstasies (احوال) and mystical stages (مقامات), and Sirī Saqaṭī (ob. 253 A.H.) that of unification (توحيد). According to Jāmī (*Nafaḥātu 'l Uns*, p. 36, ll. 2—6): 'Dhū 'l Nūn is the head of this sect; they all are derived from, and connected with, him'. There were eminent spiritualists before him, but he was the first to interpret symbolic expressions (اشارات با عبارت آورد) and to discourse on Ṣūfism. Junaid (ob. 297 A.H.) systematised and developed this knowledge, and composed writings on the subject. Shiblī (ob. 334 A.H.) carried it to the pulpit and proclaimed it openly.' In 309 A.H. Manṣūr Ḥallāj was executed for asserting his identity with God². But the word had been spoken. Henceforth Ṣūfism is frankly pantheistic. The terms زهد and تَصَوُّف have now scarce anything in common; the عابد is succeeded by the عارف. There survives, indeed, a small group of moderates who, in

¹ Qazwīnī (*Kosmographie*, Ed. Wüstenfeld, Part II. p. 241, under

وهو الذي وضع وأداب الصوفية كلها منسوبة إليه وكذا طريقة التصوف وآداب الصوفية كلها منسوبة إليه وكذا
طريقة التصوف وآداب الصوفية كلها منسوبة إليه وكذا
الإنقطاع عن الدنيا. As Abū Sa'id lived to 440 A.H., these statements cannot be accepted without reserve.

² See xvii. 1, note.

outward conformity with Islām, are none the less effectually undermining its foundations. The main body, grasping at a glorious phantom, follow their principles to the logical issue. For these free-thinkers Islām, however they might lean upon it, was a broken reed. Scorning the barren virtues of the cloister, 'the base degrees by which they did ascend,' admitting no guidance but the pole-star of divine illumination, they press in wild career to the very brink of madness. As citizens they are undeniably a grave scandal and a useless burden to the state; they sap the national prosperity¹ and demoralise the national character; but if a country's literature is rightly reckoned among its noblest heirlooms, the debt which Persia owes to the Şūfis may balance, and perhaps overpay, these injuries.

Şūfism, then, is no exotic growth, but shoots up like a tender plant in the desert. It is a child of the soil, called into being by the deeper and truer religious spirit which the dry monotheism and stubborn dogmas of the Kor'an had stifled. We have seen how in the 3rd century it began to take a wider range. The rapid expansion of the Mohammedan empire brought about a corresponding diffusion of culture. Greek philosophy was introduced²; Aristotle, coloured by Alexandrian commentators, appeared in Arabic. Şūfism, moreover, had its organised mendicants, who travelled to every part of the eastern world. Often these wanderers were men of active and ingenious minds. They gathered much besides their daily alms:

¹ 'For when a man bids adieu to the world, the king's money is cut off' (*Nafaḥātu 'l Uns*, p. 399, l. 17).

² See Wenrich, *De auctororum Graecorum versionibus et commentariis Syriacis, Arabicis, Armeniacis, Persicisque Commentatio*, Lipsiae, 1842.

their mysterious lore would be eagerly communicated and in due course would swell the public stock of unrecorded tradition. In this way Zoroastrian, Buddhistic, Christian, and other elements may have gained entrance. Probably the Shi'ite sects, e.g. the Ismā'īlis, with their fantastic notions of a hidden Imām, their theories of incarnation and emanation, and their abuse of allegory, contributed something in return for what they borrowed. Šūfism, pure in its origin, became eclectic ere reaching its prime.

§ 7. Our data are not yet sufficient to let us trace with certainty the derivation of Šūfī doctrine. Such an attempt would in any case be accompanied by almost insuperable difficulties. The identity of two beliefs does not prove that one is generated by the other: they may be results of a like cause. Even where connexion is assured, it may be impossible to show which is the ancestor and which the descendant. Moreover, since all manifestations of the mystical spirit are fundamentally the same, in so far as each is not modified by its peculiar environment and by the positive religion to which it clings for support, we shall not be astonished to encounter in remote lands and different ages of the world 'one set of principles variously combined.' I propose to illustrate this parallelism with regard to the chief doctrines of Jalālu 'ddīn and Plotinus. Although the name of Plotinus was unknown in the East¹, his philosophy, made popular by his immediate successors and reflected in Aristotelian commentaries, had considerable influence upon the kindred oriental system. The idea of emanation, or rather the particular form of it

¹ See Renan, *Averroès et l'Averroïsme*, p. 71, note 1.

exhibited in Şūfism, proceeded, if we are not mistaken, from the Neoplatonic mint. Şūfī metaphysics—naturally the product of mature speculation—are cast throughout in the mould which Alexandria aptly contrived to satisfy at once the despairing credulity and devotional enthusiasm of the time. This resemblance, extending also to practical ethics, would be still more striking, were it not disguised by a total contrast of expression. What Plotinus states tersely and baldly Jalālu 'ddīn throws into an obscure allegory: he 'implies things,' but seldom utters them. It has already been remarked that Jalālu 'ddīn approaches his subject on the moral side, and while he makes no pretence to logical and coherent exposition, in his brief metaphysical flights he is so vague, fanciful, and allusive, that the depth of his acquaintance with Greek and Arabian philosophy cannot be definitely fixed. Nevertheless, if we fairly interpret these oracular deliverances in the light afforded by Şūfī authors and commentators, the following sketch of Neoplatonism will be found to contain little or nothing that Jalālu 'ddīn has not presented, after his own fashion, to readers of the *Maşnavī* and *Dīvān*¹.

The aim of Plotinus is to achieve perfect union with God. Assuming the reality of a supernatural over against

¹ It is stated in the *Dabistān* (Vol. III. p. 281) that the belief of the pure Şūfīs is the same as that of the Platonists (الاشراقیون).

In this connexion the words of Tholuck, referring to Şūfism and the Cabbala, deserve to be quoted: *Mirabilis profecto ntriusque dogmatis concentus; nec tamen vel in hac quanta cogitari potest maxima opinionum similitudine nos ii sumus, qui statim de nexu historico cogitemus. Malumus vel hanc tantam sententiarum concordiam Orientali dare ingenio poeticaeque indoli (Sufismus, p. 164).*

the material world, he has to show (a) the relation existing between them, (b) the means whereby he may ascend.

(a) 'The one watchword in the new Platonic philosophy is *continuity*¹.' There shall be no impassable gulf dividing God from Man, spirit from matter: they shall be the first and last links of a single chain.

Thus we have, according to Plotinus,

(1) Absolute Unity ($\tau\acute{o}\ \epsilon\nu$)², the ground of all being, the highest Thought, the highest Good, the highest Beauty. Nay, it is something above all these. It is inconceivable, and therefore ineffable; it can only be expressed by negation³.

(2) Universal Mind ($\nu\omicron\upsilon\varsigma$)⁴, the eldest offspring of the One, which it eternally contemplates. It is inferior to the One, for thought involves duality. It is the home of the Ideas⁵ and the true archetype of the phenomenal world⁶.

(3) Universal Soul ($\psi\upsilon\chi\eta$)⁷, begotten by $\nu\omicron\upsilon\varsigma$ and connecting it with the world of sense. She has thus a

¹ Bussell, *The School of Plato*, p. 327.

² The Şūfī **قَدَم**. Jalālu 'ddīn has no special term to denote the highest hypostasis. His favourite metaphors, referring to Absolute Being, are Sea, Light, Love, Wine, Beauty, and Truth.

³ Cf. xxxi. ١—٦; Whinfield's *Maṣnavī*, pp. 5, 31, 263.

⁴ **عَقْلِ كُلِّ** (ix. ٥, note). Jalālu 'ddīn also calls it the First Soul (Whinfield's *Maṣnavī*, p. 148).

⁵ **اَعْيَانِ عِلْمِيَّة**. The same Ideas manifested in the phenomenal world are called **اَعْيَانِ ثَابِتَة**.

⁶ Whinfield's *Maṣnavī*, p. 214; *Ssufismus*, p. 219.

⁷ **جَانِ كُلِّ** or **نَفْسِ كُلِّ**.

double nature. As the heavenly Aphrodite¹, she receives the overflowing radiance of νοῦς, which, as an earthly goddess, she communicates to the region below.

This region is the material world. Matter (ἕλη) is absence of Form (εἶδος)², mere defect and privation (στέρησις)³. Nothing in itself, it is yet the mirror of all things⁴. It is also Evil, being utterly devoid of the Good (ἔλλειψις τοῦ ἀγαθοῦ)⁵.

But why, we may ask, should plurality issue from the inmost seclusion of the One? Plotinus answers that every perfect being desires to create another⁶. The One remains, indeed, unmoved and undiminished: its substance suffers no change, but its redundant energy streams over (οἶον

¹ Zuhra (v. ٦, note).

² صورت, which is the manifestation of soul. See xxv. ١٣ (first miṣrā') and note.

³ عدم. Tholuck (*Sufismus*, p. 184) distinguishes عدم from τὸ μὴ εἶναι, but his reasons appear to me inadequate.

⁴ iv. ٣, note; Whinfield's *Maṣnavī*, p. 48. The full significance of this figure is discussed by Zeller, III.², p. 494 seq.

⁵ The views of Plotinus concerning Evil coincide to an amazing degree with those expressed by Jalālu 'ddīn. Cf. Whinfield's *Maṣnavī*, p. xx seq., Zeller, III.², p. 502 seqq.

⁶ The Ṣūfis, like the Neoplatonists, invoke a *deus ex machina*, in the shape of metaphor, to solve the mystery of creation (cf. notes on iv. ٢, xxiii. ٧; Browne, *The New History of the Bāb*, p. 328; *Gulshani Rūz*, 134 seqq.; *Sufismus*, p. 158 seqq.; *Dabistān*, Vol. III. p. 226). Zeller's remark (III.², p. 443) is very much to the point: Dieses Bedürfniss des bildlichen Ausdrucks weist immer auf eine Unklarheit des Gedankens, es zeigt dass der Sprechende seine Idee eben nur in und an dem Bilde, daher mehr oder weniger unbestimmt ergriffen hat, und diess wird in neun Fällen unter zehen darin seinen Grund haben, dass die Unbestimmtheit das einzige Mittel ist, einen Widerspruch zu verdecken.

υπερρύη). He compares this process to the sap coursing through a tree, or to the sunbeams which illumine the atmosphere¹. Thus all things partake of God in proportion as they approximate to the divine centre; all strive upward to that Unity without which they would not exist², and of this strife the Universe is born³.

(b) The soul in her primeval state belongs to the World-Soul⁴. Going forth from Eternity and passing the frontiers of the Intelligible, she enters the realm of Matter, not by an act of will, but in obedience to an instinctive necessity⁵. As embodied she is a part of Nature, as

1 خورشیدِ رُخت چو کُشت پیدَا
ذراتِ دو کون شد هُویدا
مهرِ رُخ تو چو سایه افکنند

ز آن سایه بدید کُشت اشیا (T. 113. 8^a).

Cf. ix. ۲۰, note; *Ssufismus*, pp. 167, 168.

² Cf. notes on xviii. ۶, xx. ۱; Appendix I. (E).

³ Accordingly, the phenomenal world is a dream of the soul, a subjective entity (امرِ اعتباری). Cf. T. 25. 13:

آسمان کُردِ عشق میگردد
بهرِ عشق است کُنبدِ دَوّار

⁴ xvii. ۱, note.

⁵ ἀρχὴ μὲν οὖν αὐταῖς τοῦ κακοῦ ἢ τόλμα καὶ ἡ γένεσις καὶ ἡ πρώτη ἐτερότης καὶ τὸ βουλευθῆναι δὲ ἑαυτῶν εἶναι (*Enneades*, v. 1. 1). The soul, like Narcissus, made of herself an idol and desired to embrace it (cf. 'Attār's fable of the fox, *Ssufismus*, p. 119). Egoism no less than Fate is the cause of her fall. Plotinus agrees with Jalālu 'ddīn that Man has freewill, though his freedom is subordinate to eternal law. In so far as he yields to the sensual he is not free: his freedom

spiritual she still firmly plants her foot in the ideal world¹. She is fallen, but not irretrievably: 'the ancient track' lies open, if she will tread it. Return (ἐπιστροφή) sums up the whole duty of Man.

As the imperfection of the soul is due to nothing except the contaminating influence of the body, it follows that she again becomes perfect when this tie is dissolved. By purifying herself from lusts, passions, and worldly imaginations, from whatever is alien to the divine element, she wins back the Paradise that she had lost awhile. Yet even the sensible may serve as a hridge to the spiritual, and love of earthly beauty kindle a holier flame², for what is love but a yearning to the Good and Fair?³ The soul travels homeward by a series of ascending stages, which correspond to those of descent⁴. In the last stage she rises beyond reason and knowledge to a state of unconscious rapture

consists in following reason instead of passion. He sins under compulsion, but surrender to this compulsion is the original sin. Cf. notes on xi. 1, xiii. 3; Whinfield's *Maṣnavi*, p. xxi.

¹ Cf. Add. Notes on xxii. 5.

² xxxiv. 1, note; Add. Notes, *ibid.*

³ Whinfield's *Maṣnavi*, p. 1, note. Mr Whinfield asserts the identity of عشق with the *ἀγάπη* of the New Testament. We know how the Christians of Syria 'loved one another'; if the Ṣūfīs borrowed from them, it was '*lucus a non lucendo.*' The fact that Rābi'a (see above, § 6) passed her life at Jerusalem may seem to favour the conjecture. But, after all, is it likely that a feeling so spontaneous and universal was either imitated or imported? Was the Kor'ānic idea of Allah too mild and tender to provoke rebellion? Mr Whinfield, as I think, greatly exaggerates the debt of Ṣūfīsm to Christianity.

⁴ Cf. *Gulshani Rāz*, 316. For the Ṣūfī stages (مقامات) see Ethé, *Morgenländische Studien*, p. 99 seqq.

× اتنا له و اتنا اليه راجعون ×

(ἔκστασις)¹, where seer and Seen are no more distinct, seeker is one with Sought, lover with Beloved. Putting off her humanity, she 'assumes the god'².

§ 8. Before considering the general character of Jalāl's lyric poetry, what traces can we discover, either in his writings or in the biographies and traditions concerning him, of any external influences that may have helped to form his style?

(1) When Jalāl was passing through Nishāpūr on the way from Balkh, he met Farīdu 'ddīn 'Aṭṭār, who gave him the *Asrār-nāma*³.

(2) He was well acquainted with the poems of Sanā'ī⁴, to whom he pays a tribute in one of his odes (xxii. in this selection).

(3) His meeting with Sa'dī is mentioned by Aflākī (Redhouse, *Maṣnavī*, p. 29) and Rizā Kulī (T. 4. 13^a).

(4) Nizāmī is referred to (x. 1., in this selection).

(5) We find what seem to be echoes of 'Omar Khayyām⁵.

¹ حال or فنا (i. ε, note).

² παυσάμενος δὲ τοῦ ἀνθρώπου εἶναι μετεωροπολεῖ καὶ πάντα τὸν κόσμον διοικεῖ· γενόμενος γὰρ τοῦ ὄλου τὸ ὄλον ποιεῖ (*Enneades*, v. 8. 7). Cf. Appendix I. (A).

³ See above, § 2.

⁴ Jalāl is reported to have said, 'The Word of God (Kor'ān) is but milk of which the Ilāhī-nāma is the cream and the butter' (Aflākī in Redhouse's *Maṣnavī*, p. 65). The Ilāhī-nāma is another name for the Ḥadīqa. Cf. *Maṣnavī* (Teherān Ed. 1307 A.H.), p. 391, l. 27, with gloss ad loc. Jāmī mentions the Ilāhī-nāma and Manṭiqu 'ṭṭair together (*Nafahātu 'l Uns*, p. 540, last line).

⁵ These perhaps are only coincidences. The miṣrā'

نی مست شرابیم و کبابیم و ربابیم (T. 265. 11^a)

recalls

Compare

آن چیز که دارد او او داند و او داند (T. 161. 2^a)

with

او داند او داند او داند او (Quatrain 401)

and

چون فاخته او پیران فریاد گنان کو کو (T. 289. 8)

with

دیدیم که بر کُنْگَرُهاش فاخته
آواز همیداد که کو کو کو کو
(Quatrain 392).

We shall be safe in asserting that none of the last three made a deep impression on his mind. Sa'di with his practical morality, his heart-felt piety, and half-hearted mysticism, could never have appealed to a sensitive God-intoxicated nature like Jalāl's. The distinction comes out plainly enough in their writings. 'The ghazals of Sa'di,' says the Tabriz editor (T. 3. 11^a), 'are extremely elegant and exceedingly beautiful, but the thoughts will prove to be mostly profane (مجاز)¹ and the diction full of amatory conceits (نازو نیاز): no revelation of the Truth or explanation of the mystic Path will be found there; the discerning critic and intelligent reader knows that in the utterances of Janābi Maulavī Ma'navī 'tis another story.'

Nor can he have been attracted by the extant com-

در مجلسِ احرار سه چیز است و دگر نه

وآن هر سه کبابست و ربابست و شرابست

(Minuchihri, Ed. Kazimirski, p. 14).

¹ For this word see XIII. e, note.

positions of Niẓāmī except, possibly, the *Makhzanu 'l Asrār*, while 'Omar Khayyām's negation and instability were even less calculated to lay hold of him.

With 'Aṭṭār and Sanā'ī, on the contrary, he was in full accord. We may conjecture that the first impulse in his mind towards Ṣūfism arose from the perusal of their celebrated poems, the *Mantiqū 'ttair* and the *Ḥadīqa*. They were always his leaders, the soul and eyes of Taṣawwuf:

عطار روح بود و سنائی دو چشمِ او
 'ما از پِی سنائی و عطار آمدیم

We have seen that Ṣūfistic theosophy is the fountain-head of Jalāl's inspiration. From this the *Maṣnavī* and *Divān* descend by separate channels. The one is a majestic river, calm and deep, meandering through many a rich and varied landscape to the immeasurable ocean; the other a foaming torrent that leaps and plunges in the ethereal solitude of the hills. It may be doubted whether the vast reputation of the *Maṣnavī* has not injured the poet's fame. He has even been denied a place in 'the notable succession of Oriental singers about whom the world is willing to hear².' And perhaps this estimate is not altogether surprising. Had Wordsworth never written anything besides the *Excursion*, he would still be read by Wordsworthians and neglected by his countrymen. The *Maṣnavī* contains a wealth of delightful poetry. But its readers must pick

¹ The poem from which this beyt is quoted does not occur in the Tabriz or Lakhnau editions of the *Divān*.

² *Quarterly Review*, January, 1892, p. 34.

their way through apologues, dialogues, interpretations of Kor'anic texts, metaphysical subtleties and moral exhortations, ere all at once they chance upon a passage of pure and exquisite song.

Now in the *Dīvān* we have the poet with his singing-ropes about him. Thus equipped he can hardly fail to be recognised.

That his odes should exhibit a certain monotony of ideas is inevitable. To the mystic all apparent difference is the evidence and manifestation of an underlying unity, or rather it *is* unity :

What was that mass of waters? Nought but the
wave.

What was that wave? Nought but the Sea¹.

For him the world is non-existent, and he will not study the unreal; like the compass he circles ever round a point, on which his thoughts, actions, and very being depend: he cannot stray from his course any more than a star can leave its orbit. Hence all mystical writings are the record of one spiritual experience and are pervaded by a single overpowering emotion. The language of all mystics is the same. How often do Law, Emerson, and Shelley remind us of the *Maṣnavī*! Juan de la Cruz has indited lyrics which it would be easy to mistake for translations from the *Dīvān*.

To continue our criticism, the marks of haste and occasional roughnesses, that cannot escape any one accustomed

¹

آن لجه چه بود عینِ آن موج

آن موج چه بود عینِ دریا (F. 113. 12^a).

to the elaborate technique of Hāfiz and Jāmī, are doubtless due to the circumstances in which the Divān was composed. 'For the most part,' says Rizā Kūlī (T. 3. 1), 'they are poems inspired in divers states of reason and love and ecstasy and intoxication and effacement and mystic dance. Consequently they will not be to all classes dear nor acceptable to every ear, as a famous one hath said, "We are known by those of our own kind, but other men deny us."' According to Daulat Shāh, 'There was a pillar in the Maulavī's house, and when he was drowned in the ocean of love he used to take hold of that pillar and set himself turning round it. Meanwhile he versified and dictated and people wrote down the verses.'

Again, we have certain words and phrases run to death, as the saying goes. To some extent this fault is common to all Persian poetry. They did not cultivate 'the art to blot' at Shirāz and Bokhārā, whose laureate, Rūdagī, is credited with nearly three million lines. Naturally an improvisateur, pouring forth his thoughts as fast as they come to his lips and wrought by sphere-music to a pitch of transport where all conscious sense of polish and style has long ago been annihilated—naturally such a one will offend in this point more conspicuously than self-contained and soberer spirits.

The beauty and purity of his diction need not be illustrated at length. I will quote one passage in his noblest manner :

این خواجه را در کوی ما در گُل فرو رفته است پا
 با تو بگویم حال او بر خوانِ إِذَا جَاءَ الْقَضَا

جباروار و زفت او دامن کشان میرفت او
 تسخر کنان بر عاشقان بازیچه دید عشقرا
 ای خواجه سرمستک شدی بر عاشقان خُنک زدی
 مسِت خُداوندِ خُودی کُشتی کُرفتِی با خُدا
 بس مُرغ پَران در هوا از دامها فرد و جُدا
 میآید از چرخ قضا بر سینه اش تیرِ بلا

(T. 15. 1).

Hard by a master dwells, his feet in mire
 Deep-sunken ; of his state I prophesy.
 Recite the boding verse, "*When doom shall fall*."

Tyrannous he and mighty, and oft he swept
 Along in proud magnificence to mock
 At lovers, love he deemed an idle play.

Lo, a besotted fool like thee to scorn
 The votaries of love ! God's wine has drowned
 Thy wits and bidden thee wrestle with thy Lord.

As when a bird his airy flight resumes
 Exultingly, nor dreads the distant lure :
 Fate to his bosom speeds the shaft of woe.

The style throughout is simple and unaffected. Passages like the following, which recalls the decadent euphuism of

¹ v. بامها (T).

² These words are not found in the Kor'an. Possibly there is an allusion to LXIII. 11: 'And God will by no means grant further respite to a soul, when its time shall come' (إِذَا جَاءَ أَجَلُهَا).

the Anvāri Suhailī *et hoc genus omne*, are comparatively rare :

بیجا شو و در وحدت در عین بقا جا کن
هر سر که دوئی دارد در گردن ترسا کن
اندر قفس هستی این طوطی قدسی را
ز آن پیش که بر پرد شکرانه شکرخا کن
چون مست ابد گشتی شمشیر ازل بستان
هندویک هستی را ترکانه تو یغما کن

(T. 280. 2^a).

Go forth from Place, and settle in Unity, in absolute
Everlastingness ;

Plant every head that is dual on the Christian's
neck.

To this holy parrot in the cage of existence

Thankfully give sugar to peck, ere it soars aloft.

When thou art grown drunk with eternity future,
take the sword of eternity past ;

Plunder, like a Turk, the wretched Hindoo, Life.

A glance at these impassioned hymns will inform the reader that the weapon of allegory is seldom out of the poet's hand. But Jalālu 'ddin does not balance literal and spiritual meanings so equally as to leave the choice uncertain. His words will always bear the profoundest interpretation. He is no juggler with mysteries. Although his metaphors are drawn from every field of Nature and Art, neither Art nor Nature is the subject which they adorn.

مى و ساقى چه باشد نيست جز حق
 خدا داند كه اين عشق از چه بابست
 (T. 143. 10^a).

God is the Sākī and the Wine:
 He knows what manner of Love is mine.

While these figures are sometimes to our taste grotesque and inappropriate in a 'Buch der Lieder,' they more often display a daring and felicitous originality.

اگر زمين بسراسر برويد از توبه
 بيك دم آن همه را عشق بدرود چو گيا
 از آنكه توبه¹ هجور است² و بند نپذيرد
 غلّو موج چو كهسار³ و غرش دريا
 (T. 9. 11).

Tho' Penitence spring up and grow apace,
 Love will uproot it in a moment's space.
 Let vows bind all, ye cannot bind the free
 And mountain-surgings thunder of the Sea.

شراب لطف خداوند را کرانی نیست
 و گر کرانش نماید قصور جام بود
 (T. 161. 8).

The wine of God's grace hath no brim:
 If it appear to have a brim, 'tis the fault of the cup.

¹ هجور (C²) ز بندست (T). حور است (T). هجور is the act of binding a camel with the rope called هجار. Cf. xxxvii. ۱۳ (note on عقيله).

² و om. (T).

³ و om. (T). غره (T). غرش (C²).

این همه کاسه زرین زبیرِ خوانِ فلک
بهر آنست که یکروز صلائی برسد

(T. 192. 12).

All these 'patines of bright gold' on the table of heaven
Are in order that one day we may be bidden to the feast.

برف بدم گداختم تا که زمین مرا بخورد
تا همه دودِ دل شدم تا سوی آسمان شدم

(T. 236. 2^a).

I was snow and melted away, so that the earth drank
me up,

Till I became one mist of soul and mounted to the sky.

Jalālu 'ddin is especially partial to metaphors of light
and sound. The conception of God as a radiant Sun¹,
whose shadow is the world, recurs continually with refer-
ence to Shamsi Tabriz. Love is a fierce-sparkling fire
(آتشِ عظیمِ شرار), the lover

Shineth among his fellows as in heaven

The brilliant moon among the host of stars².

The soul is a flashing mirror, wherein God reveals his
beauty; in the hour of separation it becomes a glowing
furnace. Now it is a falcon summoned by the fowler's
whistle to perch again upon his wrist³, now a lonely dove

¹ This may have come from Magianism. See Von Kremer,
Geschichte der herrschenden Ideen des Islāms, p. 95.

² میانِ صد کس عاشقِ چنان بدید آید
که بر فلک مه تابان میانِ کوكبها

³ xvi. ۳, note.

(T. 118. 13).

that seeks her mate and ceases not to moan¹. The poet likens it also to a lute thrilling at the lightest touch of the musician², or to a voice that echoes on the hillside³. To Nature he never appeals in vain⁴. The stork's cry bids him think on God, 'to whom is the kingdom and the glory'⁵; in autumn the pale vine-leaves mourn the loss of his Beloved⁶.

To conclude this somewhat desultory review, let me state briefly the merits and defects of the *Divān*.

¹ Cf.

ای مُطَرِبِ خَوْسَاقَا تَو قَى قَى و مَن قَو قَو
تَو دَق دَق و مَن حَق حَق تَو هَى هَى و مَن هُو هُو
ای شَاخِ دَرخَتِ كُئِ اِی نَاطِقِ اِمْرِ قُل
تَو كِبَكِ صِفَتِ بُو بُو مَن فَاخْتَه سَا ن كُو كُو

(T. 296. 8).

The first couplet is an orchestra in itself.

² xvi. ۲۲, note.

³ اصِلِ نِدا از دَل بُودِ ذَرِ كُوهِ تَن اُفتَدِ صِدا
خَامُوشِ رُو دَرِ اصِلِ كُنِ اِی دَرِ صِدا اَوِيخْتَه

(T. 57. 10*).

⁴ Nature's sympathy with the mystic is finely expressed by Sa'di (*Būstān*, p. 221, l. 289 seqq.).

⁵ عَارِفِ مَرْغَانَسْتِ لِكَلِكِ لِكَلِكِشِ دَانِي كِه چِيسْتِ
مُلْكِ لُكِّ وَالْاَمْرِ لُكِّ وَالْحَمْدِ لُكِّ يَا مُسْتَعَانَ

(T. 54. 5).

⁶ رَفْتَمِ هَنْگَامِ خَزَانِ سَوِي رِزَانِ دَسْتِ كُزَانِ

نُوحَه كُتِرِ هَجْرِ تُو شُدِ هَرِ وَرَقِ زَرْدِ مَرَا

(T. 127. 8).

Cf. Aristophanes *Bazaxoa* 17

βερεκεκεκεξ, κοαξ, κοαξ.

βερεκεκεκεξ, κοαξ, κοαξ.

Jalālu 'ddīn lacks the colour and perfume of Hāfiz, who is by turns grave and gay, blasphemous and devout, serious and ironic; his music is rich and full, but for the most part he plays on one string; he has no sense of humour; his allegory is often grotesque and his execution careless.

In sublimity of thought and grandeur of expression he challenges the greatest masters of song; time after time he strikes a lofty note without effort; the clearness of his vision gives a wonderful exaltation to his verse, which beats against the sky; his odes throb with passion and rapture-enkindling power¹; his diction is choice and unartificial; at intervals we meet with some splendidly imaginative figure,

‘A bracelet of bright hair about the bone.’

As a mystic, he was too much in earnest to care for, even if he observed, the incongruities which draw upon him the censure of fastidious critics. As a poet, he sought to invest the Ṣūfī doctrine with every charm that his genius could inspire. The traces of this conflict are not wholly obliterated. *Apparet adhuc vetus inde cicatrix*. But in higher moments the opposing characters are swept away and overwhelmed in a flood of celestial harmony, for of Jalālu 'ddīn as of Shelley it may be truly said: ‘This is not poetry borrowing the forms of pantheistic speculation, but pantheism assuming to itself the faith and passion which transmutes speculative thought into religion².’

¹ چون غزلیاتِ مولانا در عجمِ نظمی وجدانگیز و

عشق‌آمیز ندیده ام (T. 3. 14).

² J. A. Symonds, *Essays*, Vol. II. p. 120.

§ 9. There are three editions of the *Divān*.

(1) Tabriz Ed. (T), published in 1280 A.H., 378 pp., divided as follows: Preface, 2—5; first *Divān*, entitled *ديوانِ شمس الحقايق من مصنفات جناب مولوى معنوى عليه الرحمة*, 6—110; second *Divān*, with the heading *هذا كتاب الغزليات مولانا قدس سره*, 112—361; *rubā'is*, 361—376; note by the editor, 376—378.

This edition does not pretend to completeness¹. It contains about 9000 beyts, exclusive of *rubā'is*, and the text is remarkably good. The editor, Rizā Kūlī Khān, with the *nom de plume* Hidayat, is an authority on Persian history and literature. He wrote a supplement to Mīr-khwānd's *Rauzatū 'ṣṣafā*, bringing it down to his own time (see Browne, *Episode of the Bāb*, Vol. II. p. 188).

(2) Lakhnau Ed. (Lakh.), published in 1295 A.H., 378 pp., containing over 12,000 beyts. Like most Persian texts printed in India, it is disfigured by numerous errors, while the readings are often inferior. Its value depends on the large quantity of new matter which it embodies.

(3) Rosenzweig's *Auswahl* (R)², published at Vienna

¹ 'Although this *Divān* contains many thousands of agreeable verses and much excellent poetry, yet the whole of it is not suited to the taste of an audience. Perceiving, however, that a number of the sincere and candid (جمعی از ارباب وفا و اصحاب صفا) were very eager to have it printed, I resolved to prepare a selection of the *qaṣīda*-like love-poems, the *tarjī's* sweeter than sugar, the delightful *ghazals*, and the priceless quatrains included in the *Divān*' (T. 4. 26^a seqq.).

² The full title is: *Auswahl aus den Diwanen des grössten mystischen Dichters Persiens, Mawlana Dschelaleddin Rumi, aus dem Persischen mit beigefügtem Original-Texte und erläuternden Anmerkungen von Vincenz v. Rosenzweig.*

in 1838, 236 pp. The selected poems are 75 in number. The author commands a flow of easy and musical verse : it is his highest praise that we are occasionally reminded of Rückert. On the other hand his scholarship is far from exact and his knowledge of Persian prosody quite inadequate. E.g. on p. 88 (beyts 6—7) we read :

خَنَكِ آنرا که دستِ او ببوسید
 بوقتِ مَرَكِ شیر شد دهانش
 ز رویش شکر گویر باز خویش
 که کفوِ او نمییند جهانش

which is thus rendered :

Glückselig Jene die die Hand ihm küssen !
 Ihr Mund träuft Milch, ruft einst der Tod sie ab.
 Ich spreche zuckersüss von seinen Wangen,
 Ihm Gleiches wird die Welt wohl nimmer seh'n.

In the second line the metre requires شیرین for شیر,
 and in the third شکر, not شکر, as Rosenzweig has translated it. باز خویش is nonsense. What Jalālu 'ddīn wrote was :

ز رویش شکر گویر یا ز خویش

Shall I give thanks for his countenance or for his nature?

Blunders of this kind are too frequent. The 'elucidating remarks' do not invite serious criticism : they fill five pages and seem designed to spare the reader the trouble of using his dictionary. Apart from the literary merit of the translation, we cannot speak favourably of the work as a whole, though perhaps it fairly represents the level reached by oriental learning in Europe sixty years ago.

The renderings by Von Hammer in his *Schöne Redekünste Persiens* (pp. 173—195) are superior to Rosenzweig's in point of accuracy, but 'they are so deficient in poetical feeling and beauty of form, that the reader is repelled rather than attracted¹.' Of the seventy pieces which he has translated only four occur in the present anthology².

I have consulted the following manuscripts :

(L) A MS. in the Leyden University Library, dated 851 A.H. and described in the *Catalogue of Oriental Manuscripts*, Vol. II. p. 110. It contains the *Maṣnavī* as well as the *Divān*.

(V) A MS. in the Hofbibliothek at Vienna, dated 4th Muḥarram, 845 A.H., and described in Flügel's *Handschriften der Wiener Hofbibliothek*, Vol. I. p. 522.

(B) A MS. in the British Museum (Or. 2866), dated 1st Jumādā 'l Ākhir, 774 A.H., and described in Rieu's *Supplement to the Persian Catalogue*, p. 163.

(B²) A MS. in the British Museum (Add. 16,779), apparently of the 16th century. It is described in Rieu's *Persian Catalogue*, p. 825.

(B³) A MS. in the British Museum (Or. 289), dated Dhū'l Qa'da, 824 A.H., and described in Rieu's *Persian Catalogue*, p. 593. This MS. contains ghazals from ج to ع only.

(C) A MS. in the possession of Professor E. B. Cowell, 523 pp., written partly in good Nasta'liq and partly in a very illegible modern hand.

(C²) A MS. belonging to Prof. Cowell, written in clear Nasta'liq, apparently in the 17th century. It consists of about 330 pp. The ghazals from ج to م are wanting.

There is no *textus receptus* of the *Divān*. The MSS. differ not only in the number and order of the beyts in

¹ Ethé, *Morgenländische Studien*, p. 111.

² VIII., XVII., XXXI., XLII.

each ghazal, but in the number and order of the ghazals themselves. Three of the finest poems in this selection (xii. xvii. and xxxi.) occur in a single manuscript. We can hardly doubt that several spurious pieces are included. According to Rizā Kūlī (T. 4. 24^a seq.) the Divān consists of about 50,000 beyts. Sprenger mentions a copy in the Moty Maḥall at Lucknow, which contains ghazals, 1200 pp. of 34 beyts, tarjī'-bands, 46 pp., and about 4000 rubā'īs (nearly 60,000 beyts in all)¹.

Though I have collated the text of the selected poems in the various MSS., I have not exhibited the complete results of this collation, as it seemed undesirable to increase largely the bulk of a book already swollen beyond its original design. Moreover, little was to be gained by presenting to the reader a confused mass of discrepancies without any possibility of determining what the poet actually wrote. In preparing the text of each ghazal I have followed one MS., which is signified by the capital letter placed opposite the first line. All important deviations from this MS. are noted below, and a few trivial errors have been tacitly corrected. At the foot of each ghazal I give a list of the MSS. and editions in which it is found. Unfortunately, the references to L and V are somewhat defective, as a number of poems have been added to the text since I last had an opportunity of examining these valuable manuscripts. I have not, as a rule, resorted to B² except in difficult passages. Prof. Cowell's second MS. (C²) did not come into my hands until the greater portion of the book was in type.

A word as to the orthography. In the first place, there

¹ *Catalogue of Oudh Manuscripts*, p. 497.

are some inconsistencies of spelling mainly due to the plan, which I have adopted, of compiling a text from separate MSS. These are unimportant. Now and then I have abandoned the MSS. spelling for metrical reasons: e.g. my text gives آئینه (—و), آینه (—وو), معنای (—وو)¹, معنی (—وو), while the MSS. have آینه and معنی indifferently. As regards the vowel-points, which are very seldom marked in the MSS., my intention was to insert *kasra* and *damma* throughout, but *fatha* only in doubtful cases. This method, though not indefensible, is perhaps too liberal in a work addressed to those who have mastered more than the rudiments of Persian, and I do not regret that my practice has fallen short of the principle. Were I commencing anew, I should mark the *izāfat* and omit everything else. The pointing, خَود (khvad) and خَوش (khvash), is authorised by Salemann and Shukovski in their *Persische Grammatik*. A few words have been wrongly pointed, e.g. کافر, which ought to be written کَافِر, as is shown by its occurrence in rhymer. Most of these, I think, will be found in the list of Addenda and Corrigenda.

¹ I have represented MSS. معنی (—وو) by معنای, but معنای is in accordance with usage, and should be preferred.

ADDENDA AND CORRIGENDA.

This list does not include errors of translation which have been corrected in the Notes.

p. 2, l. 1. For **مخبون مقصور** read **مخبون**.

p. 5, l. 2. For 'Adrā read 'Adhrā.

p. 14, beyt ٦. For **سُلطان** read **سُلطان**.

p. 22, beyt ٦. For **كافران** read **كافران**. **كافر** is required by the rhyme in T. 165. 1 (quoted in the note to xvi. |.), T. 35. 4^a, etc.

p. 24, beyt ٩. For **ننگجد** read **ننگجد**; also in xv. ٣.

p. 24, beyt ١٣. For **معنای** read **معنای**.

p. 24, beyt ١٤. For **مُجَرَّد** read **مُجَرَّد**.

p. 26, beyt ١٤. Cf. *Gulshani Rāz*, 450.

p. 34, beyt ٩. For **قالب** read **قالب**; also in xxii. ٥, xxix. ||.

p. 38, l. 1. For **مخبون مقصور** read **مخبون**.

p. 42, l. 1. For **مكفوف مقصور** read **مكفوف**.

p. 44, beyt ١٣. For **خوبی** read **خوبی**.

p. 50, beyt ٤. For **بسوی** read **بسوی**.

p. 50, beyt v. For خزان read خزان; also in xx. v, XLVIII. 11.

p. 54, beyt ۳. For دعواي read دعويّ.

p. 58, beyt ۵. For تُرَانَسْت read تُرَانَسْت.

p. 60, beyt ۱۶: در بيشه شيران. Cf. Yākūt's *Mushtarik* (Ed. Wüstenfeld), p. 77, l. 4: الثانی بیشة موضع بالبادية: من اوایل ارض الیمن تُنسب الیها الأسد لانها كثيرة الشَّعر وهی قرب السَّریر.

p. 64, beyt v. For نِهَنگم read نِهَنگم.

p. 76, beyt ۴. For تجلیّ read تجلیّ.

p. 80, beyt ۱: ولی مکش تو چو تیرش. Cf. the story of the Faqīr and the hidden treasure, Whinfield's *Maṣnavī*, p. 298 seq.

p. 84 (at the foot). After Lakh. add T.

p. 92, beyt v. For وَالضَّحَى read وَالضَّحَى.

p. 94, l. 1. For مُجْتَتِ read مُجْتَتِ, and for مخبون read مخبون مقصور.

p. 98, beyt ۴: چہی. The grammars give only جَه as the Imperative of جَسْتَن, but if I have rightly explained رخنه جَه (xxxvi. 11), the form جَه must also be admitted, as in that passage the pointing with *kasra* is demanded by the rhyme.

p. 100, beyt ۱۴: بر لب خندق. On bridges as stands for beggars see Mayor's *Juvenal*, iv. 116, note, and on blind beggars, cf. *ibid.* 117, note.

p. 112 (at the foot). After BCL add T.

p. 140. In my critical notes to this ghazal (xxxvi.) I find that I have unaccountably confused the MSS. B² and B³. The following corrections are necessary:

beyt ۲. Transpose B² and B³.

beyt ۳. For B³ read B².

beyt ۵. Delete B² after هر کوی and insert it after هر سوی.

beyt ۸. After آن کو read B² for B³.

beyt ۱۰. After در جا read B² for B³. After لوزان لزان read B³ for B².

beyt ۱۳. Add B³ after دیک سیاه.

beyt ۱۴. After سوزائی read B² for B³.

beyt ۱۶. Delete B²B³ after بر آسمان.

beyt ۱۷. Delete B³ after بر آسمان.

p. 140, beyt ۲. For قِطَارِهَا read قِطَارَهَا.

p. 148, last line. After خُشْکِیِ اُورِی delete B.

p. 156, beyt ۸. For عد read عَدّ.

p. 180, beyt ۵ (note on عقیده). Cf. De Sacy's *Chrestomathie Arabe* (2nd ed.), Vol. I. p. 280, where he attributes to عقدة the meaning of gelée, suc épaisi.

p. 247 (second line from the foot). روحی refers properly to the spirit of Muḥammad, who is identified with عَقِلِ کُلِّ (see IX. ۵, note).

p. 333, B (a), beyt ۲: شَخِصِ عَالِمِ کُبْرَى. Possibly the poet means Universal Reason, 'which bears the same relation to the great world (العالم الكبير) and its realities as the spirit of Man to the body and its faculties' (Jurjānī, *Kitābu 'tta'rīfāt*, p. 39, under الإنسان الكامل). Cf. *Ssufismus*, p. 277.

DĪVĀNI SHAMSI TABRĪZ.

SELECTED POEMS.

Metre: [۰-۰-۰ | ۰۰- - | ۰-۰-۰ | ۰۰۰] مُجْتَثِ مُثَمِّنِ مَخْبُونِ

L. اگَر تو عاشقِ عشقی و عشقِ را جویا ۱

بگیر خنجرِ تیز و بُرِ گُلویِ حیا

۲ بدان که سدِّ عظیم است در رُوشِ ناموسِ

حدیثِ بی غرضت این قبول کن بصفا

۳ هزار گونه جنون از چه کرد آن مجنون

هزار شید بر آورد آن کُزین شیدا

۴ گُهی قبا بدرید و گُهی بکوه دَوید

گُهی ز زهر چشید و گُهی کُزید فنا

۵ چو عنکبوت چنین صیدهای زفت کُرفت

به بین که تا چه کند دایرِ ربِّی الأَعلی

۶ چو عشقِ چهره لیلی همی بدین ارزید

چگونه باشد اَسری بَعْبِدِه لیلًا

BCL Lakh. TV

(VT) حیا for هوا ۱

(LT) قباش درید ۴

(B) بدان همه ارزید ۶

I.

If thou art Love's lover and seekest Love,
 Take a keen poniard and cut the throat of bashfulness.
 Know that reputation is a great hindrance in the path;
 This saying is disinterested: receive it with pure mind.
 Wherefore did that madman work madness in a thousand
 forms,
 That chosen wild one display a thousand wiles?
 Now he rent robe, and now sped o'er mountain,
 Now sipped poison, and now chose death.
 Since the spider seized prey so large,
 Behold what the snare of *My Lord the Supreme* will do!
 Since the love of Laila's face had such value,
 How will it be with "*He took His servant by night*"?

- ۷ ندیده تو دَواوینِ ویسه و رامین
نخوانده تو حکایاتِ وامق و عذرا
- ۸ تو جامه کرد گنی تا ز آب تر نشود
هزار غوطه بُرا خوردنیست در دریا
- ۹ طریقِ عشق همه پستی آمد و مستی
که سیل پست رود گئی رود بسویِ علا
- ۱۰ میانِ حلقهٔ عشاق چون نِگین باشی
اگر تو حلقه بگوشِ نِگینی ای مولا
- ۱۱ چنانکه حلقه بگوش است چرخ را این خاک
چنانکه حلقه بگوش است روح را اعضا
- ۱۲ بیا بگو چه زیان کرد خاک ازین پیوند
چه لطفها که نکردست عقل با اجزا
- ۱۳ دُهل بزیرِ کلیمِ ای پسرِ نشاید زد
عَلَمِ بزن چو دلیران میانهٔ صحرا
- ۱۴ بگوشِ جان بِشِنو از غریبِ مُشتاقان
هزار غُلغله در جَوَفِ کُنبدِ خَضرا

مقامات (L). دَواوین الخ for حکایاتِ وَرقه و کُلشه ۷
 (L). چون نِگین می باش ۱۰. (L). حکایات for
 (T). نِگینی for کمینی (L). نِگین گنی مولا
 (BCT). جَوَف for جَوّ (L). عزیز مُشتاقان ۱۴.

Hast thou not seen the divāns of Waisa and Rāmīn?
 Hast thou not read the tales of Wāmiq and 'Adrā?
 Thou gatherest up thy garment lest the water should wet it:
 Needs must thou plunge a thousand times in the sea.
 Love's way is all lowliness and drunkenness:
 For the torrent runs down: how should it run upward?
 Thou wilt be as the bezel in the ring of lovers
 If thou art the bezel's thrall, O master.
 Even as this earth to the sky is thrall,
 Even as the body to the spirit is thrall.
 Come, say, what did the earth lose by this connexion?
 What kindnesses has not the reason done to the limbs?
 It behoves not, son, to beat a drum under a quilt;
 Plant, like brave men, thy banner in the midst of the desert.
 Hark with the soul's ear to the sounds innumerable
 In the hollow of the green dome, rising from lovers'
 passionate cry.

- ۱۵ چو بر گشاید بندِ قبا ز مستیِ عشق
 تو های و هویِ فَلَکِ بین و حَیْرَتِ جَوْزَا
 ۱۶ چه اضْطِرَابِ که بالا و زیرِ عالِمَراست
 ز عشقِ کوست مُنَزَّه ز زیر و از بالا
 ۱۷ چو آفتاب بر آید کُجا بماند شب
 رسید عَیْشِ عِنایت کُجا بماند عَنَا
 ۱۸ خموش کردم ای جانِ جانِ جانِ تو بگو
 که ذره ذره ز شوقِ رُخ تو شد گویا

(BCT). جَوْزَا and فَلَکِ for حَوْرَا and مَلْکِ ۱۵.

(B²), عَیْنِ (LT), عَیْشِ for جَیْشِ (L). نماید شب ۱۷
 حُسْنِ (CV).

When the strings of thy robe are loosed by the intoxication of love,

Behold heaven's triumph and Orion's bewilderment!

How the world, high and low, is troubled

By love, which is purified from high and low!

When the sun goes up, where stayeth night?

When the joy of bounty came, where lagged affliction?

I am silent. Speak thou, O soul of soul of soul,

From desire of whose face every atom grew articulate.

II.

Our desert hath no bound,
Our hearts and souls have no rest.
World in world has ta'en Form's image;
Which of these images is ours?
When thou seest in the pathway a severed head,
Which is rolling toward our field,
Ask of it, ask of it, the secrets of the heart:
For of it thou wilt learn our hidden mystery.
How would it be, if an ear showed itself,
Familiar with the tongues of our songsters?
How would it be, if a bird took wing,
Bearing the collar of the secret of our Solomon?
What shall I say, what think? for this tale
Is too high for our limited and contingent being.

- ۸ چگونہ زمر دم کہ هر دم بدم
پريشانتر است اين پريشان ما
- ۹ چه کبکان چه بازان بهر می پرنده
ميانِ هوايِ گهستانِ ما
- ۱۰ ميانِ هوائی که هفتمِ هواست
که در اوجِ آنست گيوانِ ما
- ۱۱ نه هفت آسمان گان ز عرش است زير
از آن سويِ عرش است جولانِ ما
- ۱۲ چه جايِ هواهايِ عرش و فلک
بگنزارِ وصلست سيرانِ ما
- ۱۳ ازین داستان بگذر از ما مپرس
که در هر شکستست دستانِ ما
- ۱۴ صلاحِ الحق و دين نمايد ترا
جمالِ شهنشاهِ سلطانِ ما

ستان می برند. (B) شان می برند. (V) که بازان ۹
بپرس ۱۳. (T) بهر می پرنده. (V) شنا می برند; (CL)
(V) جمال for تجلی ۱۴. (LV).

How keep silence, when every moment
 Our anguish grows more anguished?
 Partridge and falcon alike are flying together
 Mid the air of our mountain-land;
 Mid an air which is the seventh atmosphere,
 At the zenith whereof is our Saturn.
 Are not the seven heavens below the empyrean?
 Beyond the empyrean is our revolution.
 What place here for aspirations toward the empyrean
 and the sky?
 Our journey is to the rose-garden of union.
 Leave this tale. Ask not of us,
 For our tale is wholly interrupted.
 Şalāḥu 'lḥaq ū dīn will declare to thee
 The beauty of our Sultan, the King of kings.

Metre : رَمَلِ مُثَمِّنِ محذوف : [- - - | - - - | - - - | - -]

- L. | دوش من پیغام کردم سوی تو استاره‌را ۱
 گُفتَمِش خِدْمَتِ رِسانِ از من تو آن مَه‌پاره‌را
 ۲ سِجْدَه‌ کَرْدَمِ گُفْتَمِ آن خِدْمَتِ بَدَانِ خُرَشیدِ بَر
 کَو بَتابَشِ زَرِ کُنْدِ مَرِ سَنگِهایِ خارِه‌را
 ۳ سِینَه‌ خَوْدِ بازِ کَرْدَمِ زَخْمِها بِنمُودَمِش
 گُفْتَمِشِ از من خَبَرِ کُنِ دِلِبرِ خُونِ خوارِه‌را
 ۴ سو بَسو گُشْتَمِ که تا طِفْلِ دَلَمِ ساکِنِ شَوْد
 طِفْلِ خُسپِدِ چُونِ بَجَنباندِ کَسی کِهوارِه‌را
 ۵ طِفْلِ دَلرا شِیرِدهِ مارا ز کُریه‌اشِ وا رِهانِ
 ای تو چاره‌ کرده هر دم صد چو من بیچاره‌را
 ۶ شَهرِ وَصَلتِ بُوْدَه‌ اسْتِ آخِرِ ز اوّلِ حایِ دِلِ
 چنْدِ داری در غریبی این دِلِ آواره‌را
 ۷ مَنِ خُمُشِ کَرْدَمِ و لیکِنِ از پِیِ دَفْعِ خُمارِ
 ساقیایِ سَرْمَسْتِ گُردانِ نَرگِشِ خُمارِه‌را

CL Lakh. TV

(V) ساقی عَشاقِ ۷ (LV) مارا ز گُردشِ ۵

III.

Yestereve I delivered to a star tidings for thee :

‘Present,’ I said, ‘my service to that moon-like form.’

I bowed, I said : ‘Bear that service to the sun

Who maketh hard rocks gold by his burning.’

I bared my breast, I showed it the wounds :

‘Give news of me,’ I said, ‘to the Beloved whose drink
is blood.’

I rocked to and fro that the child, my heart, might
become still ;

A child sleeps when one sways the cradle.

Give my heart-babe milk, relieve us from its weeping,

O thou that helpst every moment a hundred helpless
like me.

The heart’s home, first to last, is thy city of union :

How long wilt thou keep in exile this heart forlorn ?

I speak no more, but for the sake of averting headache,

O Cup-bearer, make drunken my languishing eye.

Metre: [---|---|---|---] رَجَزِ مُثَمِّنِ سَالِمِ

- ۱ داود گفت ای پادشا چون بی نیازی تو ز ما
حکمت چه بود آخر بگو در خلقت هر دو سرا
- ۲ حق گفتش ای مرد زمان گنجی بدم من در نهان
جستم که تا پیدا شود آن گنج احسان و عطا
- ۳ آئینه کردم عیان رویش دل و پشتش جهان
پشتش شود بهتر ز رو گر تو ندانی روی را
- ۴ چون گاه جفت گل بود آئینه کی مقبل بود
چون که جدا کردی ز گل آئینه گزرد با صفا
- ۵ شیره نگردد می اگر در خم نجوشد مدتی
خواهی که دل روشن شود اندک عمل باید ترا
- ۶ جانی که بیرون شد ز تن گوید بدو سلطان من
زین سان که رفتی آمدی آثار کو ز آلاهی ما
- ۷ مشهور آمد این که مس از کیمیا زر میشود
این کیمیای نادره کردست مس را کیمیا

CL Lakh. V

(V) پشتِ دلش سوی جهان ۳

IV.

David said: 'O Lord, since thou hast no need of us,
Say, then, what wisdom was there in creating the two
worlds?'

God said to him: 'O temporal man, I was a hidden
treasure;

I sought that that treasure of lovingkindness and bounty
should be revealed.

I displayed a mirror—its face the heart, its back the
world—

Its back is better than its face—if the face is unknown
to thee.'

When straw is mixed with clay, how should the mirror
be successful?

When you part the straw from the clay, the mirror be-
comes clear.

Grape-juice does not turn to wine, unless it ferment
awhile in the jar;

Would you have your heart grow bright, you must take
a little trouble.

The soul which issued forth from the body—my king
saith to it:

'Thou art come even as thou wentest: where are the
traces of my benefactions?'

'Tis notorious that copper by alchemy becomes gold:

Our copper has been transmuted by this rare alchemy.

- ۸ نه تاج خواهد نه قبا این آفتاب از فیض حق
 زو هست صد کلرا کله وز بهر ده عریان قبا
 ۹ بهر تواضع بر خری بنشست عیسی ای پسر
 ورنه سواری کی کند بر پشت خر باد صبا
 ۱۰ ای روح اندر جست و جو سر ساز همچون آب جو
 وی عقل بهر آن بقا دائم پرو راه فنا
 ۱۱ چندان همی کن یاد حق کز خود فراموش شود
 تا محو در مدعو شوی بی ریپ داعی و دعا

(V) سر ساز پا چون آب جو ۱۰. (V) او هست ۸

From God's grace this sun wants no crown or robe :
 He is cap to a hundred bald men and cloak to ten naked.
 Child, Jesus sate on an ass for humility's sake :
 How else should the zephyr ride on the back of an ass!
 O spirit, make thy head in search and seeking like the
 water of a stream,
 And O reason, to gain eternal life tread everlastingly the
 way of death.
 Keep God in remembrance till self is forgotten,
 That you may be lost in the Called, without distraction
 of caller and call.

V.

A garden—may its rose be in flower to Resurrection !
 An idol—may the two worlds be scattered o'er his beauty !
 The prince of the fair goes proudly forth to the chase
 at morning ;

May our hearts fall a prey to the arrow of his glance !
 From his eye what messages are passing continually to
 mine !

May my eyes be gladdened and filled with intoxication
 by his message !

I broke an ascetic's door : with a prayer he banned me,
 Saying, ' Go, may all thy life be without peace !'

No peace, no heart is left me, on account of his prayer,
 by the Friend

Who thirsts for our blood—may God befriend him !

My body is like the moon which is melting for love,
 My heart like Zuhra's lute—may its strings be broken !
 Look not on the moon's waning nor on Zuhra's broken
 state ;

Behold the sweetness of his affliction—may it wax a
 thousandfold !

- ۸ چه عروسِیست در جان که جهان ز عکسِ رویش
 چو دو دستِ نَوعروسان تر و پُر زَنگارِ بادا
- ۹ بَعْدَارِ چِسمِ مَنگَرِ که بپوسد و بریزد
 بَعْدَارِ جانِ نِگَرِ که خَوش و خَوشِ کُوارِ بادا
- ۱۰ تِنِ تیره همچو زاغی و جهانِ تِنِ زَمِستان
 که برغمِ این دو ناخَوشِ ابدًا بهارِ بادا
- ۱۱ که قوامِ این دو ناخَوشِ بچهارِ عُنصرِ آمد
 که قوامِ بندگانت بجز این چهارِ بادا

خَوشِ عِنْدَارِ (L). بَعْدَارِ چِسمِ ۹ (L). پُر خُمارِ ۸ (L).
 (L). زاغِ ۱۰ (L). خَوشِ کُوارِ ۱۱ (L). for

What a bride is in the soul! By the reflection of her
face

May the world be freshened and coloured like the hands
of the newly-married!

Look not on the fleshly cheek which corrupts and decays;
Look on the spiritual cheek—may it be sweet and
agreeable!

The dark body resembles a raven, and the body's world
winter;

Oh, in spite of these two unpleasants may there be
eternal spring!

For these two unpleasants subsist by the four elements:
May the subsistence of thy servants depend on some-
thing other than these four!

Metre: [- 0 0 - | - 0 - || - 0 0 - | - 0 0 -] مُنْسَرِحِ مُثَمَّنِ مَطْوِي

- V. ای که بهنگامِ درد راحتِ جانی مرا ۱
 ای که بتلخی فقر گنجِ روانی مرا ۲
 آنچه نبردست و هم آنچه ندیدست فهم ۳
 از تو بجان میرسد قبله از آنی مرا ۴
 از کرمت من بناز می نگرم در بقا ۵
 گز نفریبد شها دولتِ فانی مرا ۶
 نعمتِ آنکس که او مُژده تو آرد او ۷
 گرچه نخوانی بُود به ز اغانی مرا ۸
 در رکعاتِ نماز هست خیالِ تو شه ۹
 واجب و لازم چنانک سبعِ مثنایِ مرا ۱۰
 در گُنه کافرانِ رحمر و شفاعتِ تُراست ۱۱
 مہتری و سرورِ سنگدلانیِ مرا ۱۲
 گز کرمِ لایزالِ عرضه کند مُلکها ۱۳
 پیش نهد هرچه هست گنجِ نہانیِ مرا ۱۴

TV T contains only the following beyts: ۱, ۲, ۳, ۷, ۸, ۱۲, ۱۵.

۳ (T) کی بفریبد. ۶ (V) سروری. ۷ (V) for جُمْلَه
 ۷ (V) گنج for کنز. (V) هرچه هست

VI.

O thou who art my soul's comfort in the season of
sorrow,

O thou who art my spirit's treasure in the bitterness of
dearth!

That which the imagination has not conceived, that
which the understanding has not seen,

Visiteth my soul from thee; hence in worship I turn
toward thee.

By thy grace I keep fixed on eternity my amorous gaze,
Except, O king, the pomps that perish lead me astray.

The favour of that one, who brings glad tidings of thee,
Even without thy summons, is sweeter in mine ear than
songs.

In the prostrations of prayer thought of thee, O lord,
Is necessary and binding on me as the seven verses.

To thee belongs mercy and intercession for the sin of
infidels:

As regards me, thou art chief and principal of the stony-
hearted.

If a never-ceasing bounty should offer kingdoms,

If a hidden treasure should set before me all that is,

- ۸ سجده کُنم من ز جان روی نهر من بخاک
گُویم ازینها همه عشقِ فلانی مرا
- ۹ عُمَر ابد پیش من هست زمانِ وصال
ز آنکه ننگنجد در او هیچ زمانی مرا
- ۱۰ عُمَر او نیست وصل شربتِ صافی در آن
بی تو چه کار آیدم رنجِ اوانی مرا
- ۱۱ بیست هزار آرزو بود مرا پیش ازین
در هوسِ خود نماند هیچ امانی مرا
- ۱۲ از مددِ لطفِ او ایمن گُشتم از آنک
گُوید سلطانِ غیبِ جانِ جهانی مرا
- ۱۳ گُوهرِ معنیِ اوست پُر شده جان و دلم
او سَكِ کو گُفت و نیست ثالث و ثانی مرا
- ۱۴ وقتِ وصالش بروحِ جسم نکرد التفات
شُرچه مُجرّد ز تن گُشت عیانی مرا
- ۱۵ پیر شدم از غمش لیکِ چو تبریزرا
نامِ بَری باز گُشت جمله جوانی مرا

(T) جانِ جهانی for لست ترانی ۱۲

I would bend down with my soul, I would lay my face
in the dust,

I would say, 'Of all these the love of such an one for
me!'

Eternal life, methinks, is the time of union,

Because time, for me, hath no place there.

Life is the vessels, union the clear draught in them;

Without thee what does the pain of the vessels avail me?

I had twenty thousand desires ere this;

In passion for him not even (care of) my safety remained.

By the help of his grace I am become safe, because

The unseen king saith to me, 'Thou art the soul of
the world.'

The essence of the meaning of "He" has filled my heart
and soul;

"Au" cries the street-dog, and neither have I third or
second.

The body, at the time of union with him, paid no regard
to the spirit;

Tho' incorporeal, he became visible unto me.

I aged with his affliction, but when Tabrîz

You name, all my youth comes back to me.

v

مُضَارِعِ مُثَمِّنِ اخْرَبِ مَكْفُوفِ مَقْصُورِ : Metre

[---o | -o--o | o---o | -oo]

- V. باز آمد آن مہی کہ ندیدش فلک بخواب ۱
 آورد آتشی کہ نمیرد بہیچ آب
 بَنگَرِ بخانہٗ تن و بَنگَرِ بجانِ من ۲
 از جامِ عشقِ او شدہ این مست و آن خراب
 میرِ شرابخانہ چو شد با دلمِ حریف ۳
 خونمِ شرابِ گُشت ز عشق و دلمِ کباب
 چون دیدہ پُر شود ز خیالش ندا رسد ۴
 کاحسنتِ ای پیالہ و شاباش ای شراب
 چنگالِ عشقِ از بُن و از بیخ بر کند ۵
 ہر خانہ کاندرا او فُتد از عشقِ آفتاب
 دریایِ عشقِ را چو دلمِ دید ناگہان ۶
 از من بجست در وی و کُفتا مرا بیاب
 خُرشیدِ رویِ مَفخَرِ تبریزِ شمسِ دین ۷
 اندر پَیشِ روانِ شدہ دلہایِ چون سحاب

BCL Lakh. TV

v شمسُ الدین (V) contra metr.

VII.

That moon, which the sky ne'er saw even in dreams, has
returned

And brought a fire no water can quench.

See the body's house, and see my soul,

This made drunken and that desolate by the cup of his
love.

When the host of the tavern became my heart-mate,

My blood turned to wine and my heart to kabāb.

When the eye is filled with thought of him, a voice
arrives :

'Well done, O flagon, and bravo, wine!'

Love's fingers tear up, root and stem,

Every house where sunbeams fall from love.

When my heart saw love's sea, of a sudden

It left me and leaped in, crying, 'Find me.'

The face of Shamsi Dīn, Tabrīz's glory, is the sun

In whose track the cloud-like hearts are moving.

Metre : موقوف مطوی سریع [- ۰ ۰ - | - ۰ ۰ - | - ۰ ۰ -]

L.	مردِ خُدا مست بُودِ بی شراب	۱
	مردِ خُدا سیر بُودِ بی کباب	
	مردِ خُدا واله و حیران بُود	۲
	مردِ خُدارا نبُودِ خُورد و خواب	
	مردِ خُدا شاه بُودِ زیرِ دلخ	۳
	مردِ خُدا گنج بُودِ در خراب	
	مردِ خُدا نیست ز باد و ز خاک	۴
	مردِ خُدا نیست ز نار و ز آب	
	مردِ خُدا بحر بُودِ بی کِران	۵
	مردِ خُدا بارَدِ دُرِ بیِ سحاب	
	مردِ خُدا دارد صد ماه و چرخ	۶
	مردِ خُدا دارد صد آفتاب	
	مردِ خُدا عالم از حق بُود	۷
	مردِ خُدا نیست فقیه از کِتاب	

L Lakh. V

(L) عالم و از حق ۷ (L) ز خاک و ز آب ۴
(V) عالم بر حق

VIII.

The man of God is drunken without wine,

The man of God is full without meat.

The man of God is distraught and bewildered,

The man of God has no food or sleep.

The man of God is a king 'neath darvish-cloak,

The man of God is a treasure in a ruin.

The man of God is not of air and earth,

The man of God is not of fire and water.

The man of God is a boundless sea,

The man of God rains pearls without a cloud.

The man of God hath hundred moons and skies,

The man of God hath hundred suns.

The man of God is made wise by the Truth,

The man of God is not learned from book.

- ۸ مردِ خُدا زانِ سويِ کُفرست و دین
 مردِ خُدارا چه خطا و صواب
 ۹ مردِ خُدا کُشت سوار از عَدَم
 مردِ خُدا آمد عالی رِکاب
 ۱۰ مردِ خُدا هست نِهان شمسِ دین
 مردِ خُدارا تو بجوی و بیاب

کُشت ۹ (L). مردِ خُدارا بسويِ کُفر و دین ۸
 (L). The second miṣrā' in V reads بسويِ عَدَم
 (V). نیست نِهان ۱۰. مردِ خُدا دارد عار از کِتاب

The man of God is beyond infidelity and religion,
To the man of God right and wrong are alike.
The man of God has ridden away from Not-being,
The man of God is gloriously attended.
The man of God is concealed, Shamsi Dīn ;
The man of God do thou seek and find !

Metre: [- 0 0 - | - 0 - || - 0 0 - | - 0 0 -] مُنْسَرِحٌ مُثَمِّنٌ مَطْوِيٌّ

- V. هر نفس آوازِ عشقِ میرسد از چپ و راست ۱
 ما بفلکِ میرویم عزمِ تماشا کِراست
 ۲ ما بفلکِ بوده ایمر یارِ مَلکِ بوده ایمر
 باز همانجا رویم خواجه که آن شهرِ ماست
 ۳ خود ز فلکِ برتریم وَز مَلکِ افزونتریم
 زین دو چرا ننگذریم منزلِ ما کِبریاست
 ۴ عالمِ خاک از کجا گُوهرِ پاک از کجا
 گُرچه فرود آمدیم باز دُویم این چه جاست
 ۵ بختِ جوان یارِ ما دادنِ جانِ کارِ ما
 قافله‌سالارِ ما فخرِ جهانِ مُصطَفیِ ست
 ۶ بویِ خوشِ این نسیم از شِکِنِ زُلفِ اوست
 شِعیسهٔ این خیال از رُخِ چون وَالضَّحیِ ست

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هر دو جهانِ اِنِ ماست (V). مَلکِ and فَلکِ ۳
 بر چه فرود آمدند باز ۴. (L) منزلِ ما کِبریاست
 (L) این خیالِ اختران ۶. (L) کُنید از کُجاست

IX.

Every moment the voice of Love is coming from left and
right.

We are bound for heaven: who has a mind to sight-seeing?
We have been in heaven, we have been friends of the
angels;

Thither, sire, let us return, for that is our country.

We are even higher than heaven and more than the angels;
Why pass we not beyond these twain? Our goal is majesty
supreme.

How different a source have the world of dust and the
pure substance!

Tho' we came down, let us haste back—what place is this?
Young fortune is our friend, yielding up soul our business;
The leader of our caravan is Muṣṭafā, glory of the world.
This gale's sweet scent is from the curl of his tresses,
This thought's radiance is from a cheek like "*by the
morning bright.*"

- ۷ از رُخِ او مَه شِکافت دیدنِ او بر نتافت
 ماه چنین بخت یافت او که کمینه گُداست
 ۸ در دِلِ ما در نِگَرِ هر دم شَقِّ قَمَر
 کز نَظَرِ آن نَظَرِ چشِیرِ تو زان سو چِراست
 ۹ آمد مَوْجِ اَلْسَتِ کِشْتِیِ قَالِبِ شِکست
 باز چو کِشْتِیِ شِکست نَوْبِتِ وَصَلِ لِقاست
 ۱۰ خلق چو مُرغابیان زاده ز دریایِ جان
 کِی کُند اینجا مقامِ مُرغِ کزین بحرِ خاست
 ۱۱ بلکه بدریا دُرِیمِ جُمَله در او حاضِرِیم
 وَرَنه ز دریایِ جان مَوْجِ پِیایِ چِراست
 ۱۲ نَوْبِتِ وَصَلِ لِقاست نَوْبِتِ حُسنِ بِقاست
 نَوْبِتِ لُطفِ و عِطاست بحرِ صفا در صفاست
 ۱۳ مَوْجِ عِطا شُد پدیدِ عُرْشِ دریا رسید
 صُبحِ سَعادتِ دَمیدِ صُبحِ نَه نورِ خُداست

- (O). کز اَثَرِ آن نَظَرِ جِسمِ تو (V). کز قَطَرِ آن قَطَرِ ۸
 (V). بر او ۱۱ (V). کِشْتِیِ طاقْتِ بَست ۹
 حُسنِ بِقاست for حُشر و بِقاست (BL). وَصَلِ و لِقاست ۱۲
 (B). عُرْشِ ز دریا رسید (B). درجِ عِطا ۱۳ (L).
 (B). ز نورِ خُداست

By his cheek the moon was split: she endured not the
 sight of him;
 Such fortune the moon found—she that is an humble
 beggar.
 Behold a continual “cleaving of the moon” in our hearts,
 For why should the vision of that vision transcend
 thine eye?
 Came the billow of “*Am I not?*” and wrecked the
 body’s ship;
 When the ship wrecks once more is the time of union’s
 attainment.
 Mankind, like waterfowl, are sprung from the sea—the
 sea of soul;
 Risen from that sea, why should the bird make here
 his home?
 Nay, we are pearls in that sea, therein we all abide;
 Else, why does wave follow wave from the sea of soul?
 ’Tis the time of union’s attainment, ’tis the time of
 eternity’s beauty,
 ’Tis the time of favour and largesse, ’tis the ocean of
 perfect purity.
 The billow of largesse hath appeared, the thunder of the
 sea hath arrived,
 The morn of blessedness hath dawned. Morn? No, ’tis
 the light of God.

- ۱۴ صورتِ تصویر کیست این شه و این میر کیست
این خردِ پیر کیست این همه روپوشاست
- ۱۵ چارهٔ روپوشا هست چنین جوشها
چشمهٔ این نوشها در سر و چشمِ شُماست
- ۱۶ در سرِ خود هیچ لیک هست شُمارا دو سر
این سرِ خاک از زمین و آن سرِ پاك از سماست
- ۱۷ ای بس سرهایِ پاك ریخته در زیرِ خاک
تا تو بدانی که سر زان سرِ دیگر بپاست
- ۱۸ آن سرِ اصلی نِهان وین سرِ فرعی عیان
زانکه پس از این جهان عالیر بی مُنتهاست
- ۱۹ مَشك ببند ای سقا می بَر از خُمِ ما
کوزهٔ ادراکها تنگتر از تنگناست
- ۲۰ از سویِ تبریز تافت شمسِ حق و کُفتمش
نورِ تو هم مُتصل با همه و هم جداست

می نبرد خُمِ ما (B) میند ۱۹. (V) نوشها for جوشها ۱۵
(I) می ببرد چشمِ ما (B).

Who is this pictured form, who is this monarch and
this prince ?

Who is this aged wisdom ? They are all veils.

The remedy against veils is ecstasies like these,

The fountain of these draughts is in your own head
and eyes.

In the head itself is nought, but ye have two heads ;

This head of clay is from earth, and that pure head from
heaven.

O the many pure heads scattered beneath the clay,

That thou mayst know the head depends on that other
head !

That original head hidden, and this derived head manifest,
Forasmuch as behind this world lies the infinite universe.

Tie up the skin, O cup-bearer, fetch wine from our jar :

The vessel of perceptions is straiter than a strait pass.

From Tabrīz-ward shone the Sun of Truth, and I said
to him :

‘Thy light is at once joined with all things and apart
from all.’

Metre : مَجْتَثٌ مُثَمِّنٌ مَخْبُونٌ [۰-۰-۰ | ۰۰-۰-۰ | ۰-۰-۰ | ۰۰۰]

- ۱ چه گُوهری که کسیرا بکف بهایِ تو نیست
- جهان چه دارد در کف که آن عطایِ تو نیست
- ۲ سزایِ آنکه زیدِ بی رُخِ تو زان بتراست
- سزایِ بنده مده گُرچه او سزایِ تو نیست
- ۳ میانِ موجِ حوادثِ هرآنکه اُفتادست
- بآشنا نرهد چونکه آشنایِ تو نیست
- ۴ بقا ندارد عالم و گُر بقا دارد
- فناش گُیر چو او مَحرمِ بقایِ تو نیست
- ۵ چه فرخ است شهبی کاو رُخِ ترا ماتست
- چه خَوش لقا بُود آنکس که بی لقایِ تو نیست
- ۶ نثارِ پایِ تو خواهم بهر دمی دل و جان
- که خاک بر سرِ جانی که خاکپایِ تو نیست
- ۷ مُبارکست هوایِ تو بر همه مُرغان
- چه نامبارک مُرغی که در هوایِ تو نیست

CTV

(V) قیاس گُیر ۴. (CV) اِستادست ۳.

X.

What pearl art thou that none possesseth the price of thee?

What does the world possess that is not thy gift?

Is there a worse punishment than his who lives away
from thy face?

Punish not thy servant tho' he is unworthy of thee.

He that is fallen amid the surge of accidents

Escapes not by swimming, since he is no friend of thine.

The world has no permanence, and if it have,

Deem it perishable, because it is unfamiliar with thy
permanence.

How happy the king that is mated by thy rook!

How fair company hath he who lacks not thine!

I desire continually to fling heart and soul at thy feet;

Dust on the head of the soul which is not the dust of
thy feet!

Blessed to all birds is desire of thee;

How unblest the bird that desires thee not!

- ۸ ز زخمِ تو نگرِیزم که سخت خام بود
 دلی که سوخته آتشِ بلایِ تو نیست
- ۹ کرانه نیست ثنا و ثناگرانِ ترا
 کدام ذره که سرگشته ثنایِ تو نیست
- ۱۰ نظیر آنکه نظامی بنظر میگوید
 جفا مکن که مرا طاقتِ جفایِ تو نیست
- ۱۱ جمال و مَفخَرِ آفاقِ شمسِ تبریزی
 کدام شاه که از جان و دل گدایِ تو نیست

(V) جمالِ مَفخَرِ آفاق ۱۱ (CT). سرد و خام ۸

I will not shun thy blow, for very crude
Is the heart ne'er burned in the fire of thy affliction.
To thy praise and praisers there is no end ;
What atom but is reeling with thy praise ?
Like that one of whom Nizāmī tells in verse,
Tyrannise not, for I cannot endure thy tyranny.
O Shamsi Tabriz, beauty and glory of the horizons,
What king but is a beggar of thee with heart and soul ?

مُضَارِعِ مُثَمِّنِ اخْرَبِ مَكْفُوفِ : Metre:

[---|---|---|---]

- L. ۱. جانا جمالِ روحِ بسی خوب و بافرست
- لیکن جمال و حُسنِ تو خُود چیزِ دیگرست
۲. ای آنکه سالها صِفَتِ روحِ میکنی
- بنمای یك صِفَتِ که بذاتش برابرست
۳. در دیده می فزاید نور از خیالِ او
- با این همه به پیشِ وصالش مُکَدَّرست
۴. ماندم دهانِ باز ز تعظیمِ آن جمال
- هر لحظه بر زبانِ دل اللهُ أَكْبَرست
۵. دل یافت دیده که مُقیمِ هوایِ تُست
- آوخ که آن هوا چه دل و دیده پرورست
۶. چاکرنوازیست که کردست عشقِ تو
- ورنه کجا دلی که بآن عشقِ درخورست
۷. هر دل که او بخفت شبی در هوایِ تو
- چون روزِ روشنست هوا زو مُنورست

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- (L) خیالِ تو ۳. (B²) جمالِ حور. (L) جمالِ خوب ۱.
 (L) در یافت دیده که سقیم ۵.

XI.

O Beloved, spiritual beauty is very fair and glorious,
 But thine own beauty and loveliness is another thing.
 O thou who art years describing spirit,
 Show one quality that is equal to his essence.
 Light waxes in the eye at the imagination of him,
 But in presence of his union it is dimmed.
 I stand open-mouthed in veneration of that beauty :
 'God is most great' is on my heart's lips every moment.
 The heart hath gotten an eye constant in desire of thee.
 Oh, how that desire feeds heart and eye !
 'Tis slave-caressing thy love has practised ;
 Else, where is the heart worthy of that love ?
 Every heart that has slept one night in thy air
 Is like radiant day : thereby the air is illumined.

- ۸ هر کس که بی مُراد شد او چون مُریدِ تُست
بی صورتِ مُراد مُرادش میسرست
- ۹ هر دوزخی که سوخت درین عشق و در فتاد
در کُوثر او فتاد که عشقِ تو کُوثرست
پایم نمی رسد بزمین از اُمید وصل
- ۱۰ هرچند در فِراقِ تو ام دست بر سرست
غمگین مشو دلا تو ازین ظلمِ دشمنان
- ۱۱ و اندیشه کن درین که دلاوار داورست
از رویِ زعفرانِ من ار شاد شد عدو
- ۱۲ این رویِ زعفرانِ من از وردِ احمرست
چون برترست خوبیِ معشوقم از صفت
- ۱۳ دردم چه فربه است و مدیحه چه لاغرست
آری که قاعدست که رنجور زاررا
- ۱۴ هرچند رنج بیش بود ناله کمترست
همچون قَمَر بتافت ز تبریز شمسِ دین
- ۱۵ نی خود قَمَر چه باشد کآن رویِ اقمَرست

(L) سرسرت ۱۰. (L) درین عشق اوفتاد ۹.
(B²) نی روی (B). In second miṣrā' ۱۲
(CL) از دُورِ احمرست (L) وین روی

Every one that is without object is as thy disciple :
 His object is gained without the semblance of object.
 Each reprobate who has burned in this love and fallen in it,
 Fell into Kauşar : for thy love is Kauşar.
 From hope of union my foot comes not to earth :
 While I am severed from thee, my hand is on my head.
 Be not sorrowful, O heart, at this oppression of enemies,
 And think on this, that the Sweetheart is judge.
 If the foe is rejoiced at my sallow face,
 This sallow face of mine is from the red rose.
 Since the beauty of my Beloved is beyond description,
 How fat is my grief and how lean my praise !
 Yea, for it is a rule as regards the poor sick wretch,
 That while his pain is more his plaint is less.
 Shamsi Dīn shone, moon-like, from Tabrīz ;
 No, what is the very moon ? for that is the moon's face
 superlative.

XII.

Every form you see has its archetype in the placeless world;
 If the form perished, no matter, since its original is
 everlasting.

Every fair shape you have seen, every deep saying you
 have heard,

Be not cast down that it perished; for that is not so.

Whereas the spring-head is undying, its branch gives water
 continually;

Since neither can cease, why are you lamenting?

Conceive the Soul as a fountain, and these created things
 as rivers:

While the fountain flows, the rivers run from it.

Put grief out of your head and keep quaffing this river-
 water;

Do not think of the water failing; for this water is
 without end.

From the moment you came into the world of being,

A ladder was placed before you that you might escape.

First you were mineral, later you turned to plant,

Then you became animal: how should this be a secret
 to you?

- ۸ گشتی از آن پس انسان با علم و عقل و ایمان
 بنگر چه گل شد آن تن کو جزو خاکدانست
- ۹ ز انسان چو سیر کردی بی شک فرشته گردی
 بی این زمین از آن پس جایّت بر آسمانست
- ۱۰ باز از فرشتگی هم بگذر برو در آن یم
 تا قطره تو بحری گردد که صد عُمانست
- ۱۱ بگذر ازین و لد تو میگو ز جان احد تو
 گر پیر گشت جسمت چه غم چو جان جوانست

Afterwards you were made man, with knowledge, reason,
faith ;

Behold the body, which is a portion of the dust-pit, how
perfect it has grown !

When you have travelled on from man, you will doubtless
become an angel ;

After that you are done with this earth : your station is
in heaven.

Pass again even from angelhood : enter that ocean,
That your drop may become a sea which is a hundred
seas of 'Omān.

Leave this 'Son,' say ever 'One' with all your soul ;
If your body has aged, what matter, when the soul
is young ?

مُضَارِعِ مُثَمِّنِ اخْرَبِ مَكْفُوفِ مَقْصُورِ : Metre:

[---|---|---|---|---|---]

- V. آن روح را که عشقِ حقیقیِ شِعار نیست ۱
 نابوده به که بودنِ او غیرِ عار نیست
 در عشقِ مست باش که عشقِ است هرچه هست ۲
 بی کار و بارِ عشقِ بر یارِ بار نیست
 گویند عشقِ چیست بگو ترکِ اختیار ۳
 هر کاو ز اختیار نرست اختیار نیست
 عاشقِ شهنشهیست دو عالمِ برو نثار ۴
 هیچ التفاتِ شاهِ بسوی نثار نیست
 عشقِ است و عاشقِ است که باقیست تا ابد ۵
 دل جز برین منه که بجز مُستعار نیست
 تا کی کنارِ گیری معشوقِ مُرده را ۶
 جانرا کنارِ گیر که اورا کنارِ نیست
 آن کز بهارِ زادِ بمیرد گه خزان ۷
 گلزارِ عشق را مدد از نوبهار نیست
 آن گُل که از بهارِ بودِ خارِ یارِ اوست ۸
 و آن می که از عصیرِ بودِ بی خمارِ نیست
 نظاره گرِ مباحِ درین راهِ مُنتظر ۹
 والله که هیچ مرگِ بتر ز انتظارِ نیست

XIII.

'Twere better that the spirit which wears not true love
as a garment

Had not been : its being is but shame.

Be drunken in love, for love is all that exists ;

Without the dealing of love there is no entrance to the
Beloved.

They say, 'What is love?' Say, 'Renunciation of will.'

Whoso has not escaped from will, no will hath he.

The lover is a monarch : two worlds lie at his feet ;

The king pays no heed to what lies at his feet.

'Tis love and the lover that live to all eternity ;

Set not thy heart on aught else : 'tis only borrowed.

How long wilt thou embrace a dead beloved ?

Embrace the soul which is embraced by nothing.

What was born of spring dies in autumn,

Love's rose-plot hath no aiding from the early spring.

A thorn is the companion of the rose that comes of spring,

And the wine that comes of grape-juice is not free from
headache.

Be not an expectant looker-on in this path ;

By God, there is no death worse than expectancy.

- ۱۰ بر نقد قلب زن تو اگَر قلب نیستی
 این نُکته گوش دار کُرت کُوشوار نیست
 ۱۱ بر اسپِ تن ملرز و سُبکتر پیاده شو
 پَرش دِهده خُدای که بر تن سوار نیست
 ۱۲ اندیشها رها کُن و دِلساده شو تمام
 چون رویِ آینه که بنقش و نِگار نیست
 ۱۳ چون ساده شد ز نقش همه نقشها دروست
 زآن ساده روی روی کسی شرمسار نیست
 ۱۴ آئینه ساده خواهی خودرا درو نِگر
 کورا ز راست کُوئی شرم و حذار نیست
 ۱۵ چون رویِ آهنی ز تمیز این صفا بیافت
 تا رویِ دل چه باید کورا غبار نیست
 ۱۶ لیکن میانِ آهن و دل این تفاوتست
 کین رازدار آمد و آن رازدار نیست

آن ساده رو ۱۳. (V) دِلشاد شو ۱۲. (V) بر نقد عشق ۱۰.
 (CV) جدار. (B) از عیب ساده خواهی ۱۴. (B) ز روی کسی
 (B) عیار نیست. (B) با رویِ دل. (V) چون رویِ آینه ۱۵.

V has a seventeenth beyt, which I have omitted, as it not only seems to be corrupt but repeats the rhyme of the preceding couplet:

شویم چه باید او و بگوید خُمش کُنم
 تا دِلستان نگوید کو رازدار نیست

Set thy heart on sterling coin, if thou be not false ;
Give ear to this deep saying, if thou lack an earring.
Do not tremble on the steed of the body, but fare
lighter on foot ;
God lends him wings who is not mounted on the body.
Dismiss cares and be utterly clear of heart,
Like the face of a mirror without image and picture.
When it becomes clear of images, all images are contained
in it ;
No man's face is ashamed of that clear-faced one.
Wouldst thou have a clear mirror, behold thyself therein,
For it is not ashamed or afraid of telling the truth.
Since the steel face gained this purity by discrimination,
What needs the heart's face, which has no dust ?
But betwixt the steel and the heart is this difference,
That the one is a keeper of secrets, while the other
is not.

Metre: [---|---||---|---] مُضَارِعِ مُثَمِّنِ اخْرَبِ

- ۱ کُفْتَا کِه کِیست بر در کُفْتِمِ کَمینِ غُلامت
 کُفْتَا چِه کار داری کُفْتِمِ مِها سلامت
- ۲ کُفْتَا کِه چنډ رانی کُفْتِمِ کِه تا بخوانی
 کُفْتَا کِه چنډ جوشی کُفْتِمِ کِه تا قِیامت
- ۳ دَعَوِیَّ عشقِ کردم سَوَکُنْدِها بَخُوردم
 کز عشقِ یاوه کردم من مُلکت و شہامت
- ۴ کُفْتَا برایِ دَعَوِی قاضی کُواہ خواهد
 کُفْتِمِ کُواہ اشکمِ زردِی رُخِ علامت
- ۵ کُفْتَا کُواہ چرخست تردامنست چشمت
 کُفْتِمِ بفرِّ عدلت عدلند و بی غرامت
- ۶ کُفْتَا چِه عزمِ داری کُفْتِمِ وَفا و یاری
 کُفْتَا ز من چِه خواهی کُفْتِمِ کِه لُطْفِ عامت
- ۷ کُفْتَا کِه بود همره کُفْتِمِ خیالت ای شہ
 کُفْتَا کِه خواندت اینجا کُفْتِمِ کِه بویِ جامت

BCL Lakh. V

(B) کُواہ چرخست ۵. (L) اینجا مِها سلامت ۱

XIV.

He said: 'Who is at the door?' Said I: 'Thy humble slave.'

He said: 'What business have you?' Said I: 'Lord, to greet thee.'

He said: 'How long will you push?' Said I: 'Till thou call.'

He said: 'How long will you glow?' Said I: 'Till resurrection.'

I laid claim to love, I took oaths

That for love I had lost sovereignty and power.

He said: 'A judge demands witness as regards a claim.'

Said I: 'Tears are my witness, paleness of face my evidence.'

He said: 'The witness is not valid; your eye is corrupt.'

Said I: 'By the majesty of thy justice they are just and clear of sin.'

He said: 'What do you intend?' Said I: 'Constancy and friendship.'

He said: 'What do you want of me?' Said I: 'Thy universal grace.'

He said: 'Who was your companion?' Said I: 'Thought of thee, O King.'

He said: 'Who called you here?' Said I: 'The odour of thy cup.'

- ۸ کُفْتَا كُجَاسْت خَوْشْتَر كُفْتَمِرْ كِه قَصْرِ قَيْصِر
 كُفْتَا چِه دِیدِی اَنحَا كُفْتَمِرْ كِه صَد كِرَامَت
- ۹ كُفْتَا چِرَاسْت خَالِی كُفْتَمِرْ ز بَیْمِر رَهْزَن
 كُفْتَا كِه كِیْسْت رَهْزَن كُفْتَمِرْ كِه اِیْن مَلَامَت
- ۱۰ كُفْتَا كُجَاسْت اِیْمِن كُفْتَمِرْ بَزْهَد وَ تَقْوَى
 كُفْتَا كِه زُهْد چِه بُوْد كُفْتَمِرْ رِه سَلَامَت
- ۱۱ كُفْتَا كُجَاسْت اَفْت كُفْتَمِرْ بَكْوِی عَشَقَت
 كُفْتَا كِه چَوْنِی اَنجَا كُفْتَمِرْ دَر اِسْتِقامَت
- ۱۲ بِسِیَارَت اَزْمُودَم اَمَّا نَبُود سُوْدَم
 مَن جَرَبَ اَلْمَجْرَبِ حَلَّتْ بِه اَلنَّدَامَةُ
- ۱۳ خَامُوش كُر بَكْوِیْمِن مَن نَكْتِهائِی اَوْرَا
 اَز خَوِیشتَن بَر اَتِی نِه دَر كَشْد نِه بَامَت

۹ Begins in L: كُفْتَا كُجَاسْت اِیْمِن. ۱۰. Not in L,
 but evidently omitted by mistake. ۱۲ خَرَبَ and
 جَلَّتْ (L). ۱۳ (L) اَز خَوِیشتَن نَدَانِی. (L) كَشْد for بُوْد.

He said: 'Where is it pleasantest?' Said I: 'The Emperor's palace.'

He said: 'What saw you there?' Said I: 'A hundred miracles.'

He said: 'Why is it desolate?' Said I: 'From fear of the brigand.'

He said: 'Who is the brigand?' Said I: 'This blame.'

He said: 'Where is it safe?' Said I: 'In abstinence and piety.'

He said: 'What is abstinence?' Said I: 'The path of salvation.'

He said: 'Where is calamity?' Said I: 'In the neighbourhood of thy love.'

He said: 'How fare you there?' Said I: 'In steadfastness.'

I gave you a long trial, but it availed me nothing;

Repentance lights on him who tests one tested already.

Peace! if I should utter forth his mystic sayings,

You would go beside yourself, neither door nor roof
would restrain you.

هَرْجِ مُثَمِّنِ اِخْرَبِ مَكْفُوفٍ مَقْصُورٍ : Metre

[--و|و--و|و--و|و--و]

- L. این خانه که پیوسته درو بانك چغانست ۱
از خواجه بپرسید که این خانه چه خانست
این صورت بُت چیست گُر این خانه کعبست ۲
وین نورِ خُدا چیست گُر این دیرِ مُغانست
گنجیست درین خانه که در کون ننگجد ۳
این خانه و این خواجه همه فعل و بهانست
بر خانه منہ دست که این خانه ظلمست ۴
با خواجه مکتوئید که او مستِ شبانست
خاک و خَسِ این خانه همه مُشک و عبیرست ۵
بام و درِ این خانه همه بیت و تُرانست
فی الجمله هر آنکس که درین خانه رهی یافت ۶
سُلطانِ زمینست و سُلیمانِ زمانست
ای خواجه یکی سر تو ازین بام فرو گن ۷
کاندر رُخِ خوبِ تو ز اقبالِ نشانست

XV.

This house wherein is continually the sound of the viol,
Ask of the master what house is this.

What means this idol-form, if this is the house of the Ka'ba?
And what means this light of God, if this is a Magian
temple?

In this house is a treasure which the universe is too small
to hold;

This house and this master is all acting and pretence.

Lay no hand on the house, for this house is a talisman;
Speak not with the master, for he is drunken overnight.

The dust and rubbish of this house is all musk and
perfume;

The roof and door of this house is all verse and melody.

In fine, whoever has found the way into this house
Is sultan of the world and Solomon of the time.

O master, bend down thy head once from this roof,
For in thy fair face is a token of fortune.

- ۸ سَوَکُنْدِ بجانِ تو که جُز دیدنِ رویت
 کُرْ مُلْکِ زمينست فسونست و فسانست
- ۹ حيران شده بستان که چه برك و چه شگوفست
 واله شده مرغان که چه دامست و چه دانست
- ۱۰ اين خواجه چرخست که چون زهره و ماهست
 وين خانه عشقست که بی حد و کرانست
- ۱۱ چون آينه جان نقشِ تو در دل بگرفتست
 در دل سر زلفِ تو فرو رفته چو شانست
- ۱۲ در حضرتِ يوسف که زنان دست بُريدند
 ای جان تو بمن آي که جانان بميانست
- ۱۳ مستند همه خانه کسی را خبری نیست
 از هر که در آيد که فلانست و فلانست
- ۱۴ سرمست بدر بر منشين خانه در آ زود
 تاريک بود آنکه ورا جاي ستانست
- ۱۵ مستانِ خدا گرچه هزارند یکی اند
 مستانِ هوا گرچه يکانست دوگانست
- ۱۶ در بيشه شیران رو و از زخمر میندیش
 کاندیشه و ترس اين همه اشکالِ زنانست

(۷) کاندیشه و ترسیدن از اشکالِ زیانه است ۱۶

I swear by thy soul that save the sight of thy countenance,
All, tho' 'twere the kingdom of the earth, is fantasy
and fable.

The garden is bewildered to know which is the leaf, and
which the blossom ;

The birds are distracted to know which is the snare and
which the bait.

This is the Lord of heaven, who resembles Venus and
the moon,

This is the house of Love, which has no bound or end.
Like a mirror, the soul has received thy image in its heart ;
The tip of thy curl has sunk into the heart like a comb.
Forasmuch as the women cut their hands in Joseph's
presence,

Come to me, O soul, for the Beloved is in the midst.

All the house are drunken—none has knowledge

Of each who enters that he is so-and-so or so-and-so.

Do not sit intoxicated at the door : come into the
house quickly ;

He is in the dark whose place is the threshold.

Those drunk with God, tho' they be thousands, are yet one ;

Those drunk with lust—tho' it be a single one, he is a
double.

Go into the wood of lions and reckon not of the wound,

For thought and fear—all these are figments of women.

- ۱۷ گانجا نبود زخم همه رحمت و مهرست
لیکن پس در وهم تو مانده فانست
- ۱۸ در بیشه بزن آتش و خاموش کن ای دل
در کش تو زبان زآنکه زبان تو زیانست

(V) زبان تو زیانه است. (V) مزن آتش ۱۸

For *there* is no wound: all is mercy and love,
But thy imagination is like a bar behind the door.
Set fire to the wood, and keep silence, O heart;
Draw back thy tongue, for thy tongue is harmful.

مُضَارِعِ مُثَمِّنِ اخْرَبِ مَكْفُوفِ مَقْصُورِ : Metre

[---|---|---|---]

- V. ۱ بنمای رُخِ که باغ و کُلِستانم آرزوست
 ۲ بکشای لب که قنَدِ فراوانم آرزوست
 ای آفتابِ رُخِ بنمای از نِقَابِ ابر
 ۳ کَانَ چِهْرَهُ مُشْعَشَعِ تابانم آرزوست
 بشنیدم از هوایِ تو آوازِ طبلِ باز
 باز آمدم که سَاعِدِ سُلطانم آرزوست
 ۴ کُفتی ز ناز بیش مرنجان مرا بَرُو
 آن کُفتنت که بیش مرنجانم آرزوست
 ۵ وآن دفع کُفتنت که برون شو بخانه نیست
 وآن ناز و کِبَر و تَنَدِیِ دربانم آرزوست
 ۶ ای بادِ خَوشِ که از چَمَنِ دوست می وَزی
 بر من بَوَزِ که مُژدَهُ ریحانم آرزوست
 ۷ آن نان و آبِ چَرخِ چو سَلیست بی وَفا
 من ماهی نِهَنگم و عُمّانم آرزوست

XVI.

Show thy face, for I desire the orchard and the rose-garden ;

Ope thy lips, for I desire sugar in plenty.

O sun, show forth thy face from the veil of cloud,

For I desire that radiant glowing countenance.

From love for thee I hearkened to the sound of the
falcon-drum ;

I have returned, for the sultan's arm is my desire.

'Vex me no more,' thou saidst capriciously, 'begone !'

I desire that saying of thine, 'Vex me no more.'

And thy bidding off with 'Depart, he is not at home,'

And the airs and pride and harshness of the door-keeper
I desire.

O sweet zephyr, that blowest from the flower-plot of the
Friend,

Blow on me, for I desire news of the basil.

The bread and water of destiny is like a treacherous flood ;

I am a great fish and desire the sea of 'Omān.

- ۸ یعقوب‌وار وا اَسْفاها همی زَنم
دیدارِ خوبِ یوسفِ گنغانم آرزوست
- ۹ بلله که شهر بی تو مرا حبس میشود
آوارگیِ کوه و بیابانم آرزوست
- ۱۰ یک دست جامِ باده و یک دست زلفِ یار
رقصی چنین میانهُ میدانم آرزوست
- ۱۱ زین همرهانِ سستِ عناصرِ دلم کُرفت
شیرِ خُدا و رُستمِ دستانم آرزوست
- ۱۲ در دستِ هر که هست ز خوبی قُراضهاست
آن معدنِ ملاحَت و آن کانم آرزوست
- ۱۳ هرچند مُفلسم نپذیرم عقیقِ خُرد
کانِ عقیقِ نادرِ لرزانم آرزوست
- ۱۴ زین خلقِ پُر شکایتِ کُریانم و ملول
آن های و هوی و زاریِ مستانم آرزوست
- ۱۵ جانم ملول کُشت ز فرعون و ظلمِ او
آن نورِ رویِ موسیِ عمرانم آرزوست

عزیزئی ۱۲ (L). یعقوب‌وار زان نَفَسِ آتشین زَنم ۸

آن معدنِ لطافت و ارکانم آرزوست (V). قُراضهاست for

(V). چو بدیدم عقیقِ تو ۱۳ (V).

Like Jacob I am uttering cries of grief,

I desire the fair face of Joseph of Canaan.

By God, without thee the city is a prison to me,

O'er mountain and desert I desire to wander.

In one hand a wine-cup and in one hand a curl of the
Beloved :

Such a dance in the midst of the market-place is my desire.

My heart is weary of these weak-spirited companions;

I desire the Lion of God and Rustam, son of Zal.

Filings of beauty are in the possession of every one that
exists;

I desire that quarry and that mine of exquisite loveliness.

Bankrupt tho' I be, I will not accept a small carnelian;

The mine of rare tremulous carnelian is my desire.

Of this folk I am full of complaint, weeping and weary;

I desire the drunkards' wailing and lamentation.

My soul is grown weary of Pharaoh and his tyranny;

I desire the light of the countenance of Moses, son of
'Imrān.

- ۱۶ گُفتند یافت نیست بسی جُسته ایمر ما
چیزی که یافت می نشود آنم آرزوست
- ۱۷ گویاترم ز بُلْبُل و اَمّا ز رشكِ عام
مُهریست بر زبانم و افغانم آرزوست
- ۱۸ دی شیخ با چِراغِ همی گُشت کُردِ شهر
کز دیو و دد ملولم و انسانم آرزوست
- ۱۹ خَود کارِ من گُذشت ز هر آرزو
از کُون و از مکانِ سویی ارکانم آرزوست
- ۲۰ پنهان ز دیدها و همه دیدها ازو
آن آشکارصنعتِ پنهانم آرزوست
- ۲۱ گُوشم شنید قصّه ایمان و مست شد
گُو قسم و جسم و صورتِ ایمانم آرزوست
- ۲۲ من خَود ربابِ عشقم و عشقمِ ربابی است
دست و کنار و نغمه عُثمانم آرزوست
- ۲۳ میگوید آن رباب که هر دم ز اشتیاق
آن لطفهایِ رحمتِ رحمانم آرزوست
- ۲۴ ای مُطربِ ظریف تو باقیِ این غزل
زین سان همی شمار که زین سانم آرزوست
- ۲۵ بنمای شمس مفرخِ تبریز شرقِ عشق
من هُدهدمِ حضورِ سُلیمانم آرزوست

(T). ز رشكِ جام ۱۷. (V). جُسته for خَسته ۱۶.

(L). شیخ نامزاج ۱۸.

'They said, 'He is not to be found, we have sought Him long.'

A thing which is not to be found—*that* is my desire.

I am more eloquent than the nightingale, but because of vulgar envy

A seal is on my tongue, tho' I desire to moan.

Yesterday the Master with a lantern was roaming about the city,

Crying, 'I am tired of devil and beast, I desire a man.'

My state has passed even beyond all yearning and desire ;

I desire to go from Being and Place toward the Essentials.

He is hidden from our eyes, and all objects are from Him ;

I desire that hidden One whose works are manifest.

Mine ear listened to the tale of faith and was intoxicated ;

Say, 'The limbs and the body and the form of faith are my desire.'

I myself am Love's rebeck, and Love is a rebeck to me ;

I desire the hand and bosom and modulation of 'Othmān.

That rebeck is saying, 'Every moment passionately

I desire the favours of the mercy of the Merciful.'

O cunning minstrel, con the rest of this ode

After this fashion, for after this fashion I desire.

Display, O Sun who art Tabrīz's glory, the dawning of Love ;

I am the hoopoe: the presence of Solomon is my desire.

Metre : مقصور مُثَمِّن [۰ -- | ۰ -- | ۰ -- | ۰]

- V. ۱ من آن روز بودم که اسما نبود
 نشان از وجودِ مُسَمَّا نبود
 ۲ ز ما شد مُسَمَّا و اسما پدید
 در آن روز کآنجا من و ما نبود
 ۳ نشان گشت مَطَهَّرِ سِرِّ زُلفِ یار
 هنوز آن سِرِّ زُلفِ زیبا نبود
 ۴ چلیپا و نصرانیان سر بسر
 بپیمودم اندر چلیپا نبود
 ۵ به بُتخانه رفته بدیرِ کُهَن
 درو هیچ رنگی هُویدا نبود
 ۶ بکوهِ هرا رفته و قندهار
 بدیدم در آن زیر و بالا نبود

RV

(V) بِپیوندم ۴ (V) نشانِ مَطَهَّرِ سِرِّ زُلفِ یار ۳
 (V) هرا for حری ۶ (V) بدیرِ کُهَن for به بُتخانه در ۵
 (R) بکوی هرا. This couplet is followed in V by another
 which I have omitted as it repeats the rhyme :

ز زیر و ز بالا فرو دیدمش
 که نزدیکِ وی زیر و بالا نبود

XVII.

I was on that day when the Names were not,
 Nor any sign of existence endowed with name.
 By me Names and Named were brought to view
 On the day when there were not 'I' and 'We.'
 For a sign, the tip of the Beloved's curl became a
 centre of revelation ;
 As yet the tip of that fair curl was not.
 Cross and Christians, from end to end,
 I surveyed ; He was not on the Cross.
 I went to the idol-temple, to the ancient pagoda ;
 No trace was visible there.
 I went to the mountains of Herāt and Candahār ;
 I looked ; He was not in that hill-and-dale.

- ۷ بَعْمَدًا شُدْمَ بَرِ سِرِّ كَوِهٍ قَاف
در آن جای جُز جایی عِنقا نبود
- ۸ بَكْعَبِه كَشِيدِمَ عِنَانِ طَلَب
در آن مقصدِ پیر و برنا نبود
- ۹ بِپُرسیدِم از ابن سینا حال
بر اندازهٔ ابن سینا نبود
- ۱۰ سَوِي مَنْظَرِ قَابِ قَوْسَيْنِ شُدْم
در آن بارگاهِ مُعَلّا نبود
- ۱۱ نِگَه كَرْدِم اَندر دِلِ خَوِشْتَن
در آن جاش دیدم دِگَر جا نبود
- ۱۲ بَجُز شَمِسِ تَبْرِيزِ پَاكِيزَه جَان
کسی مست و مَخْمُور و شیدا نبود

(R). در آنجا نشانی ز عِنقا نبود ۷

With set purpose I fared to the summit of Mount Qaf ;

In that place was only the 'Anqā's habitation.

I bent the reins of search to the Ka'ba ;

He was not in that resort of old and young.

I questioned Ibn Sīnā of his state ;

He was not in Ibn Sīnā's range.

I fared towards the scene of "*two bow-lengths' distance*";

He was not in that exalted court.

I gazed into my own heart ;

There I saw Him ; He was nowhere else.

Save pure-souled Shamsi Tabriz

None ever was drunken and intoxicated and distraught.

Metre: هَزَجِ مُثَمِّنِ اِخْرَبِ [---|---|---|---|---|---]

- C. ۱ جان پیش تو هر ساعت میریزد و میروید
 ۲ وز بهر یکی جان کس چون با تو سُخَنِ گُوید
 هر جای نَبی پائی از خَاكِ بروید سر
 ۳ از بهر یکی سر کس دست از تو گُجا شوید
 روزی که بپُرد جان از لَدَّتِ بُوی تو
 ۴ جان داند و جان داند کز دوست چه میبُوید
 یکدم که خُمارِ تو از مغز شُود کمتر
 ۵ صد نوحه بر آرد سر هر موی همی مَوید
 من خانه تَهی کردم کز رخت بپردازم
 میگاهم تا عشقت افزاید و افزوید
 ۶ از بهر چنین سودی جان باختن اولی تر
 خَاْمُش که همان ارزد ای خواجه که میجوید
 ۷ جانم ز پَیِ عشقت شَمَسِ اَلْحَقِ تَبْرِیزی
 بی پای چو کِشتیها در بحر همی پَوید

CT

(T). کز رختِ تو پردازم ۵

XVIII.

Before thee the soul is hourly decaying and growing,
 And for one soul's sake how should any plead with thee?
 Wherever thou settest foot a head springs up from the
 earth ;

For one head's sake why should any wash his hands of
 thee ?

That day when the soul takes flight enraptured by thy
 fragrance,

The soul knows, the soul knows what fragrance is the
 Beloved's.

As soon as thy fumes vanish out of the brain,

The head heaves a hundred sighs, every hair is lamenting.

I have emptied house, to be quit of the furniture ;

I am waning, that thy love may increase and wax.

'Tis best to gamble the soul away for so great a gain.

Peace ! for it is worth, O master, just that which it seeks.

My soul in pursuit of thy love, Shamsu 'l Haqq of Tabrîz,

Is scudding without feet, ship-like, over the sea.

هَزَجِ مُشَمِّنِ اِخْرَبِ مَكْفُوفِ مَقْصُورِ

[---|---|---|---]

- L. ۱ بر چرخ سَحَرشاهِ یکی ماهِ عیانِ شُد
 ۲ وَز چرخِ بزیر آمد و بر ما نِگَرانِ شُد
 چون باز که بِرَباید مُرغی بگه صید
 ۳ بِرَبود مرا آن مَه و بر چرخِ روانِ شُد
 در خُود چو نَظَرِ کَردم خُودرا بِنَدیدم
 زیرا که در آن مَه تنم از لُطفِ چو جانِ شُد
 ۴ در جانِ چو سَفَرِ کَردم جُز ماهِ نَدیدم
 تا سِرِّ تَجَلِبِّ ازلِ جُمَله بیانِ شُد
 ۵ نُه چرخِ فَلَکِ جُمَله در آن ماهِ فرو شُد
 کِشْتی و جُودم همه در بحرِ نِهانِ شُد
 ۶ آن بحرِ بزدِ مَوجِ و خِرَدِ بازِ بر آمد
 و آوازه در افکند چنینِ کِشْت و چنانِ شُد
 ۷ آن بحرِ کُفی کردِ بَهرِ پارِه از آن کُف
 نقشِ ز فُلانِ آمد و چِسمی ز فُلانِ شُد

BCL Lakh. TV

(B) نقشِ for نفسی ۷ (L) نُه چرخ و فَلَکِ جُمَله ۵

XIX.

At morning-tide a moon appeared in the sky,
And descended from the sky and gazed on me.
Like a falcon which snatches a bird at the time of hunting,
That moon snatched me up and coursed over the sky.
When I looked at myself, I saw myself no more,
Because in that moon my body became by grace even
as soul.

When I travelled in soul, I saw nought save the moon,
Till the secret of the eternal Theophany was all re-
vealed.

The nine spheres of heaven were all merged in that moon,
The vessel of my being was completely hidden in the sea.
The sea broke into waves, and again Wisdom rose
And cast abroad a voice ; so it happened and thus it befell.
Foamed the sea, and at every foam-fleck
Something took figure and something was bodied forth.

- ۸ هر پاره کفِ جسرِ کز آن بحرِ نشان یافت
 در حال کُدازید و درین بحر روان شد
- ۹ بی دولتِ مخدومیِ شمسِ الحقِ تبریز
 نی ماه توان دیدن و نی بحر توان شد

(I). نی ماه توان بودن ۹

Every foam-fleck of body, which received a sign from
that sea,

Melted straightway and turned to spirit in this ocean.

Without the power imperial of Shamsu 'l Ḥaqq of Tabrīz

One could neither behold the moon nor become the sea.

Metre: [۰-۰- | ۰۰- - | ۰-۰- | ۰۰-۰-] مُجْتَبِثٌ مُثَمِّنٌ مَخْبُونٌ

- B. |
- ۱ بگير دامنِ لطفش که ناگهان بگريزد
 - ولی مکش تو چو تيرش که از کمان بگريزد
 - ۲ چه نقشها که بيازد چه حيلها که بسازد
 - بنقش حاضر باشد ز راهِ جان بگريزد
 - ۳ در آسمانش بجوئی چو مه در آب بتابد
 - در آب چونکه در آئی باسماں بگريزد
 - ۴ ز لامکانش بجوئی نشان دهد بمکانت
 - چو در مکانش بجوئی بلامکان بگريزد
 - ۵ چو تير می برود از کمان چو مرغ گمانت
 - يقين بدان که يقين وار از گمان بگريزد
 - ۶ از اين و آن بگريزم ز ترس نی ز ملولی
 - که آن ننگار لطيفم از اين و آن بگريزد

BCTV

(B²). چو تير می برود از وجود مرغ کمان او ۵
(V) وار for تير (V) چو مرغ for همچو

XX.

Grasp the skirt of his favour, for on a sudden he will flee ;
 But draw him not, as an arrow, for he will flee from
 the bow.

What delusive forms does he take, what tricks does he
 invent !

If he is present in form, he will flee by the way of spirit.

Seek him in the sky, he shines in water, like the moon ;

When you come into the water, he will flee to the sky.

Seek him in the placeless, he will sign you to place ;

When you seek him in place, he will flee to the placeless.

As the arrow speeds from the bow, like the bird of your
 imagination,

Know that the Absolute will certainly flee from the
 Imaginary.

I will flee from this and that, not for weariness, but
 for fear

That my gracious Beauty will flee from this and that.

- ۷ گُریزبای چو بادم ز عشقِ کُل چو صبا ام
 کُلی ز بیمِ خِزانی ز بوستان بگُریزد
- ۸ چنان گُریزد نامش چو قصدِ کُفتن بیند
 که کُفت نیز نتابی که آن فُلان بگُریزد
- ۹ چنان گُریزد از تو که گُرنویسی نقشش
 ز لوحِ نقشِ بپرد ز دلِ نشانِ بگُریزد

ز بیمِ بادِ خِزانی (T). چو صبا ام for نه کُلی کو ۷
 (B). چو قصدِ کُفتم شد ۸. (T). کُلی ز بیمِ خِزانی for
 (V). که کُفته اند ندانی (B). نیز نتابی for بند ندانی

As the wind I am fleet of foot, from love of the rose I
am like the zephyr ;

The rose in dread of autumn will flee from the garden.

His name will flee, when it sees an attempt at speech,

So that you cannot even say, 'Such an one will flee.'

He will flee from you, so that if you limn his picture,

The picture will fly from the tablet, the impression will
flee from the soul.

Metre: [۰---۰ | ۰---۰ | ۰---۰ | ۰---۰] هَزَجِ مُثَمِّنِ سَالِمِ

- | | | |
|----|--|---|
| L. | بُتِی کُو زُهره و مَهره همه شب شیوَه آموزد | ۱ |
| | دو چشِمِ او بجادوئی دو چشِمِ چرخ بر دوزد | |
| | شُما دلها نِکته دارید من باری مُسلمانان | ۲ |
| | چنان آمیختم با او که دل با من نیامیزد | |
| | نُخست از عشقِ او زادم باخِر دل بدو دادم | ۳ |
| | چو میوَه زاید از شاخِ بدان شاخ اندر آویزد | |
| | سر زلفش همی گوید هلا رو بر رسن بازی | ۴ |
| | رُخ شمعش همی گوید کجا پروانه تا سوزد | |
| | برای آن رسن بازی دلا زو باش چَنبر شو | ۵ |
| | در افکن خویش بر آتش چو شمعِ او بر افروزد | |
| | چو ذوقِ سوختن دیدی دگر نشکیبی از آتش | ۶ |
| | اگر آبِ حیات آید تُرا ز آتش نینگیزد | |

CL Lakh.

۲ (L) contra metr. من باری ۲

XXI.

A beauty that all night long teaches love-tricks to Venus
and the moon,

Whose two eyes by their witchery seal up the two eyes
of heaven.

Look to your hearts! I, whate'er betide, O Moslems,
Am so mingled with him that no heart is mingled with me.
I was born of his love at the first, I gave him my heart
at the last;

When the fruit springs from the bough, on that bough
it hangs.

The tip of his curl is saying, 'Ho! betake thee to rope-
dancing.'

The cheek of his candle is saying, 'Where is a moth
that it may burn?'

For the sake of dancing on that rope, O heart, make
haste, become a hoop;

Cast thyself on the flame, when his candle is lit.

Thou wilt never more endure without the flame, when
thou hast known the rapture of burning;

If the water of life should come to thee, it would not
stir thee from the flame.

Metre : [- ۰ ۰ - | - ۰ ۰ - | - ۰ ۰] سَرِیْعِ مَطْوِیِّ مَوْقُوفِ :

- B. ۱ كُفْتُ كَسِی خَواجِه سَنائِی بُمُرد
 ۲ مَرَكِ چَنِین خَواجِه نِه كَارِیست خُرد
 كاه نَبود او كِه بَبادی پَرِید
 ۳ آب نَبود او كِه بَسرِما فُسُرد
 شانِه نَبود او كِه بَموئِی شِكست
 ۴ دانِه نَبود او كِه زَمینش فُشُرد
 كُنچِ زَرِی بود دَرین خَاكِدان
 ۵ كو دُو جِهان را بَجَوِی مِی شُمُرد
 قَالِبِ خَاكِی سَوِی خَاكِی فِكند
 جان و خِرَدِ سَوِی سَمَوات بُرد
 ۶ صاف بِر آمِیختِه با دُرَدِ مِی
 بِر سَرِ خُمِ رَفْت و جُدا كُشت دُرَد
 ۷ جانِ دُومِرا كِه نَدانند خَلق
 وَاللِهِ كُویْمِ كِه بَجانان سُپُرد

BLT

(B) مغلطه گویم و بجانان سپرد (L) جامِ دُومِرا ۷

XXII.

Quoth some one, 'Master Sana'i is dead.'

The death of such a master is no little thing.

He was not chaff which flew on the wind,

He was not water which froze in winter.

He was not a comb which was broken with an hair,

He was not a seed which the earth crushed.

He was a treasure of gold in this dust-pit,

For he valued the two worlds at a barley-corn.

The earthly frame he flung to the earth,

Soul and intellect he bore to heaven.

The pure elixir mingled with the wine-dregs

Came to the jar's surface, and the lees settled apart.

The second soul which the vulgar know not

I protest by God that he surrendered to the Beloved.

- ۸ در سَفَرِ اُفتند بَهرِ ای عزیز
- مَرَوَزی و رازی و رومی و کُرد
- ۹ خانَه خَوَد باز رَوَد هر یکی
- اطلس کی باشد همتایِ مُرد
- ۱۰ خامُش کُن چون نُقَطِ اِیرا مَلِک
- نامِ تو از دَفتَرِ کُفتن سُتُرد

-
- (B²). همتایِ بُرد ۹ (B). مرغزی و تازی ۸
- کُفت خُمُش (L). خامُش و شو کین سُخنتِرا مَلِک ۱۰
- (B²). چون مَلِکِ نُطقِ عَشق

In travel, dear friend, there meet together

The native of Marv and of Rai, the Roman and the Kurd.

Each one returns to his home ;

How should an old man be the companion of youths ?

Keep silence, like the points (of a compass), because the
King

Has erased thy name from the book of speech.



مُضَارِعِ مُثَمِّنِ اخْرَبِ مَكْفُوفِ مَقْصُورِ : Metre

[--- | - - - | - - - | - - -]

- L.
- | | | |
|---|--|---|
| ۱ | لُطْفِی نَمَانِدِ کَانَ صَنِیرِ خَوْشِ لِقَا نَکَرْدِ | ۱ |
| | مَارَا چِه جُرْمِ کُتْرِ کَرَمَشِ بَا شِمَا نَکَرْدِ | |
| ۲ | تَشْنِیعِ مِی زَنِی کِه جِفا کَرْدِ آن نِگَارِ | ۲ |
| | خُوبِی کِه دِیدِ دَرِ دُو جِهَانِ کِه جِفا نَکَرْدِ | |
| ۳ | عِشْقِشِ شُکْرِ نِیَسْتِ اِکْثَرِ او شُکْرِ نَدَادِ | ۳ |
| | حُسْنِشِ هِمِه وَفَاسْتِ اِکْثَرِ او وَفَا نَکَرْدِ | |
| ۴ | بِنْمَایِ خَانَهٗ کِه اَزُو نِیَسْتِ پُرِ چِراغِ | ۴ |
| | بِنْمَایِ صُفَّهٗ کِه رُخْشِ پُرِ صِفا نَکَرْدِ | |
| ۵ | چُونِ رُوحِ دَرِ نِظَارَهٗ فَنَا کُشْتِ اِینِ بِنُفْتِ | ۵ |
| | نِظَارَهٗ جِمالِ خُدا جُزِ خُدا نَکَرْدِ | |
| ۶ | اِینِ چِشْمِ وِ آنِ چِراغِ دُو نُورِنْدِ هَرِ یَکِی | ۶ |
| | چُونِ اِینِ بَهِرِ رَسِیدِ کِسی شَانِ جُدا نَکَرْدِ | |

BCL Lakh. T

There are two versions of this ghazal in L. The former (L^a) contains only five couplets (۱ ۲ ۳ ۴ ۶ above). I give here the text of the second (L^b).

حُسْنِ (L^b). عِشْقِ تُو شُکْرِ سْتِ (L^a). عِشْقِشِ شُکْرِیَسْتِ ۳
 کَسِ اَزِ اِیْشانِ جُدا (L^a). کَسِ اَسانِ جُدا ۶ (L^b). شِمَا
 (L^b).

XXIII.

No favour was left which that winsome beauty did not
bestow.

What fault of ours, if he failed in bounty towards you?
Thou art reviling, because that charmer wrought tyranny;
Who ever saw in the two worlds a fair one that played
not the tyrant?

His love is a sugar-cane, tho' he gave not sugar;
His beauty is perfect faith, tho' he kept not faith.
Show a house that is not filled by him with lamps,
Show a portico that his face filled not with loveliness.
When the spirit became lost in contemplation, it said this:
'None but God has contemplated the beauty of God.'
This eye and that lamp are two lights, each individual;
When they came together, no one distinguished them.

- ۷ هر يك ازین مثال بیانست و مغلطه
 حق جز برشك نور رُخش وَالضَّحَى نکرد
- ۸ خَيَّاطِ روزگار ببالایِ هیچکس
 پیراهنی ندوخت که اورا قبا نکرد
- ۹ خُرشیدِ رویِ مفخرِ آفاق شمسِ دین
 برفانثی نتافت که اورا بقا نکرد

۷ و om. (CL^b). (L^b). نور و رُخش.

Each of these metaphors is at once an explanation and
a misconception ;

God revealed "*By the morning splendour*" in envy of
the light of his countenance.

Never did the tailor, Destiny, to any one's measure
Stitch a shirt but he tore it in pieces.

The sun of the face of Shamsi Dīn, glory of the horizons,
Never shone upon aught perishable but he made it
eternal.

Metre: [۰-۰-۰ | ۰۰-۰-۰ | ۰-۰-۰ | ۰۰-۰] مُجْتَتِ مُثْمِنِ مَخْبُونِ :

- B.
- | | |
|---|--|
| ۱ | بروزِ مرگِ چو تابوتِ من روان باشد |
| | کُمانِ مَبَرِ که مرا دل درین جهان باشد |
| ۲ | برایِ من مِثْری و مِثْوَ درِیغِ درِیغِ |
| | بِدامِ دیو در اُفتیِ درِیغِ آن باشد |
| ۳ | جنازه‌ام چو ببینی مِثْوَ فِرَاقِ فِرَاقِ |
| | مرا وصال و مُلَاقاتِ آن زمان باشد |
| ۴ | مرا بگورِ سِپاریِ مِثْوَ وِداغِ وِداغِ |
| | که کُوزِ پِردَهٗ جَمعیّتِ جِنانِ باشد |
| ۵ | فرو شدنِ چو بدیدی بر آمدنِ بِنِگَرِ |
| | غُرُوبِ شمس و قمرِرا چِرا زِیانِ باشد |
| ۶ | تُرا غُرُوبِ نماید ولی شُرُوقِ بُودِ |
| | لَحَدِ چو حبسِ نماید خِلاصِ جانِ باشد |

BCL Lakh. TV

(B) بدوغِ دیو ۲ (L) دردِ این جهان باشد ۱

۳ For the second miṣrā' of this beyt B and V substitute the second miṣrā' of ۴. ۴ For the second miṣrā' of this beyt B and V substitute the second miṣrā' of ۳.

(L) جَمعیّتِ جِنانِ for ارواحِ ساکنانِ

XXIV.

When my bier moveth on the day of death,
 Think not my heart is in this world.
 Do not weep for me and cry 'Woe, woe!'
 Thou wilt fall in the devil's snare: that is woe.
 When thou seest my hearse, cry not 'Parted, parted!'
 Union and meeting are mine in that hour.
 If thou commit me to the grave, say not 'Farewell,
 farewell!'
 For the grave is a curtain hiding the communion of
 Paradise.
 After beholding descent, consider resurrection;
 Why should setting be injurious to the sun and moon?
 To thee it seems a setting, but 'tis a rising;
 Tho' the vault seems a prison, 'tis the release of the soul.

- ۷ کُدام دانه فرو رفت در زمین که نرُست
 چرا بدانهٔ انسانت این کُمان باشد
- ۸ کُدام دَلو فرو شد که پُر برون نآمد
 ز چاه یوسُفِ جانرا چرا فُغان باشد
- ۹ دهان ببند ازین سو و زان طَرَف بکُشای
 که های و هوئی تو در جَوِّ لامکان باشد

(V) جَوِّ لامکان (L) دهانِ خُود به نبستی ۹

What seed went down into the earth but it grew?
Why this doubt of thine as regards the seed of man?
What bucket was lowered but it came out brimful?
Why should the Joseph of the spirit complain of the well?
Shut thy mouth on this side and open it beyond,
For in placeless air will be thy triumphal song.

مُجْتَثِ مُثَمِّنِ مَحْبُونِ مَقْصُورِ
Metre:

[- | - | - | - | - | - | - | -]

- V. ۱ بَمِنِ نَگَرِ کِه تَوئی مَوْنِسِ مَن اَندر کُور
 ۲ در آن شَبی کِه کُنی از دُکان و خانِه عُبور
 ۳ سَلامِ مَن شِئوی در لَحَدِ خَبَرِ شَوَدت
 ۴ کِه هِیچ وَقتِ نَبودی ز چِشَمِ مَن مَسْتور
 ۵ مَنر چو عَقْل و خِرَدِ در دِروِنِ سِینَه تُو
 ۶ بَوَقْتِ لَدَّت و شادی بَوَقْتِ رَنج و ضَرور
 ۷ شَبِ غَرِیبِ چو آوازِ آشنا شِئوی
 ۸ رَهی ز ضَرِبَتِ مار و جِهی ز وَحْشَتِ مور
 ۹ خُمارِ عَشقِ در آرد بَگُورِ تُو تُحَفِه
 ۱۰ شَرابِ و شَاهِدِ و شَمعِ و کَبابِ و نُقْلِ و بَخُور
 ۱۱ در آن زَمانِ کِه چِراغِ خِرَدِ بَگِیرانند
 ۱۲ چِه های هُو کِه بر آید ز مُردگانِ قُبُور

BC Lakh. TV

(CT). مَنر مَوْنِسِ تُو ۱

(BV). رَنجِ ضَرورِ ۳

(BCT). بَگِیرانمِ ۶

XXV.

Look on me, for thou art my companion in the grave
 On the night when thou shalt pass from shop and dwelling.
 Thou shalt hear my hail in the hollow of the tomb: it
 shall become known to thee

That thou wast never concealed from mine eye.

I am as reason and intellect within thy bosom

At the time of joy and gladness, at the time of sorrow
 and distress.

O strange night when thou hear'st the well-known voice,
 Scap'st from the stroke of asp, and leap'st from the
 horror of ant!

Love's intoxication will bring to thy grave, as a gift,

Wine and mistress and candle and meats and sweets and
 incense.

In the hour when the intellectual lamp is lighted,

What a pæan goes up from the dead men in the tombs!

- ۷ ز های و هوی شود خیره خاک کورستان
 ز بانک طبل قیامت ز طمطراق نشور
- ۸ کفن دریده گرفتہ دو گوش خود از بیم
 دماغ و گوش چه باشد به پیش نفخه صور
- ۹ تو چشم خویش نگه دار تا غلط نکنی
 که تا یکی بودت عین ناظر و منظور
- ۱۰ بہر طرف نگری صورت مرا بینی
 اگر بخود نگری یا بسوی آن شر و شور
- ۱۱ ز احوالی بگریز و دو چشم نیکو کن
 کہ چشم بد بود آن لحظه از جمال دور
- ۱۲ بصورت بشمرم هان و هان غلط نکنی
 کہ روح سخت لطیفست و عشق سخت غیور
- ۱۳ چه جای صورت اگر خود نمد شود صد تو
 شعاع آینه جان عالم آورد بظهور
- ۱۴ بجای لقمه و پول ار خدای جستندی
 نشسته بر لب خندق ندیدی یک کور

آن زمان ۱۲ (V) هر شر و شور ۱۰ (V). شود تیره ۷
 از ۱۴ (BCT). علم زند بظهور ۱۳ (V). هان و هان for
 (V) ندیده لب کور (T). خدای را جستی (CV). خدای
 (T) یک کور (BC). پل کور

The earth of the grave-yard is confounded by their cries,
 By the din of the drums of resurrection, by the pomp
 of rising from the dead.

They have rent their shrouds, they have pressed tight
 their two ears in terror ;

What is brain and ear before the blast of the trumpet ?
 Look to thine eye, that thou mistake not,

That unto thee the essence of seer and seen may be one.

To whatever side thou gaze, my form thou shalt espy,
 Whether thou gaze on self or towards that moil and mell.

Shun distorted vision and heal thine eyes,

For in that moment the evil eye shall be far from my
 beauty.

O take heed, lest thou misconceive me in human shape,

For spirit is very subtle, and love is very jealous.

What room for form, if the felt is hundredfold ?

'Tis the rays of the soul's mirror that bring the world
 to view.

Had they sought God instead of morsel and pittance,

Thou hadst not seen a single blind man seated on the
 moat-edge.

- ۱۵ بشهرِ ما تو چو غمّاز خانه بکشادی
دهان بیسته و غمّاز باش همچون نور
- ۱۶ خموش کردم و از غیرِ اهل بنهفتم
خود اهلِ جمله توئی راز شد ز من مستور
- ۱۷ بیا بجانبِ مشرقِ چو شمسِ تبریزی
ببین تو کُکبهٔ فتح و رایت منصور

(C) اهلِ غیرِ ۱۶. (CV) چو تو ۱۵.

Since Thou hast opened house in our city as dealer in
amorous glances,

Deal out glances, like light, with closed lips.

I hold my peace and keep the unworthy in the dark ;

Thou art all that is worthy : the mystery is veiled from me.

Come, like the Sun of Tabrîz, towards the east ;

See the star of victory and the conqueror's banner !

Metre: [- 0 - - - | - 0 - - - | - 0 - - - | - 0 - - -] رَمَلِ مُثَمَّنِ مَقْصُورِ

- B.
- | | |
|---|--|
| ۱ | از کِنارِ خویش یابم هر دمی من بوی یار |
| | چون نگیرم خویشتن را هر شبی اندر کِنار |
| ۲ | دوش باغِ عشق بودم این هوس بر سر دوید |
| | مهر او از دیده سر بر زد روان شد جویبار |
| ۳ | هر کُیلِ خندان که روید از لبِ خندانِ او |
| | رسته بود از خارِ هستی جسته بود از ذو الْفِقارِ |
| ۴ | هر درختی و گیاهی در چمنِ رقصان شده |
| | لیک اندر چشمِ عامه بسته بود و بر قرار |
| ۵ | ناکشان اندر رسید از یک طرف آن سرو ما |
| | تا که بیخود گشت باغ و دست برهم زد چنار |
| ۶ | رو چو آتش می چو آتش عشق آتش هر سه خوش |
| | جان ز آتشیای برهم در فغان آیین الْفِرارِ |
| ۷ | در جهانِ وحدتِ شه این عددرا کُنج نیست |
| | وین عدد هست از ضرورت در جهانِ پنج و چار |

BC Lakh.

(C) او چو آتش ۶. (B) ناکه بیخود ۵

XXVI.

From the bosom of Self I catch continually a scent of
the Beloved :

How should I not, every night, take Self to my bosom ?
Yestereve I was in Love's garden : this desire came into
my head :

His sun peeped forth from mine eye : the river (of tears)
began to flow.

Each laughing rose that springs from his laughing lip
Had escaped the thorn of being, had avoided Dhū 'lfiqār.
Every tree and blade of grass was dancing in the meadow,
But in the view of the vulgar they were bound and at
rest.

Suddenly on one side our Cypress appeared,
So that the garden became senseless and the plane clapped
its hands.

A face like fire, wine like fire, Love afire—all three
delectable ;

The soul, by reason of the mingled fires, was wailing
'Where shall I flee ?'

In the world of Divine Unity is no room for Number,
But Number necessarily exists in the world of Five and
Four.

- ۸ صد هزاران سیب شیرین بِشَمَری در دستِ خویش
 کُریکی خواهی که کُردد جُمَله را در هم فشار
- ۹ بی شُمارِ حرفها این نُطق در دل بین که چیست
 ساده رنگی هست شکلی آمده از اصلِ کار
- ۱۰ شمسِ تبریزی نِشسته شاهوار و پیش او
 شَعْرِ من صفها زده چون بندگانِ اِختیار

You may count a hundred thousand sweet apples in
your hand :

If you wish to make One, crush them all together.

Behold, without regarding the letters, what is this lan-
guage in the heart ;

Pureness of colour is a quality derived from the Source
of Action.

Shamsi Tabriz is seated in royal state, and before him

My rhymes are ranked like willing servants.

مُجْتَثِّ مُثْمِنِ مَخْبُونِ مَقْصُورِ Metre:

[- - - | - - - | - - - | - - -]

- V. درخت اَكْثَرِ مُتَحَرِّكِ بُدَى بِپَا وِ بِپَر ۱
- نه رنج اَرَه كَشِيدِى نه زخمهائِى تَبَر
- وَرَ اَقْتَابِ نَرَفْتِى بِپَر وِ پَا هَر شَب ۲
- جِهَانِ چَكُونَه مَنَوَّرِ شُدِى بَگَاهِ سَحَر
- وَرَ اَبِ تَلَخِ نَرَفْتِى زِ بَحْرِ سَوِى اُفَقِ ۳
- كُجَا حَيَاتِ كُتِلِسْتَانِ شُدِى بَسِيلِ وِ مَطَرِ
- چَوِ قَطْرَه از وَطَنِ خَوِيْش رَفْتِ وِ بَاز اَمَدِ ۴
- مُصَادِفِ صَدْفِى كُشْتِ وِ شُدِ يَكِى كُوهَرِ
- نه يوسُفِى بَسْفَرِ رَفْتِ از پَدَرِ كَرِيَانِ ۵
- نه دَرِ سَفَرِ بَسْعَادَتِ رَسِيدِ وِ مُلْكِ وِ ظَفَرِ
- نه مُصَطْفَى بَسْفَرِ رَفْتِ جَانِبِ يَكْرِبِ ۶
- بِيَا فِ سُلْطَنَتِ وِ كُشْتِ شَاهِ صَدِ كِشُورِ

BCTV

نه يوسُفِى ۵ (۷) مُصَادِقِ ۴ (۷) بِپَا وِ بَسَرِ ۱ (۷).
 (۷) پَسَرِى.

XXVII.

If a tree might move by foot and wing,
It would not suffer the pain of the saw or the blows of
the axe.
And if the sun did not fare by wing and foot every night,
How would the world be illuminated at morning-tide?
And if the salt water did not go up from the sea to
the sky,
Whence would the garden be quickened by river and rain?
When the drop departed from its native home and returned,
It found a shell and became a pearl.
Did not Joseph go on a journey from his father, weeping?
Did he not, in the journey, come to fortune and kingdom
and victory?
Did not Muşţafâ go a-journeying toward Medîna,
Gain sovereignty and become lord of an hundred lands?

- ۷ و کَر تو پای نداری سَفَر کُزین در خویش
 چو کانِ لعل پذیرا شو از شُعاعِ اَثَر
- ۸ ز خویشتن سَفَری کُن بخویش ای خواجه
 که از چُنین سَفَری کُشت خاکِ معدنِ زر
- ۹ ز تلخی و تُرشی رَوِ بسویِ شیرینی
 چنانک رُست ز تلخی هزار گونه ثَمَر
- ۱۰ ز شمسِ مَفخرِ تبریزِ این عَجائبِ بین
 از آنکه هر شَجَر از نورِ شمسِ یابد فر

۹ V substitutes for the second *miṣrā'* of this beyt the second *miṣrā'* of ۱۰., and vice versa; the sense, however, seems to require the order given above, which is also found in T. ۱۰ جوی شیرینی for این عَجائبِ بین (CT).

Tho' you have no feet choose to journey in yourself,
Like the ruby-mine receive a print from the sunbeams.
Make a journey out of self into self, O master,
For by such a journey earth becomes a quarry of gold.
From sourness and bitterness advance to sweetness,
Even as from briny soil a thousand sorts of fruit spring up.
From the Sun, the pride of Tabriz, behold these miracles,
For every tree gains beauty by the light of the sun.

Metre : رَجَزٌ مُثَمِّنٌ مَطْوِيٌّ [-○○○-|○○○-|○○○-|○○○-]

- L. بانك زدم نيم شبان كيست درين خانه دل ۱
 كُفْت منم كز رُخ من شُد مه و خُرشيد خجَل
 ۲ كُفْت كه اين خانه دل پُر همه نقشست چرا
 كُفْتَم كين عكسِ تو است اى رُخِ تو شمعِ چِگَل
 ۳ كُفْت كه اين نقشِ دِگَر چيست پُر از خونِ چِگَر
 كُفْتَم كين نقشِ مِڠ خسته دل و پاى بَگَل
 ۴ بستم من كُردنِ جان بَردم پيشش بِنِشان
 محرمِ عشقست مِگن محرمِ خُودرا تو بجل
 ۵ داد سِر رِشته بَمِن رِشته پُر فِتنه و فن
 كُفْت بَگش تا بَگشَم هر بَگش و هم مِگسَل

BCL

- (B) نَر از خون ۳ (B) كين نقشِ تو است ۲
 بکش (L) محرمِ مارا تو بجل (BL) مُجرِمِ عشقست ۴
 (B) مِگن for

XXVIII.

I cried out at midnight, 'Who is in this house of the heart?'

He said, 'Tis I, by whose countenance moon and sun are shamed.'

He said, 'Why is this house of the heart filled with diverse images?'

Said I, 'They are the reflexion of thee, O thou whose face is a candle of Chigil.'

He said, 'What is this other image, bedabbled with heart's blood?'

Said I, 'This is the image of me, heart-sore and with feet in the mire.'

I bound the neck of my soul and brought it to him as a token:

'It is the confidant of Love; do not sacrifice thine own confidant.'

He gave me the end of a thread—a thread full of mischief and guile—

'Pull,' he said, 'that I may pull, and break it not in the pulling.'

- ۶ تافت از آن خرگه جان صورتِ تُرکم به از آن
دست ببرد سویی او دستِ مرا زد که بهل
- ۷ گُفتم تو همچو فلان تُرش شدی گُفت بدان
من تُرشِ مصلحتم نه تُرشِ کینه و غل
- ۸ هرکه در آید که منم بر سرِ شاخس بزمن
کین حرمِ عشق بُود ای حیوان نیست اغل
- ۹ هست صلاحِ دل و دین صورتِ آن تُرک یقین
چشم فرو مال و ببین صورتِ دل صورتِ دل

(B³) یافت. (L) بافت از آن خرگه دل ۶

From the tent of the soul flashed out the form of my
Beloved, fairer than before ;

I stretched my hands to him ; he struck my hand, saying,
'Let go.'

I said, 'Thou art harsh, like such an one.' 'Know,' he
replied,

'That I am harsh for good, not from rancour and spite.
Whoever enters saying, "'Tis I," I smite him on the brow ;
For this is the shrine of Love, O fool ! It is not a
sheep-cote.'

Assuredly *Ṣalāḥi dil u dīn* is the image of that Fair
One ;

Rub thine eyes, and behold the image of the heart, the
image of the heart.

مُجْتَثِّ مَثَمِّنٍ مَخْبُونٍ مَقْصُورٍ : Metre

[- - - | - - - - | - - - - | - - -]

- L. ۱ چگونه بر نپرد جان چو از جنابِ جلال
- ۲ خطابِ لطفِ چو شکر بجان رسد که تعال
در آب چون نجهد زود ماهی از خُشکی
- ۳ چو بانك موج بگوشش رسد ز بحرِ زلال
چرا ز صید نپرد بسوی سلطان باز
- ۴ چو بشنود خبرِ ارجعی ز طبل و دوال
چرا چو ذره نیاید برقص هر صوفی
- ۵ در آفتابِ بقا تا رهاندش ز زوال
چنان لطافت و خوبی و حُسن و جان بخشی
- ۶ کسی ازو بشکبید زهی شقا و ضلال
بپر بپر هله ای مرغِ سوی معدنِ خویش
- ۷ که از قفس برهیدی و باز شد پر و بال
از آبِ شور سفر کن بسوی آبِ حیات
رُجوع کن بسوی صدرِ جان ز صفِ نعال

BCL Lakh. TV

- (L) خبری ۳. (BCV) بجانها همی رسد ۱.
(L) شفا. (CT) کسی کزو. (BCT) حُسنِ جان بخشی ۵.

XXIX.

Why does not the soul take wing, when from the glorious
Presence

A speech of sweet favour comes to it, saying, 'Aloft'?
How should a fish not leap nimbly from the dry land
into the water,

When the sound of waves reaches its ear from the cold
ocean?

Why should a falcon not fly from the quarry towards
the King,

When it hears by drum and drum-stick the notice of
"Return"?

Why should not every Sūfī begin to dance, like a mote,
In the sun of eternity, that it may deliver him from
decay?

Such grace and beauty and loveliness and bestowal of life!
O misery and error, if any one dispense with Him!

Fly, fly, O bird, to thy native home,

For thou hast escaped from the cage, and thy pinions
are outspread.

Travel away from the bitter stream towards the water
of life,

Return from the vestibule to the high seat of the soul.

- ۸ برو برو تو که ما نیز میرسیم ای جان
 ازین جهانِ جدائی بدانِ جهانِ وصال
 ۹ چو کودکان هله تا چند ما بعالمِ خاک
 گنیم دامنِ خود پُر ز خاک و سنک و سفال
 ۱۰ ز خاک دست بداریم و بر سما پریم
 ز کودکی بگریزیم سوی بزمِ رجال
 ۱۱ ببین که قالبِ خاکی چه در جُوالِت کرد
 جُوالِرا بشکاف و بر آرسر ز جُوال
 ۱۲ بدستِ راست بگیر از هوا تو این نامه
 نه کودکی که ندانی یمینِ خود ز شمال
 ۱۳ بگفت پیکِ خردرا خُدا که پا بر گیر
 بگفت دستِ اجلرا که گوشِ حرص بهمال
 ۱۴ ندا رسید روان را روان شو اندر غیب
 منال و گنج بگیر و دیگر ز رنج منال
 ۱۵ تو کن ندا و تو آوازه ده که سلطانی
 تراست لطفِ جواب و تراست علمِ سؤال

سوی سنِّ رجال ۱۰ is omitted in L.
 (BCV) بیا و گنج ۱۴. (C) سوی صفِّ رجال (V).
 (L) تو کن ندا و آوازه ۱۵.

Haste, haste! for we too, O soul, are coming
 From this world of severance to that world of union.
 O how long shall we, like children, in the earthly sphere
 Fill our lap with dust and stones and sherds?
 Let us give up the earth and fly heavenwards,
 Let us flee from childhood to the banquet of men.
 Behold how the earthly frame has entrapped thee!
 Rend the sack and raise thy head clear.
 Take from Love this scroll with thy right hand;
 Thou art no child, not to know thy right from thy left.
 God said to Reason's messenger, 'Begone,'
 To the hand of Death he said, 'Chastise worldly desire.'
 A voice came to the spirit, 'Spirit thee away to the
 Unseen,
 Take the gain and the treasure and lament the pain no
 more.'
 Cry out and proclaim that thou art King;
 Thine is the grace of answer, and thine is the knowledge
 of question.

XXX.

Thee I choose, of all the world, alone ;
Wilt thou suffer me to sit in grief ?
My heart is as a pen in thy hand,
Thou art the cause if I am glad or melancholy.
Save what thou willest, what will have I ?
Save what thou showest, what do I see ?
Thou mak'st grow out of me now a thorn and now a rose ;
Now I smell roses and now pull thorns.
If thou keep'st me that, that I am ;
If thou would'st have me this, I am this.
In the vessel where thou givest colour to the soul
Who am I, what is my love and hate ?

- ۷ تو بودی اول و آخر تو باشی
- تو به گن آخرم از اولینم
- ۸ چو تو پنهان شوی از اهل کفرم
- چو تو پیدا شوی از اهل دینم
- ۹ بجز چیزی که دادی من چه دارم
- چه می جوئی ز جیب و آستینم

چو پنهان گشتی از ۸. (L^a). اولین و آخرینم ۷

(L^b). هویدا آمدی من اهل دینم. (L^b). من اهل کفرم

(L^b). من چه باشم ۹

Thou wert first, and last thou shalt be ;

Make my last better than my first.

When thou art hidden, I am of the infidels ;

When thou art manifest, I am of the faithful.

I have nothing, except thou hast bestowed it ;

What dost thou seek from my bosom and sleeve ?

Metre: [۰---| ۰---| ۰---| ۰---] هَزَجِ مُثَمَّنِ سَالِمِ

- V. ۱ چه تدبیر ای مُسلمانان که من خُودرا نمیدانم
 نه ترسا نه یهودم من نه کُبرم نه مُسلمانم
 ۲ نه شرقیِّم نه غربیِّم نه بریِّم نه بحریم
 نه از کانِ طبیعیِّم نه از افلاکِ کُردانم
 ۳ نه از خاکم نه از آبرم نه از بادم نه از آتش
 نه از عرشم نه از فرشم نه از کونم نه از کانم
 ۴ نه از هِندم نه از چینم نه از بلغار و سقسینم
 نه از مُلکِ عراقیِّم نه از خاکِ خُراسانم
 ۵ نه از دُنییِ نه از عُقبیِ نه از جَنّتِ نه از دوزخ
 نه از آدم نه از حوّا نه از فِرْدوس و رِضوانم
 ۶ مکانم (لا مکان باشد) نشانم بی نشان باشد
 نه تن باشد نه جان باشد که من از جانِ جانانم

TV

T contains only the following beyts: | ۲ | ۴ | ۶ | ۷ | ۱۰ | ۱۲.

(T) که من خُود جانِ جانانم ۶. (V) نه ترسا و یهودم ۱

XXXI.

What is to be done, O Moslems? for I do not recognise myself.

I am neither Christian, nor Jew, nor Gabr, nor Moslem.
I am not of the East, nor of the West, nor of the land,
nor of the sea;

I am not of Nature's mint, nor of the circling heavens.
I am not of earth, nor of water, nor of air, nor of fire;
I am not of the empyrean, nor of the dust, nor of existence,
nor of entity.

I am not of India, nor of China, nor of Bulgaria, nor
of Saqsîn;

I am not of the kingdom of 'Irāqain, nor of the country
of Khorāsān.

I am not of this world, nor of the next, nor of Paradise,
nor of Hell;

I am not of Adam, nor of Eve, nor of Eden and Rizwān.
My place is the Placeless, my trace is the Traceless;

'Tis neither body nor soul, for I belong to the soul of the
Beloved.

- ۷ دوئی از خُود بَدَرِ کَرْدَمِ یَکِی دِیدَمِ دُو عَالَمِرا
 یَکِی جَویمِ یَکِی دَانمِ یَکِی بَینمِ یَکِی خَوانمِ
- ۸ هُوَ اِلَّأَوَّلُ هُوَ اَلْآخِرُ هُوَ الظَّاهِرُ هُوَ اَلْبَاطِنُ
 بَجَزِیا هُو و یا مَن هُو کَسِی دِیْکَرِ نَمِیدانمِ
- ۹ ز جَامِ عِشَقِ سَرمِستَمِ دُو عَالَمِ رَفْتَه از دِستَمِ
 بَجَزِ رِندِی و قَلَّاشِی نَباشد هِیچ سَامانمِ
- ۱۰ اَکْثَرِ دَرِ عُمَرِ خُودِ رُوزِی دَمِی بَی تُو بَرِ آوَرْدَمِ
 از آن وَقْتِ و از آن سَاعَتِ ز عُمَرِ خُودِ پِشِیمانمِ
- ۱۱ اَکْثَرِ دِستَمِ دَهدِ رُوزِی دَمِی با تُو دَرِینِ خَلُوتِ
 دُو عَالَمِ زِیرِ پَایِ آرمِ هَمِی دِستِی بَرِ اَفْشانمِ
- ۱۲ اِلا اِی شَمِسِ تَبْرِیزِی چَنِینِ مِستَمِ دَرِینِ عَالَمِ
 کِه جُزِ مِستِی و قَلَّاشِی نَباشد هِیچ دِستانمِ

for دِکْثَرِ چِیزِی نَمِیدانمِ ۱۲. (V) هَمِی for دَمِی ۱۱
 (T) نَباشد الخ

I have put duality away, I have seen that the two worlds
are one;

One I seek, One I know, One I see, One I call.

*He is the first, He is the last, He is the outward, He is
the inward;*

I know none other except 'Yā Hū' and 'Yā man Hū.'

I am intoxicated with Love's cup, the two worlds have
passed out of my ken;

I have no business save carouse and revelry.

If once in my life I spent a moment without thee,

From that time and from that hour I repent of my life.

If once in this world I win a moment with thee,

I will trample on both worlds, I will dance in triumph
for ever.

O Shamsi Tabrīz, I am so drunken in this world,

That except of drunkenness and revelry I have no tale
to tell.

Metre: [- - - | - - - | - - - | - - -] مُضَارِعِ مُثَمِّنِ اخْتَرَبِ

- | | | |
|----|---------------------------------------|---|
| L. | اندر دو کون جانا بی تو طَرَبِ ندیدم | ۱ |
| | دیدم بسی عجائب چون تو عَجَبِ ندیدم | |
| | کَوشِند سوزِ آتش باشد نصیبِ کافر | ۲ |
| | محروم از آتشِ تو جز بو لَهَبِ ندیدم | |
| | من بر درِ بچهٔ دل بس کَوشِ جان نهادم | ۳ |
| | چندان سُخُنِ شنیدم اما دو لب ندیدم | |
| | بر بنده ناگهانی کردی نِشَارِ رحمت | ۴ |
| | جز لُطْفِ بی حدِ تو آنرا سَبَبِ ندیدم | |
| | ای ساقی کُزیده مانندت ای دو دیده | ۵ |
| | اندر عَجَمِ نیامد اندر عَرَبِ ندیدم | |
| | چندان بریز باده کز خود شوم پیاده | ۶ |
| | کاندر خودی و هستی غَیْرِ تَعَبِ ندیدم | |

CL Lakh. T

(L). کردی بناز رحمت ۴

XXXII.

No joy have I found in the two worlds apart from thee,
Beloved.

Many wonders I have seen : I have not seen a wonder
like thee.

They say that blazing fire is the infidel's portion :

I have seen none, save Abū Lahab, excluded from thy fire.

Often have I laid the spiritual ear at the window of the
heart :

I heard much discourse, but the lips I did not see.

Of a sudden thou didst lavish grace upon thy servant :

I saw no cause for it but thy infinite kindness.

O chosen Cup-bearer, O apple of mine eyes, the like of
thee

Ne'er appeared in Persia, nor in Arabia have I found it.

Pour out wine till I become a wanderer from myself ;

For in selfhood and existence I have felt only fatigue.

- ۷ ای شیر و ای شکر تو ای شمس و ای قمر تو
 ای مادر و پدر تو جز تو نسب ندیدم
- ۸ ای عشقِ بی تباہی ای مُطربِ اِلاہی
 ہم پُشت و ہم پناہی کفوت لَقب ندیدم
- ۹ یولادپارہائیم آہن رُباست عشقت
 اصلِ ہمہ طَلَب تو در خُود طَلَب ندیدم
- ۱۰ خاموش ای برادر فضل و ادب رها کن
 تا تو ادب نخواندی جز تو ادب ندیدم

۸ ای for وی ۸ (L). ۹ خود for تو ۹ (CT).

۱۰ بخواندی (T). در for جز ۱۰ (CT).

O thou who art milk and sugar, O thou who art sun
and moon,

O thou who art mother and father, I have known no
kin but thee.

O indestructible Love, O divine Minstrel,

Thou art both stay and refuge: a name equal to thee
I have not found.

We are pieces of steel, and thy love is the magnet:

Thou art the source of all aspiration, in myself I have
seen none.

Silence, O brother! put learning and culture away:

Till Thou namedst culture, I knew no culture but Thee.

Metre: رَمَلِ مُثَمِّنِ مَشْكُولِ [- - - | - - - | - - - | - - -]

- L. منیر آن نیازمندی که بتو نیاز دارم ۱
 غمِ چون تو نازنینی بهزار ناز دارم
 توئی آفتابِ چشمم بجمالِ تُست روشن ۲
 اکثر از تو باز گیرم بکه چشم باز دارم
 بجفا نمودنِ تو ز وفات بر نگردم ۳
 بَوفَا نمودنِ خود ز جفات باز دارم
 کُله کردم از تو کُفتی که بساز چاره خُود ۴
 منیر آن که در غمِ آَلحق دلِ چاره‌ساز دارم
 غمِ دل بتو نگویم که تُرا ملال کُپرد ۵
 کُنم این حدیث کُوته که غمِ دراز دارم

LT

| T inverts the order of the second miṣrā's of the first two beyts, reading باز دارم for باز گیرم.

XXXIII.

I am that supplicant who make supplication to thee ;
The anguish inspired by a charmer like thee hath for
me a thousand charms.

Thou art the sun of mine eyes—they are radiant with
thy beauty ;

If I draw them away from thee, to whom shall I look
again ?

I will not become inconstant to thee on account of thy
cruel treatment ;

By remaining constant myself I will restrain thee from
cruelty.

I complained of thee, thou saidst : ‘Provide thine own
remedy.’

I am one whose heart provides a remedy for Divine
affliction.

I will not tell thee my heart’s grief, for it would weary
thee ;

I will shorten this tale, for mine is a long grief.

Metre: [---|---|---|---] هَزَجٌ مُّثَمِّنٍ اِخْرَبَ

- B³.
- | | |
|---|--|
| ۱ | صورتشگرِ نقاشم هر لحظه بُتی سازم |
| | و آنکه همه بُتبارا در پیشِ تو بگدازم |
| ۲ | صد نقش بر انگیزم با روح در آمیزم |
| | چون نقشِ تُرا بینم در آتشش اندازم |
| ۳ | تو ساقیِ خَمّاری یا دُشمنِ هُشیاری |
| | یا آنکه کُنی ویران هر خانه که بر سازم |
| ۴ | جان ریخته شد با تو آمیخته شد با تو |
| | چون بویِ تو دارد جان جانرا هله بنوازم |
| ۵ | هر خون که ز من روید با خاکِ تو میگوید |
| | با مِهَرِ تو همزنم با عشقِ تو انبازم |
| ۶ | در خانهٔ آب و کِلِ بی تُست خراب این دل |
| | یا خانه در آ ای جان یا خانه بپردازم |

B³CT

(C) خون ریخته ۴. (B³) با آنکه ۳. (T) پُر آمیزم ۲.
 تا خانه بپردازم ۶. (C) انبازم for همرازم ۵. (T) ننوازم
 (C).

XXXIV.

I am a painter, a maker of pictures; every moment I
 shape a beauteous form,
 And then in thy presence I melt them all away.
 I call up a hundred phantoms and indue them with a
 spirit;
 When I behold thy phantom, I cast them in the fire.
 Art thou the Vintner's cup-bearer or the enemy of him
 who is sober,
 Or is it thou who mak'st a ruin of every house I build?
 In thee the soul is dissolved, with thee it is mingled;
 Lo! I will cherish the soul, because it has a perfume
 of thee.
 Every drop of blood which proceeds from me is saying
 to thy dust:
 'I am one colour with thy love, I am the partner of
 thy affection.'
 In the house of water and clay this heart is desolate
 without thee;
 O Beloved, enter the house, or I will leave it.

XXXV.

This is Love : to fly heavenward,
To rend, every instant, a hundred veils.
The first moment, to renounce life ;
The last step, to fare without feet.
To regard this world as invisible,
Not to see what appears to one's self.
'O heart,' I said, 'may it bless thee
To have entered the circle of lovers,
To look beyond the range of the eye,
To penetrate the windings of the bosom !
Whence did this breath come to thee, O my soul,
Whence this throbbing, O my heart ?

- ۷ ای مُرغِ بَگُو زبَانِ مُرغان
 من دانه رمزی تو شنیدن
- ۸ دل کُفت بکارخانه بودم
 تا خانه آب و کُلِ پزیدن
- ۹ از خانه صُنع می پریدم
 تا خانه صُنع آفریدن
- ۱۰ چون پای نماند می کشیدند
 چون کُویم صورتی کشیدن

(CT). در خانه صُنع می پریدم. ۹

O bird, speak the language of birds :

I can understand thy hidden meaning.'

The soul answered : 'I was in the (divine) Factory

While the house of water and clay was a-baking.

I was flying away from the (material) workshop

While the workshop was being created.

When I could resist no more, they dragged me

To mould me into shape like a ball.'

Metre: [---و--- | ---و--- | ---و--- | ---و---] رَجَزِ مُثَمِّنِ سَالِمِ

- ۱ ای عاشقان ای عاشقان هَنگامِ کوچست از جهان
در گوشِ جانم میرسد طبلِ رحیل از آسمان
- ۲ نك ساربان بر خاسته قِطارها آراسته
از ما حلالی خواسته چه خُفته اید ای کاروان
- ۳ این بانگها از پیش و پس بانگِ رحیلست و جَرَس
هر لحظه نفس و نَفَس سر میکنند در لامکان
- ۴ زین شمعه‌ای سرنگون زین پرده‌ای نیدگون
خلقی عجب آمد برون تا غیبها کُردد عیان
- ۵ زین چرخِ دولابی تُو آمد کُرانِ خوابی تُو
فریاد ازین عُمِرِ سَبك زِنهار ازین خوابِ کُران
- ۶ ای دل سويِ دلدار شو ای یار سويِ یار شو
ای پاسبان بیدار شو خُفته نشاید پاسبان

B²B³CT

هر لحظه این ۳ (B³). جلالی (B²). جدائی خواسته ۲
(C). (B²T) آمد for آید ۴. (B³T) سر میکشد

XXXVI.

O lovers, O lovers, it is time to abandon the world ;
 The drum of departure reaches my spiritual ear from
 heaven.

Behold, the driver has risen and made ready the files
 of camels,

And begged us to acquit him of blame : why, O travellers,
 are you asleep ?

These sounds before and behind are the din of departure
 and of the camel-bells ;

With each moment a soul and a spirit is setting off into
 the Void.

From these (stars like) inverted candles, from these blue
 awnings (of the sky)

There has come forth a wondrous people, that the mys-
 teries may be revealed.

A heavy slumber fell upon thee from the circling spheres :
 Alas for this life so light, beware of this slumber so heavy !

O soul, seek the Beloved, O friend, seek the Friend,

O watchman, be wakeful : it behoves not a watchman
 to sleep.

- ۷ هر سوی بانك و مشغله هر كوی شمع و مشعله
 كامشب جهانِ حامله زاید جهانِ جاودان
- ۸ تو گل بُدی و دل سُدی جاهل بُدی عاقل سُدی
 آن كو كشیدت این چنین آن سو كشاند آن چنان
- ۹ اندر كشاكشهای او نوشت ناخوشهای او
 آبست آتشیهای او بروی مكن رورا گران
- ۱۰ در جان نشستن كارِ او توبه شكستن كارِ او
 از حيله بسیارِ او این دُرّها لرزان دلان
- ۱۱ ای ریشخندِ رخنه چه یعنی منم سالارِ ده
 تا کی چهی گردن بنه وَر نی كشدت چون گمان
- ۱۲ نُخمِ دَغَل میكاشتی افسوسها میداشتی
 حقرا عَدَم پنداشتی اکنون ببین ای قلتبان
- ۱۳ ای خر بگاہ اولی تری دیگی سیاه اولی تری
 در قعر چاه اولی تری ای ننك خان و خاندان

transposed (B^2B^3T). and مشغله و شمع و مشعله ۷
 ز آن سو ۸. (T). هر سوی (B^2B^3). هر كوی for هر روی
 (B^2B^3T). آن چنان for كَشَكشان (B^3). آن كو for
 (B^3T). در جا ۱۰. (C). بر وی بگردان رو گران ۹
 (C). افسوسها پنداشتی ۱۲. (T). وَر بر ۱۱. (B^2). لرزان لرزان
 (B^3T). دیگ سیاه ۱۳. (C). عَدَم میداشتی

On every side is clamour and tumult, in every street
are candles and torches,

For to-night the teeming world gives birth to the world
everlasting.

Thou wert dust and art spirit, thou wert ignorant and
art wise ;

He who has led thee thus far will lead thee further also.
How pleasant are the pains he makes thee suffer while
he gently draws thee to himself!

His flames are as water : do not frown upon him.

To dwell in the soul is his task, to break vows of peni-
tence is his task ;

By his manifold artifice these atoms are trembling at
their core.

O ridiculous puppet that leapest out of thy hole, as if
to say, 'I am the lord of the land,'

How long wilt thou leap? Abase thyself, or they will
bend thee, like a bow.

Thou didst sow the seed of deceit, thou didst indulge
in derision,

Thou didst regard God as nothing: see now, O miscreant!

O ass, thou wert best with straw; thou art a caldron:
thou wert best black;

Thou wert best at the bottom of a well, O disgrace of
thy house and family!

- ۱۴ در من کسی دیگر بُود کین چشمها از وی چهد
 گر آب سوزانی کُند ز آتش بُود این را بدان
- ۱۵ در کف ندارم سنک من با کس ندارم چنک من
 بر کس نگیرم تنک من زیرا خوشم چون کُستان
- ۱۶ پس چشم من ز آن سر بُود وز عالمِ دیگر بُود
 این سو جهان آن سو جهان پَنشسته من بر آستان
- ۱۷ بر آستان آنکس بُود کو ناطقِ اخرس بُود
 این رمز کُفتن بس بُود دیگر مگو در کش زبان

(C) نگیرم ننک. (C) ندانم سنک ۱۵. (B³) سوزائی ۱۴.
 (B²B³C) بر آسمان. (C) آن سو for این سو ۱۶.
 (C) رمز for امر. (C) اخرسِ ناطق. (B²B³C) بر آسمان ۱۷.
 (T) کُفتی.

In me there is Another by whom these eyes sparkle ;
If water scalds, 'tis by fire ; understand this.
I have no stone in my hand, I have no quarrel with
any one,
I deal harshly with none, because I am sweet as a
garden of roses.
Mine eye, then, is from that source and from another
universe ;
Here a world and there a world : I am seated on the
threshold.
On the threshold are they alone whose eloquence is mute ;
'Tis enough to utter this intimation : say no more, draw
back thy tongue.

مُضَارِعِ مُثَمِّنِ اخْرَبِ مَكْفُوفِ مَقْصُورِ Metre:

[---|---|---|---]

- V. ۱ بِشَنِيدِه اَم كِه عَزْمِ سَفَرِ مِيكْنِي مَكْن
 مِهْرِ حَرِيفِ وَ يَارِ دِشَرِ مِيكْنِي مَكْن
 ۲ تُو دَرِ جِهَانِ غَرِيبِي وَ غُرْبِتِ نَدِيدَه
 قَصِدِ كُدَامِ خَسْتَه چِگَرِ مِيكْنِي مَكْن
 ۳ اَز مَا مَدْرُدِ خُوِيشِ وَ بَه بِيشَانْگَانِ مَرُو
 دُزْدِيدِه سُوِي غَيْرِ نَظَرِ مِيكْنِي مَكْن
 ۴ اِي مَه كِه چَرخِ زَبَرِ وَ زَبَرِ اَز بَرَايِ تُسْت
 مَارَا خَرَابِ وَ زَبَرِ وَ زَبَرِ مِيكْنِي مَكْن
 ۵ كُو عَهْدِ وَ كُو وَثِيْقَه كِه بَا مَا تُو كَرْدَه
 اَز قَوْلِ وَ عَهْدِ خُوِيشِ عَبَرِ مِيكْنِي مَكْن
 ۶ چِه وَعَدَه مِيدِهِي وَ چِه سَوَكْنَدِ مِيخَوْرِي
 سَوَكْنَدِ وَ عِشْوَهْرَا چِه سِبَرِ مِيكْنِي مَكْن

BCL Lakh. V

چِه مِيكْنِي (L). غَرِيبِي for عَزِيزِي ۲. (V) حَرِيفِ يَارِ ۱
 (L) اَيْنِ مَاهِ چَرخِ ۴. (BCL) نَدِيدَه for

XXXVII.

I have heard that thou dost intend to travel: do not so.

That thou bestowest thy love on a new friend and companion: do not so.

Tho' in the world thou art strange, thou hast never known estrangement;

What heart-stricken wretch art thou attempting? do not so.

Steal not thyself away from me, go not to aliens;

Thou art stealthily glancing at another: do not so.

O moon for whose sake the heavens are bewildered,

Thou makest me distraught and bewildered: do not so.

Where is the pledge and where the compact thou didst make with me?

Thou departest from thy word and pledge: do not so.

Why give promises and why utter protestations,

Why make a shield of vows and blandishments? do not so.

- ۷ ای برتر از وجود و عدم پایگاه تو
- این لحظه از وجود گذر میکنی مکن
- ۸ ای دوزخ و بهشت غلامانِ امرِ تو
- بر ما بهشت همچو سقر میکنی مکن
- ۹ اندر شکرستانِ تو از زهر ایمنم
- آن زهررا حریفِ شکر میکنی مکن
- ۱۰ جانم چو کوره پر آتش بست نکرد
- روی من از فراق چو زر میکنی مکن
- ۱۱ چون روی در کشی تو شود مه ز غم سیه
- قصدِ کسوفِ قرصِ قمر میکنی مکن
- ۱۲ ما خشک لب شویم چو تو خشک آوری
- چشمِ مرا باشک چه تر میکنی مکن
- ۱۳ چون طاقبِ عقیلۀ عشاق نیستت
- پس عقلا چه خیره‌نگر میکنی مکن

(BCL) از خِطَّةٌ وجود (L) پایگاه for بارگاه ۷

(L) جانِ مرا چو کوزه آتش چه میکنی (BCLV) کوزه ۱۰

(V) چو تر (BL) خشکی آوری ۱۲ (BC) خسوف ۱۱

O thou whose vestibule is above existence and non-existence,

At this moment thou art passing from existence : do not so.

O thou whose command Hell and Paradise obey,

Thou art making Paradise like Hell-fire to me : do not so.

In thy plot of sugar-canes I am secure from poison ;

Thou minglest the poison with the sugar : do not so,

My soul is like a fiery furnace, yet it sufficed thee not ;

By absence thou art making my face pale as gold : do not so.

When thou withdrawest thy countenance, the moon is darkened with grief ;

Thou art intending the eclipse of the moon's orb : do not so.

Our lips become dry when thou bringest a drought ;

Why art thou moistening mine eye with tears ? do not so.

Since thou canst not endure the reasoning faculty of lovers,

Then why dost thou dazzle the eye of reason ? do not so.

- ۱۴ حلوا نمی دهی تو برنجور از اِحْتِما
رنجورِ خویش را تو بَتَر می‌کنی مکن
- ۱۵ چشمِ حرام‌خوارهٔ من دُزدِ حُسنِ نُسْت
ای جان سزایِ دُزدِ بَصَرِ می‌کنی مکن
- ۱۶ سر در کش ای رفیق که هنگامِ کُفت نیست
در بی‌سَرِّی عشق چه سَر می‌کنی مکن
- ۱۷ غَیر از جمالِ مَفخِرِ تبریز شمسِ دین
گُر زآنکه بر دو کَوْن نَظَر می‌کنی مکن

ای جان برایِ دُزدِ نَظَر می‌کنی (BV). حرام‌خوارهٔ تو ۱۵
(L). شمسِ آلدین ۱۷ (V).

Thou art denying sweetmeats to one sick of abstinence;

Thou art making thy patient worse : do not so.

My lawless eye is a thief of thy beauty ;

O Beloved, thou tak'st vengeance on my thievish sight :
do not so.

Withdraw, comrade, 'tis no time for speech ;

In love's bewilderment why dost thou intrude thyself?
do not so.

Except the beauty of Shamsi Dīn, the pride of Tabrīz,

If so be that thou throwest a glance upon (aught in) the
two worlds, do not so.

Metre: رَمَلٍ مُّثَمَّنٍ مَخْبُونٍ مَقْصُورٍ
[—|—|—|—]

- L. ۱ خُنْكَ آن دم که نِشستیم در ایوان من و تو
بدو نقش و بدو صورت بیکی جان من و تو
- ۲ رَنْكِ باغ و دِمِ مُرْغان بَدِهد آبِ حیات
آن زمانی که در آئیم بَبِستان من و تو
- ۳ اخْتِرَانِ فَلْكَ آیند بِنظَارَهٗ ما
مِهِ خَوْدِرا بِنمائیم بایشان من و تو
- ۴ من و تو بی من و تو جمع شویم از سرِ ذوق
خَوْش و فَارِغِ ز خُرَافَاتِ پَرِشان من و تو
- ۵ طوطیانِ فَلَکِی جُمَلِهٗ چَکَرِخوار شَوند
در مقامی که بَخندیم بر آن سان من و تو
- ۶ این عَجَبْتَرِ که من و تو بیکی کُنْجِ اینجا
هم در این دم بَعِراقیم و خُراسان من و تو

BCLT

- (L) زانک باغ ۲. (L) بدو نفس. (L) خُنْكَ آن را ۱.
(CT) شَکَرِخوار ۵. (L) نَدِهد.

XXXVIII.

Happy the moment when we are seated in the palace,
 thou and I,

With two forms and with two figures but with one soul,
 thou and I.

The colours of the grove and the voice of the birds will
 bestow immortality

At the time when we come into the garden, thou and I.

The stars of heaven will come to gaze upon us ;

We shall show them the moon itself, thou and I.

Thou and I, individuals no more, shall be mingled in
 ecstasy,

Joyful, and secure from foolish babble, thou and I.

All the bright-plumed birds of heaven will devour their
 hearts with envy

In the place where we shall laugh in such a fashion,
 thou and I.

This is the greatest wonder, that thou and I, sitting
 here in the same nook,

Are at this moment both in 'Irāq and Khorāsān, thou
 and I.

مضارع مُثَمِّنِ اِخْرَبِ مَكْفُوفٍ مَقْصُورٍ : Metre

[--u | -v-u | u---u | -u-]

- L. رفتہ بکویِ خواجہ و کُفتم کہ خواجہ کو ۱
 کُفتا کہ خواجہ عاشقِ و مستست و کو بکو
 کُفتم فریضہ دارم و آخرِ نشانِ دہید ۲
 من دوستدارِ خواجہ امِ آخرِ نیمِ عدو
 کُفتند خواجہ عاشقِ آن باغبانِ شدست ۳
 اورا بیابا تو بجو یا کنارِ جو
 مستان و عاشقانِ پیِ دلدارِ خودِ روند ۴
 هر کس کہ گشت عاشقِ رو دست ازو بشو
 ماهی کہ آب دید نیاید بخاکدان ۵
 عاشقِ کجا بماند در دورِ رنگِ و بو
 برفِ فُسرده کو رُخِ آن آفتابِ دید ۶
 خُرشید پاکِ خوردهش اگر هست تو بتو

BCLT

- (L) دوستِ خواجہ ۲. (L) مستست for سرمست ۱
 contra metr. (L) کُفتند کہ ۳. contra metr.
 رو for او (B³C) نیست عاشقِ (C) مُشتاق و عاشقان ۴
 (B^a) در درد و رنگِ ۵. (LT).

XXXIX.

I went to the Master's abode and said: 'Where is the Master?'

He said: 'The Master is in love and intoxicated and a wanderer from place to place.'

I said: 'I have an obligation, at least give me a clue; I am the Master's friend: nay, indeed, I am no enemy.'

They replied: 'The Master is fallen in love with the Gardener;

Seek him in gardens or on the bank of a stream.'

Frenzied lovers pursue the object of their love;

If any one has fallen in love, go, wash thy hands of him!

The fish that has known water comes not to land:

How should a lover stay in the sphere of colour and perfume?

The frozen snow that has beheld the face of yonder Sun,
Is swallowed up by the sun, tho' it be piled in drifts.

- ۷ خاصه کسی که عاشقِ سلطانِ ما بُود
 سلطانِ بی نظیر و وفادار و قندخو
- ۸ آن کیمیایِ بی حد و بی عد و بی قیاس
 بر هر مِسی که بر زد زر شد بارِجعو
- ۹ در خواب شو ز عالم و از شش جهت کُریز
 تا چند گُول کُردی و آواره سو بسو
- ۱۰ ناچار می بَرندت باری باخْتیار
 تا پیش شاه باشدت اعزاز و آبِ رو
- ۱۱ کُتر زآنکه در میانه نبودی سرِ خری
 عیسیّت کشف کردی اسرار مو بهمو
- ۱۲ بستم ره دهان و گُشادم ره نِهان
 رستم بیک فنینه ز سَوَدایِ کُفت و کُتو

(L) بارِجعو for بامرِ او ۸ (L) قندخو om. before و ۷
 اسرار ۱۱ (L) تا پیش باشدت مه اعزاز و آبِ رو ۱۰
 بستم for بس ۱۲ (L) فاش کردی و عکسیست مو بهمو
 ز ننگِ فتنه و سَوَدایِ (L) نِهان for زبان (L) om. (L) و (L)
 (L) ز سَوَدَا و (T) کُفتگو

Especially one who is the lover of our King,
 A king peerless and faithful and sweet-tempered.
 By that infinite alchemy, which none may compute or
 conjecture,

Copper, as soon as it is touched, becomes gold at the
 command, "*Return*".

Sleep the world away, and flee from the six dimensions;
 How long wilt thou roam in thy folly and bewilderment
 to and fro?

Inevitably they will bring thee at last, with thy own
 consent,

That thou mayst have honour and glory in the presence
 of the King.

Had not there been an intruder in the company,
 Jesus would have revealed to thee the mysteries, point
 by point.

I have closed the passage of the lips, and opened the
 secret way;

I am free in one moment from the desire of speech.

Metre : مُضَارِعِ مُثَمِّنِ اخْرَبِ [---|---||---|---|---|---

- L. ۱ در خانهٔ دل ای جان این کیست ایستاده
 بر جای شه که باشد جز شاه و شاهزاده
- ۲ کرده بدست اِشارت کز من بگو چه خواهی
 مخمور می چه خواهد جز نقل و جامِ باده
- ۳ نقلی ز دل مُعَلَّقِ جامی ز نورِ مُطَلَقِ
 در خلوتِ هُوَ الْحَقِ بزمِ ابدِ نِهاده
- ۴ ای بس دَغَلِ فَرُوشان در بزمِ باده‌نوشان
 هُش دار تا نِیْقَتی ای مردِ نَرَمِ ساده
- ۵ در حلقهٔ قِلاشِ زِنهار تا نباشی
 چون غُنچهٔ چِشمِ بسته چون کُلِ دهانِ کُشاده
- ۶ چون آینه است عالمِ نَقشِ کِمالِ عِشقت
 ای مردمان که دیدست جُزوی ز کُلِ زیاده

BCL Lakh. T

جُز جامِ لعل ۲ (L). شاه شاهزاده (T). دل و جان ۱
 جامی for جانی (L). نقلی ز می مُعَلَّقِ ۳ (L). باده (L).
 (T). نقش for پیش ۶ (L). نرم for بزم ۴ (L).
 (T). ای مؤمنان (T).

XL.

O my soul, who is this, stationed in the house of the heart?

Who may occupy the royal seat save the King and the Prince?

He beckoned with his hand: 'Say, what do you desire of me?'

What does a drunken man desire except sweetmeats and a cup of wine?

Sweetmeats derived from the soul, a cup of the Absolute Light,

An eternal banquet laid in the privacy of "*He is the Truth*".

How many deceivers are there at the wine-drinkers' feast!

Take heed lest thou fall, O easy simple man!

Beware! do not keep, in a circle of reprobates,

Thine eye shut like a bud, thy mouth open like the rose.

The world resembles a mirror: thy Love is the perfect image;

O people, who has ever seen a part greater than the whole?

- ۷ چون سبزه شو پیاده زیرا درین گلستان
 دلبر چو گل سوارست باقی همه پیاده
- ۸ هم تیغ هم کُشنده هم کُشته هم کُشنده
 هم جمله عقل کُشته هم عقل باد داده
- ۹ آن شه صلاح دین است کو پایدار بادا
 دست عطاش دائر در گردنم قلاده

(L). هم تیغ بر کُشیده هم کُشته هم کُشیده ۸
 هم عقل (L). هم عقل ازو پیاده (CT). هم جمله عشق
 (Lakh. T). باد داده (C). باده داده (B). باز داده

Go on foot, like the grass, because in this garden
 The Beloved, like the rose, is riding, all the rest are
 on foot.

He is both the sword and the swordsman, both the slain
 and the slayer,

He is at once all Reason and brings Reason to nought.

That King is Şalāḥu'ddīn—may he endure for ever,

May his bounteous hand perpetually be a necklace on
 my neck!

Metre: [---|---|---|---] مُضَارِعِ مُثَمِّنِ اخْرَبِ

- V. ۱ دیدم ننگارِ خود را میثشتِ کُردِ خانه
بر داشته ربابی میزد یکی ترانه
- ۲ با زخمهٔ چو آتش میزد ترانهٔ خوش
مست و خراب و دلکش از بادهٔ شبانه
- ۳ در پردهٔ عراقی میزد بنامِ ساقی
مقصود باده بودش ساقی بُدش بهانه
- ۴ ساقی ماهر وئی در دستِ او سبوی
از گوشهٔ در آمد بنهاد در میانه
- ۵ پُر کرد جامِ اوّل ز آن بادهٔ مُشعل
در آب هیچ دیدی کآتش زند زبانه
- ۶ بر کف نهاد آنرا از بهرِ عاشقانرا
آنکه بکرد سجده بوسید آستانه

XLI.

I saw my Beloved wandering about the house :
 He had taken up a rebeck and was playing a tune.
 With a touch like fire he was playing a sweet melody,
 Drunken and distraught and bewitching from the night's
 carouse.
 He was invoking the cup-bearer in the mode of 'Iraç :
 Wine was his object, the cup-bearer was only an excuse.
 The beauteous cup-bearer, pitcher in hand,
 Stepped forth from a recess and placed it in the middle.
 He filled the first cup with that sparkling wine—
 Didst thou ever see water set on fire ?
 For the sake of those in love he passed it from hand
 to hand,
 Then bowed and kissed the lintel.

- ۷ بستد نِگار از وی اندر کشید آن مَی
 شد شعلها از آن پی بر رو و سر دوانه
- ۸ میدید حُسنِ خَود را میثُفت چشِمِ بد را
 نه بود و نه بیاید چون من درین زمانه
- ۹ شمسُ الْحَقِّ جهانم معشوقِ عاشِقانم
 هر دم بُود بپیشم جان و روان روانه

۷ (V) شعلهای (T) پی for مَی. ۸ بیامد (T).

My Beloved received it from him, and quaffed the wine:
Instantly o'er his face and head ran flashes of flame.

Meanwhile he was regarding his own beauty and saying
to the evil eye,

'There has not been nor will be in this age another
like me.

I am the Divine Sun of the world, I am the Beloved of
lovers,

Soul and spirit are continually moving before me.'

Metre: [--- | --- | --- | ---] هَزَجِ مُثَمِّنِ اِخْرَبِ

- V. ۱ هَمْرَنْكِ جَمَاعَتِ شَوِ تَا لَذَّتِ جَانِ بِنِي
 ۲ دَرِ كَوِي خَرَابَاتِ آ تَا دُرْدَكْشَانِ بِنِي
 ۳ دَرِ كَشِ قَدَحِ سَوْدَا هَلِ تَا نَشَوِي رُسُوَا
 ۴ بَرِ بَنْدِ دُو چَشْمِ سَرِ تَا چَشْمِ نِهَانِ بِنِي
 ۵ بَكْشَايِ دُو دَسْتِ خَوْدِ كُرْمَيْلِ كِنَارَسْتِ
 ۶ بِشْكَنِ بُتِ خَاكِي رَا تَا رَوِي بُتَانِ بِنِي
 ۷ اَزِ بَهْرِ عَجُوْزِي رَا چَنْدِيْنِ چِه كَشِي كَابِيْنِ
 ۸ وُزِ بَهْرِسِه نَانِ تَا كِي شَمْشِيْرِ وَ سِنَانِ بِنِي
 ۹ شَبِ يَارِ هَمِي كُرْدِدِ خَشْخَاشِ مَخُوْرِ اَمَشَبِ
 ۱۰ بَرِ بَنْدِ دِهَانِ اَزِ خُوْرِ تَا طَعْمِ دِهَانِ بِنِي
 ۱۱ نَكِ سَاقِي بِي جَوْرِي دَرِ مَجْلِسِ اَوْ دَوْرِي
 ۱۲ دَرِ دَوْرِ دَرِ آ بَنْشِيْنِ تَا كِي دَوْرَانِ بِنِي

B³C Lakh. TV

جوي ۳ (C) نِهَانِ for جِهَانِ (V) نَشَوِي شَيْدَا ۲
 ساقِي بِي ۶ (B³CV) شَبِ باز ۵ (B³). چِنَانِ بِنِي
 (CV) حَوْرِي (V) وُزِ مَجْلِسِ اَوْ (CV) حَوْرِي

XLII.

Make yourself like to the community, that you may feel
 spiritual joy ;
 Enter the street of the tavern, that you may behold the
 wine-bibbers.
 Drain the cup of passion, that you may not be shamed ;
 Shut the eyes in your head, that you may see the
 hidden eye.
 Open your arms, if you desire an embrace ;
 Break the idol of clay, that you may behold the face of
 the Fair.
 Why, for an old woman's sake, do you endure so large
 a dowry,
 And how long, for the sake of three loaves, will you
 look on the sword and the spear ?
 Always at night returns the Beloved: do not eat opium
 to-night ;
 Close your mouth against food, that you may taste the
 sweetness of the mouth.
 Lo, the cup-bearer is no tyrant, and in his assembly there
 is a circle :
 Come into the circle, be seated ; how long will you regard
 the revolution (of time) ?

- ۷ اینجاست ربا بِنِگَر جانی دِه و صد بستان
 کُرگی و سگی کم کُن تا مِهَر شَبان بینی
- ۸ کُفتی که فُلانی را بَبرید ز من دُشمن
 رَو تَرکِ فُلانی کُن تا هستِ فُلان بینی
- ۹ اندیشه مکن اِلّا از خالِقِ اندیشه
 اندیشه جان بَتر کاندیشه نان بینی
- ۱۰ با وسعتِ ارضِ اَلله در حبس چه خُسپیدی
 ز اندیشه کُره کم زن تا شرحِ چنان بینی
- ۱۱ خاموش شو از کُفتن تا کُفتِ بری باری
 از جان و جهان بگذر تا جانِ جهان بینی

-
- (C) نیست فُلان ۸. (C) اینجاست ربا نیکو ۷.
 (B³CT) اندیشه جانان به ۹. (T) بیست فُلان
 (B³) پری یاری (V) تا کُفتِ پری یابی ۱۱
 (TV) از جانِ جهان بگذر

Look now, here is a bargain: give one life and receive a hundred.

Cease to behave as wolves and dogs, that you may experience the Shepherd's love.

You said: 'My foe took such an one away from me':
Go, renounce that person in order to contemplate the being of Him.

Think of nothing except the creator of thought;
Care for the soul is better than feeling care for one's bread.

Why, when God's earth is so wide, have you fallen asleep in a prison?

Avoid entangled thoughts, that you may see the explanation in Paradise.

Refrain from speaking, that you may win speech hereafter;

Abandon life and the world, that you may behold the Life of the world.

Metre: [۰ ۰ ۰ - ۰ | ۰ ۰ ۰ - ۰ | ۰ ۰ ۰ - ۰] رَمَلِ مُثَمِّنِ مَشْكُولِ

- B³.
- | | |
|---|--|
| ۱ | خَبَرِیست نو رسیده تو مگر خَبَرِ نداری |
| | چَکَرِ حَسودِ خون شد تو مگر چَکَرِ نداری |
| ۲ | قَمَرِیست رو نموده پر نور بر کاشوده |
| | دل و چشم وامِ بستان ز کسی اگَرِ نداری |
| ۳ | رسد از کمانِ پنهان شب و روز تیرِ پَران |
| | بِسپارِ جانِ شیرین چه کُنی سِپَرِ نداری |
| ۴ | مِسِ هَسْتِیَتِ چو موسی نه ز کیمیاش زر شد |
| | چه غمست اگَرِ چو قارون بَجوالِ زرِ نداری |
| ۵ | بدرِونِ نُستِ مصری که توئی شَکَرِستانش |
| | چه غمست اگَرِ ز بیرون مددِ شَکَرِ نداری |
| ۶ | شُدِه غُلامِ صورتِ بِمِثالِ بُتِ پَرستان |
| | تو چو یوسفی و لیکن سویِ خُودِ نَظَرِ نداری |

BB³CLT

(L) که ز کیمیاش ۴. (BCT) بسپار جان بتیرش ۳.

(T) شَکَرِشانس ۵.

XLIII.

The knowledge has newly come : perchance you have no
knowledge.

The envious heart is bleeding : perchance you have no
heart.

The moon has revealed her face and opened her radiant
wings :

Borrow a soul and eyes from some one, if you have
them not.

Night and day comes a winged arrow from the hidden
bow.

Yield up your sweet life ; what can you do ? you have
no shield.

Has not the copper of your existence been changed, like
Moses, to gold by his alchemy ?

What matter tho' you have no gold in a sack, like
Qārūn ?

Within you is an Egypt, and you are its garden of sugar-
canes ;

What matter tho' you have no supply of sugar from
without ?

You are become a slave to form, like idol-worshippers ;
You resemble Joseph and yet you gaze not on yourself.

- ۷ بَخْدَا جَمَالِ خَوْدِرَا چو در آینه به بینی
- بُتِ خَویش هم تو باشی بکسی کُذَرِ نَداری
- ۸ خَرْدَا نه ظالِمی تو که ورا چو ماه کُوئی
- ز چه روش ماه کُوئی تو مَنگَرِ بَصَرِ نَداری
- ۹ سِرِ تُسْتِ چون چِراغی بِنُگَرِفته شش فتیله
- همه شش ز چِیست رُوشن اگَرِ آن شَرَرِ نَداری
- ۱۰ تِنِ تُسْتِ همچو اُسْتُرُ که رُودِ بکعبهٔ دل
- ز خری بحجِ نرفتگی نه از آن که خَرِ نَداری
- ۱۱ تو بکعبه کُورِ نرفتگی بکشاندت سعادت
- مَنگَرِیز ای فُضولی که ز حق مَفَرِ نَداری

۱۰ (B³) بِرُودُ contra metr. ۱۰ (B³) ظالِمی for طالِبی ۸

(C) نَکَشایدت ۱۱

By God, when you behold your own beauty in the
 mirror,
 You will be the idol of yourself, you will not pass over
 to any one.

O Reason, art not thou unjust in calling him moon-like?
 Wherefore dost thou call him moon? perchance thou
 hast no sight.

Your head is like a lamp containing six wicks :
 How should all the six be alight unless you have that
 spark ?

Your body is like a camel which goes to the Ka'ba of
 the soul ;

You failed to go on the pilgrimage because of your ass's
 nature, not because you have no ass.

If you have not gone to the Ka'ba, Fortune will draw
 you thither ;

Do not flee, O babbler, for you have no refuge from
 God.

XLIV.

O heart, why art thou a captive in the earth that is
passing away ?

Fly forth from this enclosure, since thou art a bird of
the spiritual world.

Thou art a darling bosom-friend, thou art always behind
the secret veil :

Why dost thou make thy dwelling-place in this perish-
able abode ?

Regard thine own state, go forth and journey

From the prison of the Formal world to the meadow of
Ideas.

Thou art a bird of the holy world, a boon-companion in
the assembly of Love ;

If thou wilt remain here, 'tis a pity.

Every morning a voice comes to thee from heaven :

' When thou lay'st the dust of the way, thou win'st
thy way to the goal.'

On the road to the Ka'ba of union, lo, in every thorn-
bush

Are thousands slain of desire who manfully yielded up
their lives.

Thousands sank wounded on this path, to whom there
came not

A breath of the fragrance of union, a token from the
neighbourhood of the Friend.

- ۸ بیادِ بزمِ وصالش در آرزویِ جمالش
- ۹ فُتاده بیخبرانند ز آن شراب که دانی
چه خَوش بُود که ببویَش بر آستانه کویَش
- ۱۰ برایِ دیدنِ رویشِ شبی بروزِ رسانی
حواسِ جُثه خودرا بنورِ جان تو بر افروز
- ۱۱ حواسِ پنج نماز است و دل چو سبعِ مثنائی
فرو خورَد مه و خورشید و قُطبِ هفت فَلَکرا
- ۱۲ سُهیلِ جان چو بر آید ز سویِ رُکنِ یمانی
مجو سعادت و دولت درین جهان که نیابی
- ۱۳ ز بندگیش طلبِ کن سعادتِ دو جهانی
حدیثِ عشقِ رها کن که آن ره‌گذرانست
- ۱۴ تو بندگیِ خُدا کن بهرِ قَدَر که توانی
ز شمسِ مفخرِ تبریزِ جو سعادتِ عُقبی
که اوست شمسِ معارفِ به پیشگاهِ معانی

قُطب om. before و ۱۱. (T) حواسِ خمسَه جانرا ۱۰.
(V) که آن ره دِگَرِیست. (V) حدیثِ عقل ۱۳. (T).
که اوست شمسِ معانی فُزون ز شمسِ ۱۴. contra metr.
(C) مقرب به پیشِ شمسِ معانی. (V) مکانی

In memory of the banquet of union, in yearning for his
 beauty
 They are fallen bewildered by the wine thou knowest.
 How sweet, in the hope of him, on the threshold of his
 abode,
 For the sake of seeing his face, to bring night round
 to day!
 Illumine thy bodily senses by the light of the soul:
 The senses are the five prayers, but the heart is the
 seven verses.
 The moon and the sun and the axis of the seven heavens
 are swallowed
 By the Canopus of the soul, when it rises from towards
 the southern angle.
 Look not in the world for bliss and fortune, since thou
 wilt not find them;
 Seek bliss in both worlds by serving Him.
 Put away the tale of love that travellers tell;
 Do thou serve God with all thy might.
 From the Sun who is the glory of Tabriz seek future
 bliss,
 For he is a sun, possessing all kinds of knowledge, on
 the spiritual throne.

مُجْتَثٌ مُثَمِّنٌ مَخْبُونٍ مَقْصُورٍ Metre:

[۰ - ۰ - | ۰ ۰ - - | ۰ - ۰ - | ۰ ۰ ۰]

- B⁸.
- | | |
|----|-----------------------------------|
| ۱ | بیا بیا که نیابی چو ما دگر یاری |
| ۲ | چو ما بجمله جهان خود کجاست دلداری |
| ۳ | بیا بیا و بهر سوی روزگار مبر |
| ۴ | که نیست نقد ترا پیش غیر بازاری |
| ۵ | تو همچو وادی خشکی و ما چو بارانی |
| ۶ | تو همچو شهر خرابی و ما چو معماری |
| ۷ | بغیر خدمت ما که مشارق شاد است |
| ۸ | ندید خلق و نه بیند ز شادی آثاری |
| ۹ | هزار صورت جنبان بخواب می بینی |
| ۱۰ | چو خواب رفت نبینی ز خلق دیاری |
| ۱۱ | بیند چشم کز و بر کُشای چشم خرد |
| ۱۲ | که نفس همچو خر افتاد و حرص افساری |

B⁸CL Lakh.

- ۴ om. before (B⁸) همچون وادی ۳
 ۶ بیند چشم خود (B⁸L). صورت حسنان ۵ (B⁸). نه بیند
 (B⁸). افتاده (C). چشم حسد (L).

XLV.

Come, come, for you will not find another friend like
me.

Where indeed is a Beloved like me in all the world?

Come, come, and do not spend your life in wandering
to and fro,

Since there is no market elsewhere for your money.

You are as a dry valley and I as the rain,

You are as a ruined city and I as the architect.

Except my service, which is joy's sunrise,

Man never has felt and never will feel an impression of
joy.

You behold in dreams a thousand moving shapes ;

When the dream is past you do not see a single one of
the kind.

Close the eye that sees falsely and open the intellectual
eye,

For the senses resemble an ass, and evil desire is the
halter.

- ۷ ز باغِ عشقِ طلبِ کُن عقیدهٔ شیرین
 که طبعِ سرکه‌فروشت و غوره‌افشاری
- ۸ بیا بجانبِ دارِ الشَّفایِ خالقِ خویش
 کز آن طبیبِ ندارد کُزیرِ بیماری
- ۹ جهانِ مِثالِ تنِ بی‌سرسِتِ بی‌آن شاه
 به پیچِ کُردِ چنانِ سرِ مِثالِ دستاری
- ۱۰ اگُر سیاهِ نُهْ آینهِ مِدِه از دست
 که روحِ اینهٔ تُستِ چِسْمِ زَنگَماری
- ۱۱ کُجاست تاجِرِ مسعودِ مُشتریِ طالع
 که کُرم‌دارِ منشِ باشم و خریداری
- ۱۲ بیا و فِکرتِ من کُن که فِکرتِ دادم
 چو لعلِ مِ، خری از کانِ من بخرباری
- ۱۳ بیا و جانبِ آنکسِ برو که پایت داد
 بدو نِگَرِ بدو دیده که داد دیداری

ستاری ۹ (B³). کُزیر ۸ (B³). که هرکه فروشت ۷
 for چشم (L). اگُر ستاره نُهْ ۱۰ (B³). دستاری for
 که فِکرتِ دارم (C). بیا و ۱۲ for بیاد (B³L). چِسْمِ
 for که رو (B³). بیا جانبِ ۱۳ (B³). می خر (CL).
 برو (B³).

Seek sweet syrup in the garden of Love,
For Nature is a seller of vinegar and a crusher of un-
ripened grapes.
Come to the hospital of your own Creator :
No sick man can dispense with that Physician.
The world without that King is like a headless body :
Fold yourself, turban-wise, round such a head.
Unless you are black, do not let the mirror go from
your hand :
The soul is your mirror, while the body is rust.
Where is the fortunate merchant, whose destiny Jupiter
controls,
That I may eagerly trade with him and buy his wares ?
Come, and think of me who gave you the faculty of
thought,
Since from my mine you may purchase an ass-load of
rubies.
Come, advance towards him who gave you a foot,
Look with all your eyes on him who gave you an eye.

۱۴ دو کف بشادیِ او زن که کف ز بحرِ وِیست

که نیست شادیِ او را غمی و تیماری

۱۵ تو بی دو گوشِ شَنو بی زبان بگو با او

که نیست کُفتِ زبان بی خِلاف و آزاری

۱۴ om. before بحر (B⁸). ۱۵ om. (B⁸).

Clap your hands for joy of him, by whose sea the hand
(foam) is produced,

For his joy admits no sorrow nor affliction.

Listen without ears, speak to him without tongue,

Since the speech of the tongue is not without offence
and injury.

XLVI.

Look on the face of Love, that you may be properly a
man.

Do not sit with the frigid ; for you will be chilled by
their breath.

Seek from the face of Love something other than beauty ;
It is time that you should consort with a sympathetic
companion.

Since you are properly a clod, you will not rise into the
air ;

You will rise into the air, if you break and become dust.
If you break not, He who moulded you will break you ;
When death breaks you, how should you become a
separate substance ?

When the leaf grows yellow, the fresh root makes it
green ;

You are complaining of Love thro' which you become
pale.

- ۶ وَرِ بِيَاثِي بَسْرَايِ دُوسْتِ دَرِينِ مَجْلِسِ مَا
جَايِ تُو صَدْرِ بُودِ دَرِ هَمِهٖ بَرِخُورِدِ شُويِ
۷ وَرِ بَمَانِي تُو دَرِينِ خَاكِ بَسِي سَالِ دِگَرِ
جَا بَجَا بَرِ كُذْرِي چُونِ عَدَدِ نَرْدِ شُويِ
۸ شَمْسِ تَبْرِيْزِ كُشَرْتِ دَرِ كَنْفِ خُوَيْشِ كَشْدِ
چُونِ زِ زَنْدَانِ بَرِهِي بَاَزِ دَرِ آنِ كُشُرْدِ شُويِ

چُونِ عَدَدِ فَرْدِ ۷ (BT). وَزِ هَمِثْكَانِ فَرْدِ (C). وَزِ هَمِهٖ ۶
(V). بَاَزِ دَرِ آنِ دَرْدِ ۸ (T). چُونِ عِلْفِ زَرْدِ (V).

And, O friend, if you reach perfection in our assembly,
Your seat will be the throne, you will gain your desire
in all things.

But if you stay many years more in this earth,
You will pass from place to place, you will be as the
dice in backgammon.

If Shamsi Tabrīz draws you to his side,
When you escape from captivity you will return to
that orb.

Metre: [۲ ۲ ۲ ۲ | ۲ ۲ ۲ ۲ | ۲ ۲ ۲ ۲ | ۲ ۲ ۲ ۲] رَمَلِ مُثَمِّنِ مَحْبُونِ

- V. ۱ چو بشهرِ تو رسیدم تو ز من گوشه گزیدی
 چو ز شهرِ تو برفتم بوداعیم ندیدی
- ۲ تو اگر لطف گزینی و اگر بر سرِ کینی
 همه آسایشِ جانی همه آرایشِ عیدی
- ۳ سببِ غیرتِ نُسْت آن که نهانی و اگر نه
 همچو خورشیدِ نهانی و ز هر ذره پدیددی
- ۴ تو اگر گوشه بگیری نه چگرگوشه میری
 و اگر پرده دری تو همه را پرده دریدی
- ۵ دلِ کُفر از تو مَشَوَشِ سرِ ایمان به مِیتِ خَوش
 همه را هوش رُبودی همه را گوش کشیدی
- ۶ همه گُلها کَرَوِ دَی همه سرها کَرَوِ مَی
 تو همین را و همان را ز کفِ مرگ خریدی

TV

- بوداعم دیدی (V). گوشه گزیدی for گزیدیدی |
 (V). و اگر پرده دریدی ۴ (V). همه خورشید ۳ (V).

XLVII.

When I came to thy city, thou chocest a corner apart
from me ;
When I went from thy city, thou didst not look upon
me to say 'Farewell'.
Whether thou chocest to be kind or inclinest to rancour,
Thou art all the comfort of the soul, thou art all the
adornment of the feast.
The cause of thy jealousy is that thou art hidden or,
otherwise,
While thou art revealed by every atom, thou art hidden
like the sun.
If thou dwell'st in seclusion, art not thou the darling
of the Prince?
And if thou rendest the veil, thou hast rent the veils
of all.
By thee the heart of infidelity is confounded, by thy
wine the head of faith is intoxicated ;
Thou dost rob all of sense, thou dost draw all towards
thee.
All roses are a prey to December, all heads a prey to
wine :
Both these and those thou redeemest from the hand of
death.

- ۷ چو وفا نبود در کُشَل چه رَوی تو سَوی هر کُشَل
 همه بر تُست تو کُشَل که عِمادی و عَمیدی
- ۸ اَثر از چِهره یوسُف نَفری کف بَبَریدند
 تو دو صد یوسُفِ جانرا ز دل و عقل بُریدی
- ۹ ز پلیدی و ز خوبی تو کُنی صورتِ شخصی
 که کُریزد بدو فرسَنکِ وی از بویِ پلیدی
- ۱۰ کُنیشِ طعمهٔ خاکی که شُود سبزهٔ پاکی
 برهد او ز نجاست چو درو روح دمیدی
- ۱۱ هله ای دل بسما رو بچراگاهِ خُدا رو
 بچراگاهِ سُتوران چو یکی چند چریدی
- ۱۲ تو همه طمع بر آن نه که بر آن نیست اُمیدت
 که ز نومییدی اوّل تو بدین سوی رسیدی
- ۱۳ تو خُمش کُن که خُداوندِ سُنخَن بخش بگوید
 که هم او ساخت در و قُفل و هم او کرد کِلیدی

و ۱۳ (V) چند خریدی ۱۱ (V) کف و عقل ۸
 om. before قُفل (V).

Since in the rose there is no constancy, why do you
 approach every rose?

On thee alone is reliance: thou art the stay and support.
 If a few cut their hands on account of Joseph's face,
 Thou hast bereft of soul and reason two hundred spiritual
 Josephs.

Thou mouldest of foul and fair the form of a man,
 That he may flee two leagues from the odour of foulness.
 Thou mak'st him a morsel of dust that he may become
 pure herbage;
 He is free from filth when thou hast breathed into him
 a soul.

Come, O heart, fare heavenward, fare to the divine pasture,
 Since thou hast grazed awhile in the pasture of cattle.
 Set thy whole desire on that whereof thou hast no hope,
 For thou hast come thus far from original hopelessness.
 Be silent that the lord who gave thee language may
 speak,
 For as he fashioned a door and lock, he has also made
 a key.

مُجَنَّبٌ مُثَمِّنٌ مَخْبُونٍ مَقْصُورٍ
[ــــــــــــــــ | ــــــــــــــــ | ــــــــــــــــ | ــــــــــــــــ]

- L. بعاقبت بُریدی و در نهان رفتی
- عجب عجب بگدامین ره از جهان رفتی
- ۲ بسی زدی پرو بال و قفص در اشکستی
- هوا کُرفتِی و سوی جهانِ جان رفتی
- ۳ تو بازِ خاص بُدی در وثاقِ پیر زنی
- چو طبلِ باز شنیدی بلامکان رفتی
- ۴ بُدی تو بلبلِ مستی میانه جُغدان
- رسید بویِ کُلیستان بگُلیستان رفتی
- ۵ بسی خُمار کشیدی ازین خمیر تُرُش
- بعاقبت بخراباتِ جاودان رفتی
- ۶ پَی نِشانه دُولت چو تیر راست شدی
- بدآن نِشانه چو تیری ازین کمان رفتی

B³L Lakh.

بدآن نِشانه بُریدی و زین ۶ (L) جهان جهان ۲
(B³).

XLVIII.

At last thou hast departed and gone to the Unseen ;
 'Tis marvellous by what way thou wentest from the
 world.

Thou didst strongly shake thy wings and feathers, and
 having broken thy cage
 Didst take to the air and journey towards the world of
 soul.

Thou wert a favourite falcon, kept in captivity by an
 old woman :

When thou heard'st the falcon-drum thou didst fly away
 into the Void.

Thou wert a love-lorn nightingale among owls :
 The scent of the rose-garden reached thee, and thou
 didst go to the rose-garden.

Thou didst suffer sore head-ache from this bitter ferment ;
 At last thou wentest to the tavern of Eternity.
 Straight as an arrow thou didst make for the mark of
 bliss ;

Thou didst speed like an arrow to that mark from this
 bow.

- ۷ نِشانهای کُژت داد این جهان چون غول
 نشان گذاشتی و سوی بی نشان رفتی
- ۸ تو تاج را چه کنی چونکه آفتاب شدی
 کمر چرا طلبی چونکه از میان رفتی
- ۹ دو چشم گشته شنیدم که سوی جان نگرِی
 چرا بجان نگرِی چون بجانِ جان رفتی
- ۱۰ دلا چه نادره مرغی که در شکارِ شُکور
 تو با دو پر چو سپرِ جانبِ سِنان رفتی
- ۱۱ کُل از خزان بگُریزد عجب چه شوخ کُلِی
 که پیشِ بادِ خِزانی خزان خزان رفتی
- ۱۲ ز آسمان تو چو باران ببارِ عالمِ خاک
 بهر سوئی بدویده بناودان رفتی
- ۱۳ خموش باش تو از رنجِ کُفت و کُویِ مَحسَب
 که در پناهِ چنان یارِ مهربان رفتی

جانِب (L). بیال و پر ۱۰. (L). سویِ جانِ نگرِد ۹
 (B³). خزان خزان (L). نگرِیزد ۱۱. (L). شبان رفتی
 (B³). تو از for و مکش ۱۳.

The world gave thee false clues, like a ghoul :
 Thou took'st no heed of the clue, but wentest to that
 which is without a clue.
 Since thou art now the sun, why dost thou wear a tiara,
 Why seek a girdle, since thou art gone from the middle?
 I have heard that thou art gazing with distorted eyes
 upon thy soul :
 Why dost thou gaze on thy soul, since thou art gone
 to the soul of Soul?
 O heart, what a wondrous bird art thou, that in chase
 of divine rewards
 Thou didst fly with two wings to the spear-point, like
 a shield !
 The rose flees from autumn—O what a fearless rose
 art thou
 Who didst go loitering along in the presence of the
 autumn wind !
 Falling like rain from heaven upon the roof of the ter-
 restrial world
 Thou didst run in every direction till thou didst escape
 by the conduit.
 Be silent and free from the pain of speech : do not
 slumber,
 Since thou hast taken refuge with so loving a Friend.

NOTES.

I.

اَكْرُ تُو عَاشِقِ عَشْقِي ۱—Love, implying loss of selfhood and by that means perfect union with the divine Beloved, is the living rock on which all mysticism is based.

حيا—cf. the ḥadīṣ: الْحَيَاءُ يَمْنَعُ الْإِيمَانَ, Shame hinders faith, and Redhouse's *Maṣnavī*, p. 115: Ḥusām-u'ddīn having publicly spoken in praise of certain individuals who bore an extremely bad character...complaint was made to Jalāl, who confirmed what Ḥusām had said, and remarked: "God looks only to man's heart. Those seemingly lewd fellows are really God-loving saints." Cf. also :

چو مردِ شرم و ناموسی چو مجنون فاش باید شد
چنان مستورا هرگز نیابد کس بهستوری
(T. 93. 1).

Since you are moved by feelings of shame and honour, you must become manifest, like Majnūn ;
One concealed as He is will never be found by concealment (continence).

۲ رُوش—the Sūfī path (طریقت) whereby the pilgrim arrives at true knowledge of God.

ناموس—Greek νόμος (see Dozy's *Supplément aux Dictionnaires Arabes*, under نَمَس).

حديث—I have not been able to discover any tradition to this effect. Possibly the word is used here, as often, in a non-technical sense.

بصفا—sincerely, without prejudice.

۳ مجنون—literally, possessed by the جنّ. Majnūn is the Orlando Furioso of eastern romance; in Persia the love of Majnūn and Lailā has long been a brilliant theme for poetry: mention may be made here of the maṣnavīs by Niẓāmī, Jāmī, and Hātifi. Majnūn represents the soul seeking union with God, who is the Beloved par excellence.

كُزِين—Orientals regard lunacy as a special mark of divine favour.

Observe the assonance شیدا شید, مجنون جنون. This figure, in which two or more words of like sound and derived (or at least apparently derived) from the same root are brought together, is called اشتقاق, according to others تجنیس اشتقاق.

۴ ز زهر چشید—suffered the agony of separation from his Beloved. Cf. Hāfiz (i. 256. 2): زهر جدائی چشاند.

فنا—self-annihilation ‘which is attained by absorption in the glory of the Creator and by contemplation of the Truth’ (*Kitābu ’tta’rīfāt*), ‘to die spiritually, so far as the senses are concerned, during life’ (Juan de la Cruz). See Whinfield’s *Maṣnavī*, p. xxvi seq., with the passages there referred to, De Sacy’s *Pendnāmeḥ*, p. liv, *Gulshani Rāz*, 334 seq., with Lāhijī’s commentary, and cf. also Kor. II. 88: Desire death if ye are sincere, and the ḥadīṣ: مَوْتُوَا قَبْلَ أَنْ تَمُوتُوا, Die before ye die.

ه عنكبوت—This may allude to an incident in the Prophet's flight from Mecca, when a spider spun its web across the mouth of a cavern where he had taken refuge, and thus caused his enemies to abandon their pursuit.

'Attār says (*Mantiqū 'ittāir*, 14):

عنكبوتی را بحکمت دام داد

صدر عالمرا درو آرام داد

He providentially gave a snare to the spider,
And therein rendered the Prince of the world secure.

رَبِّیَ الْأَعْلَى—these words do not occur in the Kor'an, but were probably suggested by Pharaoh's boast: أَنَا رَبُّكُمْ (Kor. LXXIX. 24). One of the Bāb's titles was حَضْرَتِ رَبِّیَ الْأَعْلَى (Browne's *Episode of the Bāb*, Vol. II. p. 229).

٦ چگونه باشد—what is earthly beauty compared with immediate vision of God?

أَسْرَى بِعَبْدِهِ لَيْلًا—Kor. XVII. 1. A full description and mystical interpretation of Mohammed's night-journey to heaven is quoted from Abū 'Alī Ibn Sīnā (Avicenna) in the *Dabistān*, Vol. III. p. 177 seq. The second foot in this line is --- instead of ∪∪—, and as a general rule, for two short syllables occurring together, even if they do not belong to the same foot, one long syllable may be substituted. Cf. note on XI. ١٥.

٧ دواوین—Arabic broken plural of دیوان, which is the name usually given to a collection of short poems, e.g. ghazals and qaṣīdas. As it seems unlikely that Waisa and Rāmīn formed the subject of any such collection, the term must be extended to include the maṣnavīs bearing this

title by Nizāmī 'Arūzī of Samarcand and Fakhru'ddin Jurjānī, both of whom flourished under the Seljūqs. The former was a pupil of Mu'izzī and one of the poets at Sultān Sanjar's court (479—552 A.H.).

وَمِيق (lover) and عَذْرَا (virgin) are the hero and heroine of the oldest poetical romance in Persian literature, by 'Unṣurī (died 431 A.H.), which, like that of Waisa and Rāmīn, is said to have appeared in Pehlevī, under the Sāsānians, and to have been subsequently lost.

۸ خورَدَنِیَسْت — patendum est. For this form see Platts, *Persian Grammar*, Part I. § 95.

دَرِیَا — wash away every stain of 'self' in the ocean of divine love.

۹ پِستِی — self-abasement, according to the proverb :
سُمُوْهُ اَلْمَرْءِ فِی اَلتَّوَاضِعِ, Humility exalts a man.

مِستِی — ecstasy, loss of personal consciousness, produced by contemplation of the beauty of God. The torrent, furiously rushing along in its low channel, unites these qualities.

۱۰ مِیَانِ حَلَقَهُ عَشَاقِ الخ — among spiritual disciples you will attain the highest degree, if you serve him who is highest.

نِگِیْنِ — 'Omar Khayyām, having declared that Man is the final cause of creation, adds :

این دائرهُ جهان چو انگِشْتَرِیَسْت
بی هیچ شکی نقشِ نِگِیْنِش مائِیر

This circle of the universe resembles a ring ;
Unquestionably we are the signet engraved on its bezel.
(Quatrain 340).

Cf. also Hāfiz (II. 98. 3): سرحلقهٔ رندان, ringleader of the intoxicated.

حلقهٔ بگوش — the play on حلقه and بگوش cannot be preserved in English.

نکین in this line may be referred either to God or to the پیر (Director) who is here Shamsi Tabrīz, and throughout the Dīvān it will be found, for the most part, impossible to distinguish between them.

۱۲ زیان نکرد — cf. the common phrase سود نکرد, it was of no use. Latin and French have similar idioms (damnum facere and faire une perte).

۱۳ With this couplet cf. Hāfiz (III. 102. 6):

My heart is weary of hypocrisy and of the drum
under the blanket;

Come, let me raise my standard at the door of the
wine-house.

دُهَل بزیرِ کَلیم — do not conceal what is perfectly obvious, proclaim your love.

صحرا — the desert of Absolute Being, in which the phenomenal world is a mirage (*Gulshani Rāz*, 843) or the world itself. Cf.

صحرا چه بُود زمینِ امکان

کانتِ کتابِ حقِ تعالی (T. 114. 5).

What is the desert? This contingent universe,
Which is the book of God most High.

۱۴ بگوشِ جان — because they would be inaudible to the sensual ear.

كُنْبِدِ خَضْرَا—the sky, which Orientals, perhaps owing to some optical peculiarity, often see as green (cf. Garcin de Tassy, *La poésie religieuse chez les Persans*, p. 24, note), or rather they consider blue and green to be merely varieties of the same colour. This metaphor is a favourite one with our poet. Cf. a passage from Browne's 'The Modern Traveller' quoted in Rosen's *Maṣnavī*, p. xx: The splendid Tekieh (or monastery) of Mewlawy dervishes (at Konieh) is the first among such buildings in the Turkish Empire, and is universally celebrated. Its *cupola covered with shining green tiles* is conspicuous from afar.

۱۵ قِبا—the body, 'this fleshly dresse' (Henry Vaughan).

توهای و هوئی فَکِّدِ الخ—when the soul is no longer blinded by sensual desires and affections, it perceives that all phenomena are intoxicated and reeling with the wine of love. Cf. *Gulshani Rāz*, 825 seq.

۱۶ مَنَزَهٗ ز زِیر و از بالا—illimitable, transcending Space.

۱۷ آفتاب—an allusion to Shaansi Tabrīz (شمس = sun, in Arabic).

۱۸ خموش کردم—so end a large number of these poems. Speech is only the prelude to silence: true worshippers are 'breathless with adoration' (cf. Whinfield's *Maṣnavī*, pp. 5, 261, 326).

II.

۱ بیابانِ ما—cf. note on I. ۱۳. But this is rather the desert of Love, the رَاهِ پُرِ خُونِ (*Maṣnavī*, 4. 7) which Hāfiz thought easy until he tried it, and then :

Whichever side I turned, new terrors lay;
 Beware of this dark waste, this endless way!
 Even in our dreams no end—pass, one by one,
 A thousand stages, and 'tis scarce begun.

(I. 214. 7 seq.).

جهان در جهان^۲—this obscure phrase may refer (1) to the different categories of being, i.e. the series of emanations which connect the phenomenal world with the Divinity (cf. Whinfield's *Maṣnavī*, p. 77), or (2) to Man, who is a world within a world, the microcosm contained in the macrocosm. See *Gulshani Rāz*, 140 seq. [in 144, second miṣrā', read **بِی یَبْصُرُ وَ بِی یَسْمَعُ**, 'by me he sees and by me he hears': the words are taken from the tradition quoted on p. 15].

معنی، صورت—phenomenal appearance opposed to
 spiritual reality.

گدامست الخ—when Man annihilates his lower nature and divests himself of all that is not God, he no longer has anything in common with the world of illusions around him.

بُریده سری^۳—true Knowledge is attainable only by
 فنا. Cf. *Hāfiz*, I. 534. 4:

How wonderful is the path of Love,
 Where the headless one lifts up his head (is exalted).
 and see note on xxxvii. ۱۶.

سوی میدانِ ما—cf.

بی دست و پا چو شوئی سوی ویتیم غلطان

چوگانِ زلفِ مارا اینسو همیدواند

(T. 174. 6^a).

Without head and feet, like a ball, we are rolling
towards Him;

In this direction the bat of His curl is driving us on.

[For the mystical signification of زلف see *Gulshani Rāz*, 763 seq. It is used here because its crookedness makes it resemble the چوگان (polo-stick).].

٥-٦—What if God should bestow on us the beatific vision of eternal Truth, as He did, e.g. to Moses at Mt Sinai?

ما زبانهای مرغان—a reference to Kor. xxvii. 16: ‘and Solomon was David’s heir, and he said, O people, we have been taught the language of birds.’

٦ يك مرغ—the hoopoe (هدهد) which Solomon sent with a letter to Bilqīs, queen of Sheba (Kor. xxvii. 20-45).

طوق—cf. the Arabic expression: طَوَّقَنِي نِعْمَةً, ‘he conferred upon me a permanent badge of favour’ (Lane, under طوق), and see xl. ٩, with note on قلاده. The ring-dove is called in Arabic ذَاتُ الطُّوقِ.

٧ ما امکان—when Not-being (عدم) reflects the qualities of Being (حق) and thus loses to a certain extent its own negative and phenomenal character, it receives the name of امکان, Contingent being. This is the state of Man, in whom the flesh and the spirit are forever at war.

٨ چئونہ زمر دم—Ibnu’l Fāriḍ says in his *Tā’iyya* (36th beyt):

Thro’ weakness I refrain from uttering many things
(troubles);

By my tongue they shall not be recorded, altho’, if I
spoke, they would become less.

زَدَن also means 'to speak,' and so possibly here.

این پریشانِ ما—adjective used as noun (see Vullers, under پریشان). It may however be translated: our distressed one, i.e. the soul. Cf. بَمِستانِ شما = to your drunken eyes (Hāfiz, i. 4. 6).

۹ چه—چه—both—and.

چه کبکان چه بازان—great and small, high and low, go hand in hand to seek God. Hāfiz refers to the partridge being hunted by the falcon (i. 454. 9, and 532. 4), and this explains the reading of B, بازانِ شان, their falcons, i.e. the falcons pursuing them.

کُهِستانِ ما—'the shining table-lands To which our God Himself is moon and sun' (Tennyson).

۱۰ کَیوانِ ما—Saturn, according to the Ptolemaic system, is lord of the seventh heaven.

۱۱ عرش—the ninth and highest heaven.

جَولانِ ما—alluding to the سماع or mystic dance, which represents allegorically the harmonious movement of the spheres (see Whinfield's *Maṣnavī*, p. 182).

۱۲ هَواهايِ عرش و فَلَکِ—a play on the two meanings of هَوا, air and desire. Even Heaven, in so far as it rests upon a phenomenal basis, is an obstacle to union with the Absolute. Cf.

کَر کعبه است و زمزمه و رَجَّت است و کَوتَر

چون پرده کُشت دلرا درهم درید باید

(T. 187. 2^a).

Tho' the Ka'ba and Zamzam exist, and tho' Paradise and Kauṣar exist,
Since they are a veil to the soul, you must tear the veil asunder.

۱۳ مِپرس—I have abandoned with reluctance the reading of L and V, بِپُرس. If it be kept, we must take دستان as the plural of دست and translate: Inquire concerning us whose hands are crushed, i.e. whose state is one of extreme weakness and humiliation. Cf.

خود دامنش نگیردِ اِلَّا شکسته‌دستی

اکنون بلند شردم چون جور کرد پستم (T. 248. 4).

Indeed, none may grasp his skirt save with bruised hands:
Now that oppression has abased me, I become exalted.

۱۴ صلاح الحق و دین — for Ṣalāḥu'ddīn Zarkūb (Goldsmith) see Redhouse's *Maṣnavī*, p. 110.

III.

۱ استاره‌را — cf.

I hold converse nightly with every star
From desire of the splendour of thy moon-like face.
(Hāfiz, II. 468. 5).

۲ بتابش — the pointing تاپش is also possible.

۳ دلبرِ خون‌خواره‌را — for the cruelty of the Beloved see Whinfield's *Maṣnavī*, p. 30 seq. Grief and pain are often synonymous with love in the language of mystics.

۴ سو بسو کُشتم — i.e. in the سماع (cf. Ibnu'l Fāriḍ, *T'ā'iyya*, beyt 434).

دَلِمِ طِفْلِ دَلِمِ—cf. the same author (ib. beyts 435 and 436):

When it (the child) tosses about in longing for one
 who shall sing it asleep, and yearns
 To fly to its original home,
 It is hushed by being rocked in its cradle
 When the hands of its nurse set the cradle moving.

and

جان همچو مسیح است بکهورهٔ قالب
 آن مریمِ بندندهٔ کهورهٔ ما کو (T. 291. 8).

The soul is like the Messiah in the cradle of the body;
 Where is the Mary who fashioned our cradle?

ه ز کُریه‌اش—scan *zi giryash* (و --).

√ خمار—the relapse from ecstasy into consciousness.

ساقیا—the cup-bearer is God, who intoxicates all crea-
 tion with the rapture of love (see *Gulshani Rāz*, 805 seq.).

نرگسِ خماره‌را—the final ه in خماره does not here
 denote the feminine gender but has an intensive force
 (see Wright's *Arabic Grammar*, Vol. I. p. 139). The word
 is used adjectivally = مست. Cf. چشمِ خمارش (T. 200.
 10^a), and نرگسدانِ خمارش (T. 215. 1^a).

IV.

شُنجی بُدم من در نِهان ۲—this famous tradition,
 which innumerable Sūfī poets and commentators have
 illustrated and embellished (cf. especially a beautiful pas-
 sage in Jāmī's *Yūsuf ū Zulaikhā*, p. 16), runs in Arabic:

كُنْتُ كَنْزًا مَخْفِيًّا فَأَحْبَبْتُ أَنْ أُعْرَفَ فَخَلَقْتُ الْخَلْقَ لِيَكُنَّ
 أُعْرَفَ, I was a hidden treasure and I desired to be known,
 so I created the creation in order that I might be known.

آئینه کردم عیان ۳ — every object reflects one or more of the divine attributes, but Man, as the microcosm, reflects them all. 'Man,' says Lāhijī (*Gulshani Rāz*, 141), 'is the eye of the world, whereby God sees His own works.'

رویش دل و پشتش جهان — the earthly part of Man is compared to the back, his eternal attributes to the face of a mirror. He is 'blackened on one side with the darkness of Not-being in order to reflect Real Being' (Lāhijī on *Gulshani Rāz*, 265).

چون کاه جفت کِل بُوَد ۴ — straw is mixed with clay to form a kind of stucco or mortar (کِهئِل). Unless you are pure clay, i.e. entirely purged of self, the divine image reflected in your heart will be blurred and incomplete.

شیره نگرود می الخ ۵ — cf. T. 353. 8-9, and

در خُمّ جهان همچو عصیرید کُرفتار

چون نیک بجوشید ازین خُم بدر آئید
 (T. 197. 11).

Ye are imprisoned like grape-juice in the jar of the world ;

Ye will come forth from this jar, when ye are well fermented.

۶ رفتی آمدی — i.e. you return to me no better than when you entered the world.

آلایِ ما—suggested perhaps by the verse which runs as a refrain through Kor. LV. : رَبِّكُمَا تُكَذِّبَانِ .

√ این کیمیایِ نادره —the transforming influence of divine grace.

مسرا = گاه in beyt ۴, whatever in Man's nature is false and unessential.

∧ این آفتاب —Shamsi Tabrīz.

فیض —the perpetual raying out or emanation of the Absolute : hence grace, inspiration.

۹ بنشست عیسی بر خری —St Matthew, ch. xxi. Jesus mounted on the ass represents the soul degraded by contact with the body. Cf.

عیسیِ مریمِ بفَلکِ رفت و فرو ماند خرس
من بزمین ماندم و شد جانبِ بالا دلِ من
(T. 268. 8^a).

Jesus, son of Mary, went to heaven and his ass remained below ;

I remain on the earth but my spirit has flown to the sky.

See Whinfield's *Maṣnavī*, p. 85, and 'Attār, *Manṭiqu 'ttair*, 621.

بادِ صبا—in allusion to the quickening breath of Jesus, whom Moslems call رُوحُ آلله (cf. Kor. iv. 169). Hāfiz has عیسیِ صبا (i. 228. 3), and مسیحانفسی, of the Spring (i. 540. 1).

۱۰ سر ساز همچون آبِ جو —see note on i. ۹, and cf.

بر روی و سر چو سیل دوان تا بجوی دوست
(T. 137. 2).

Running on face and head, like a torrent, to join the river of the Friend.

and

آب شوم سجده کُنان تا بئُلستان برسم (T. 256. 5^a).

I become water, bending low in prayer, that I may reach the rose-garden.

عقل, the intellectual faculty, involving the separation of the thinker from the object of his thought, and therefore dualistic, is constantly opposed to عشق, the spiritual faculty (intuition, illumination, inner light) which attains the truth by transcending thought.

بقا—eternal life in God, only to be gained through annihilation of self: بقا بعد ألفنا.

۱۱ فراموش—here used as a noun, cf. پیریشان, II. ۸.

تا محو الخ—see the passage from Ghazzālī quoted by Tholuck (*Ssufismus*, p. 3) and translated by Whinfield on *Gulshani Rāz*, 411. Cf.

خود ثنا گفتن ز من ترکِ ثناست
کاین دلیل هستی و هستی خطاست
(*Maṣnavī*, 7. 23).

'Tis blasphemy to praise Him: I proclaim
My 'self' extant, and 'self' is mortal shame.

V.

۱ چمنی—cf. Song of Solomon, ch. iv. 12 seq., and Jāmī's *Bahāristān*, p. ۵۹:

*My thus concludes error me, spouse
Cantab VI 82*

What care tho' mine be all the loss, tho' veiled
 The glory and dark the vision of my desire?
 He Beauty's garden is; there gathers one
 A rose, and one with bleeding hands a briar.

نِشَار—sweetmeats and small coins which are thrown
 among the bystanders at a wedding and on other festal
 occasions.

۴ در زاهدی شکستم (حال). Cf.

بی پای طواف آریر گردِ درِ آن شاهی
 کاو مستِ اَلست آمد بِشکست درِ ما را
 (T. 129. 11^a).

Let us without feet make the holy circuit round the
 door of that King,
 For he has come intoxicated with "*Am I not?*" and
 broken our door.

See for **بی پای** note on II. ۳, and for **اَلست** note on IX. ۹.

بیقرار—spent in seeking God and devoted to the sleep-
 less passion which he inspires.

۵ بدعای او—the prayer of the perfect spiritual man
 is identical with the divine will. **یاری** and the pronominal
 suffix in **خُدَاش** refer to the same person, probably Shamsi
 Tabrīz.

که بخونِ ماست تِشنه—see note on III. ۳.

۶ ماند—from **مانستن**.

چُنکِ زُهره—for the simile, see note on XVI. ۲۲. The
 sign of Zuhra or Anāhīd, the celestial Venus, is in the third
 heaven. She leads the starry choirs to music. According

to the legend Zuhra, a mortal woman, was beloved by two angels, Hārūt and Mārūt, whom she beguiled to tell her 'the ineffable name,' and by means of this talisman gained admission to heaven. See Mīrkhwānd's *Rauzatū 'ṣṣafā* translated by Rehatsek, Vol. I. p. 75 seq. and Sale's note on Kor. II. 96.

گسسته تار — for then all earthly discords will be drowned in the divine harmony.

√ حلاوتِ غمش — cf. Hāfiz (II. 252. 3):

Thine eye hath wrought my ruin, but so my love
Send it, a thousand welcomes to the woe!

غمش includes the sorrow of the soul caused by her passionate longing to be united with God, and also the pains which he inflicts either as a probation or as the result of jealousy (see note on xxv. ۱۲).

∧ چه عروسیست در جان — see Whinfield's *Magnavī*, p. 34, where the poet makes an apology for calling God by this name.

ننگار — the ornamental design traced with henna on the hands and feet of a bride.

۱۰. تین تیره — because it is عَدَم (Not-being).

جهان تین — cf.

جهانِ عقل چو روم و جهانِ طبع چو زنگ

میان هر دو فتاده است کارزار و جهاد

(T. 164. 3).

The world of Intelligence is like Rūm (white) and the world of Nature like Æthiopia (black); Strife and warfare has fallen out between them.

۱۱. بچهار عنبر — see note on VIII. ۴.

VI.

ا تلخى—like بلایِ نفی in *Gulshani Rāz*, 402, the mortification of all desires, whether sensual or intellectual. True spirituality (to quote Juan de la Cruz) seeks in God the bitter more than the agreeable, prefers suffering to solace, would rather lack all good for God's sake than possess it, is better pleased with dryness and affliction than with sweet communications: knowing that in this it follows Christ and denies self, instead of peradventure seeking self in God, which is against Love.

فقر—Mohammed said: الْفَقْرُ فَخْرِي, Poverty is my pride, and again الْفَقْرُ سَوَادٌ الْوَجْهِ فِي الدَّارَيْنِ, Poverty is blackness of face (dishonour) in both worlds (see his own explanation of the inconsistency in Malcolm's *History of Persia*, Vol. II. p. 268, note). The Sūfis have given these sayings a mystical turn. فقر becomes poverty of 'self,' i.e. self-annihilation, and by سَوَادٌ الْوَجْهِ they mean the darkness which is nothing but excess of light betokening the proximity of Being (cf. *Gulshani Rāz*, 123 seq.). 'I tell you, by the eternal Truth, that ye are not rightly poor while ye have a will to perform the will of God, or any desire of God and eternity; for the poor man is he who wills, knows, and desires nothing' (Eckhart, *Deutsche Mystiker*, Vol. II. p. 281).

كُنْجِ رَوَان—according to the *Burhāni Qāṭi* this is 'the name of Qārūn's treasure: it is said to be in perpetual motion under the ground.' For Qārūn (Korah) see note on XLIII. ٤.

٢ آنچه نبردست وهم الخ—cf. 1 Corinthians, ch. ii. 9: Eye hath not seen, nor ear heard, neither have entered into the heart of man, the things which God hath prepared for them that love him.

cf.—*Quam suave est, istis suavitatibus carere!*
s: angustia

قبله—the Moslem turns his face in prayer towards the Ka'ba, the mystic directly to God.

اغانى—نعمت ٤ in the next line suggests the emendation نغمت (sweet voice, melody). نغمت, however, does not seem to occur, and the change from نغمه, as the word is commonly written in Persian, to نغمت, is less easy.

آرد او—for this repetition of the pronoun cf. xxxvi. ٥.

شُرچه نخوانی—even if thou dost not call me into thy presence.

اغانى—Arabic broken plural of أَغْنِيَّةٌ from the root غنى.

در رکعاتِ نمازِ الخ ه—cf. T. 231. 9^a seq.

اگر نه رویِ دل اندر برابرت دارم
 من این نمازِ حسابِ نمازِ نشمارم
 ز عشقِ رویِ تو من رو بقبله آوردم
 و کُرنه من ز نماز و ز قبله بیزارم

Unless I have the face of my heart towards thee,
 I deem prayer unworthy to be reckoned as prayer.
 If I turned my face to the *qibla*, 'twas for love of thine;
 Otherwise, I am weary both of prayer and *qibla*.

سبع مثانی—there are various interpretations of these words: the most probable is that which makes them refer to the seven verses of the opening Sūra of the Kor'an (الْفَاتِحَة).

√ Perhaps it is better to regard this couplet as complete in itself, and translate:

If a never-ceasing bounty should offer kingdoms
 And lay the universe before me, thou art still my
 hidden treasure.

For گنجِ نهانی see note on iv. ٢.

٨ عشقِ فلانی—the love of God.

١٠. عمر او نیست—cf.

باطنِ ما چو فلک تا بابد مُستغنی است
 شَرِچِه رُوِزی دو سِه در نَقش و نِگارِ بشریم
 کوزه‌ها دان تو صُورِرا و ز هر شربتِ فکر
 همچو کوزه همه هر لحظه تهی ایر و پُریر
 شربت از کوزه نروید بُود از جایِ دُشَر
 همچو کوزه ز اُصولِ مددش بیخبریم
 (T. 252. 2).

Our celestial spirit is free to eternity,
 Tho' for a short while we have the shape and figure
 of man.

Know that phenomenal forms are pitchers: with draughts
 of the Ideal,

Like a pitcher, we all are being filled and emptied
 continually.

The draught is not derived from the pitcher, it comes
 from another source;

Like the pitcher we are ignorant of the springs which
 replenish it.

اناءٌ—sing. اوانی.

بی تو چه کار آیدم الخ—cf.

عمر که بی عشق رفت هیچ حسابش مگیر
 آبِ حیات است عشق در دل و جانش پذیر
 (T. 203. 13).

Prize not at all life that has passed without love;
 Love is the Water of Life: receive it in thy heart
 and soul.

رنجِ اوانی—the tribulation which the soul suffers in the world.

مرا—cf. note on ۴. But رنجِ اوانی مرا may be construed together = رنجی که مرا از اوانی است.

۱۱ نماند هیچِ امانی مرا—literally: not even an امان (cry for quarter) remained to me, i.e. for love's sake I was prepared to sacrifice all. Prof. Bevan suggests that امانی here may be the plural of اُمْنِيَّةُ, object of desire. هیچ followed by a plural is found in Khāqānī (500—582 A.H.). According to the *Bahāri 'Ajām* (Vullers, under هیچ) this use is rare and archaic. But a stronger argument, to my mind, against taking امانی in the sense proposed is the occurrence, which can hardly be accidental, of ایمن in the next line.

۱۲ مدد—this term is employed by Jalālu'ddīn to denote the perpetual replenishment of the phenomenal world by a succession of emanations from the Absolute.

جانِ جهانی—as God is all, and all is God, he who is absorbed in the divine essence (مَجْدُوبِ مُطْلَق) becomes identical with it. Hence the أَنَا اَلْحَقُّ, I am God, of Manṣūr Ḥallāj and the سُبْحَانِي, Praise be to me!, of Bāyazīd. And this is what our poet means when he says, e.g.:

هم دزدِ عیّارانِ منم هم رنجِ بیمارانِ منم
هم ابرو هم بارانِ منم در باغها باریده ام
(T. 258. 4).

I am the theft of rogues, I am the pain of the sick,
I am both cloud and rain, I have rained in the gardens.

گُوهرِ معنِیِ اوست الخ ۱۳—at first sight these words seem to defy the rules of grammar. Obviously the sense is: جان و دلم پُر از گُوهرِ معنِیِ او شده است and this can be obtained from the text only by treating پُرِ معنِیِ او as a compound adjective. In such formations پُر is usually prefixed, but cf. 'Aṭṭār, *Manṭiqu 'ttair*, 525 :

چاه چون بِشَنود آن تابش نبود
لاجرم خون پُر شد و آبش نبود

او سَكِ كو كُفت —a play on او, He (God), and او or عَو, the sound of a dog's bark.

ثالث—alluding to the doctrine of the Trinity (see Kor. iv. 169, with Sale's note, v. 77).

ثانی—as in the Magian religion.

بروحِ جسمِ نكردِ التِّفاتِ ۱۴—during this life the body is conscious of the soul's superiority, but not in the divine presence, for then it is non-existent.

تبریزرا ۱۵—the poet puns on the double meaning of تبریز: (1) the city of that name, and (2) manifestation (from Arabic بَرَزَ), with a reference to گشتِ عیانی.

VII.

مهی ۱—this is perhaps the most frequent of the inexhaustible images under which Oriental writers represent beauty.

ندیدش فَلَکِ بخواب—a not uncommon metaphor to

signify what is incapable of being conceived. Cf.

آن شکریرا که مصر هیچ ندیدش بخواب
(T. 219. 6^a).

آب —cf. Song of Solomon, ch. viii.

7: 'Many waters cannot quench love.'

۲ خراب —'a man of true self-abandonment must be unbuilt from the creature' (Suso, quoted in Vaughan's *Hours with the Mystics*, Vol. i. p. 271). And Meister Eckhart says: forasmuch as thou hast despoiled and denuded (verwüestet) thyself of all attributes, God must needs enter wholly into thy being and faculties, as it is written: 'the voice crieth in the wilderness (wüeste).' Let this eternal voice cry in thee, as it willeth, and be empty (wüeste) of thyself and of all things (*Deutsche Mystiker*, Vol. II. p. 22).

۳ میر شرابخانه —see note on III. v.

۴ ندا رسد —cf. Eckhart quoted above.

پیاله —Greek φιάλη.

۵ بر کند الخ —cf.

بامِ خانه چون حجابست از جمالِ آفتاب

با کلندِ عشقِ حق زوتر فرو کن بامرا

(T. 116. 4).

The roof of the house is, as it were, a veil over the sun's beauty.

Make haste to demolish the roof with the mattock of divine love.

۶ مرا بیاب —i.e. 'you cannot find me: the drop is lost in the ocean.'

۷ خُرشید —Nominativus pendens, cf. x. ۲.

*Aquae multae non potuerunt extinguere charitatem
nec flumina abruerunt illam.
Cant. Cantus V/1*

چون سحاب—*the izāfat is affixed because چون سحاب* is equivalent to an adjective. Cf. *سمرقند چو قند*, sweet Samarcand (*Maṣnavī*, 8. 19).

VIII.

۱ مرد خُدا—*the perfect Sūfi.*

سیر بُود بی کباب—in accordance with the tradition: *الْجُوعُ طَعَامُ اللَّهِ يُحْيِي بِهِ أَبْدَانَ الصِّدِّيقِينَ*, Fasting is the food of God whereby he revives the bodies of the sincere.

۲ وَاِلَهٍ وَحَيْرَانَ—*see note on I. ۱۰.*

۳ شاه بُود—*i.e. in the spiritual world. Cf. Hāfiz (I. 366. 6):*

Despise not thou the poor who Love obey;
Unbelted monarchs, crownless kings are they.

The same idea is found in a poem by Abū 'l 'Aṭāhiya (*Transactions of the Ninth Congress of Orientalists*, Vol. II. p. 114) to which Prof. Bevan has drawn my attention:

If thou seekest the most noble of all mankind,
Behold a king in beggar's garb!

۴ کُنْج بُود در خراب—it is a well-known Oriental fancy, that treasures guarded by inviolable talismans lie buried in the ruins and remains of ancient splendour, e.g. the site of Persepolis.

* ۴ Bodies are composed of the four elements, earth, water, fire, and air. The 'man of God,' casting off this phenomenal vesture, which does not belong to his true essence and which only veils the divine principle within him, 'breaks through to the Oneness.' Cf.

+ Empedocles

در آب و در خاک و در آتش و در باد
این چار بگرد من اما نه ازین چارم

(T. 235. 5).

I am in water and earth and fire and air ;

These four around me, yet of these four I am not.

and

از آب و آتش نیستم و ز باد سرکش نیستم
خاک مُنقش نیستم من بر همه خندیده ام

(T. 258. 6).

I am not of water nor fire, I am not of the froward
wind ;

I am not moulded clay : I have mocked (transcended)
them all.

ه بحر بود بی کِران —he is absorbed in the Sea of
Absolute Being.

بارد در بی سحاب —he can perform miracles, because
his will is identical with the divine Will. The metaphor
is drawn from the notion, found in Pliny, that the oyster
is impregnated by rain-drops, which in due course become
pearls. Cf. *Gulshani Rāz*, 568 seq., Sa'di's *Būstān*, p. 230.

دارد صد ماه و چرخ ۶ —mystics dwell in the spiritual
universe, of which the visible one is a faint inglorious re-
flection, 'solemque suum, sua sidera norunt.'

عالم از ۷ —scan | - - - |. Any short syllable may be
lengthened before ۱. Cf. I. ۶, VI. ۱۲, ۱۵, etc.

نیست فقیه از کتاب —see note on IV. ۱۰. Mere learning
will never enable a man to know God. 'Mind is nothing
but disease, And natural health is ignorance,' i.e. inspira-
tion.

٨ زَانِ سَوِي كُفْرَسْتِ وَ دِينِ — the Truth is independent of outward forms: it shines as brightly in the tavern as in the mosque or the church; moreover, the religion of the heart, which alone has value, is not the monopoly of any particular creed. In reality all creeds are one. Cf. a curious passage (T. 54. 3^a):

این زمان و آن زمان بیضه است و مرغی کاندرا اوست
 مُظْلَمٍ وَ اشکسته پر باشد حقیر و مُسْتَهَانَ
 کُفْرٍ وَ ایمان دان درین بیضه سفید و زرده را
 وَاصِلٍ وَ فَارِقِ مِیَانِشَانِ بَرَزَخٍ لَا یَبْغِیَانِ
 بَیضَه رَا چُونِ زَبَرِ پَرِ خَوِیْشِ پَرُورِدِ از کَرَمِ
 کُفْرٍ وَ دِیْنِ فَا نِی شُدِ وَ شُدِ مَرِغِ وَحَدَثِ پَرِ فِشَانِ

This world and that world are the egg, and the bird within it

Is in darkness and bruised of wing, contemptible and despised.

Regard unbelief and faith as the white and the yolk in this egg,

Between them, joining and dividing, "a barrier which they shall not pass."

When He hath graciously fostered the egg under His wing,

Infidelity and religion disappear: the bird of Unity spreads its pinions.

٩ چه خطا و صواب — the Sūfi adept is above law. Whatever he does proceeds directly from God, just as a flute produces harmonies or discords at the will of the musician.

٩ عَدَمِ — the created world, which considered *per se* is

Not-being, although it may be said to exist as a manifestation of the Creator.

عالی رِکاب—cf. Wordsworth's 'trailing clouds of glory do we come From God who is our home.' But Jalālu'ddīn refers to the second birth of dying to the world and absorption in the Divinity.

۱۰. هست نِهان—Jāmī, in the *Nafahātu 'l Uns*, p. 20 seq., asserts on the authority of the *Kashfu 'l Mahjūb*, that there are 4000 saints 'unacquainted with each other and ignorant of their exalted state, who are always hidden from themselves and others.'

مَنْ طَلَبَ وَجَدَّ وَجَدَّ—cf. the ḥadīṣ: مَنْ طَلَبَ وَجَدَّ وَجَدَّ، he who seeks earnestly shall find.

۲۰۰۵۷۰۴۳

IX.

This ghazal was sent by the poet Sa'dī to Shamsu'ddīn Hindī, prince of Shīrāz, who had asked him 'to select the best ode, with the most sublime thoughts, that he knew of as existing in Persian, and to send it to him for presentation to the great Khān of the Moguls' (Redhouse's *Maṣnavī*, p. 28).

۱. عزمِ تماشا کراست—not as Redhouse: 'to witness our departure who'll be found?' تماشا, like تفریح, is the term applied to a walk taken for diversion or recreation.

۲. ما بفکک بوده ایر—see note on XVII. ۱.

۳. وَز مَلِكِ افزونتریم—a ḥadīṣ attributed to 'Alī says that angels have knowledge, but not lust and anger, beasts anger and lust, while man has all three. Therefore if man subdue lust and anger, and strive to attain perfect knowledge, he is above the angels, who attain perfection, as it

were by instinct, without any choice or conscious volition. The text of the ḥadīṣ, with a commentary, will be found in the *Maṣnavī*, 336. 5, and for a discussion of the whole subject see *Akh̄lāqī Jalālī*, p. 23 seq., where the following lines are quoted :

آدمی زاد طرفه معجونِ نیست
 از فرشته سرشته و حیوان
 گر کند میلِ این شود کم از این
 و ر کند قصدِ آن شود به از آن

Angel and beast Man's wondrous leaven compose :
 To these inclining less than these he grows,
 But if he means the angel, more than those.

عالمِ خاك از كجا الخ ٤ — a variation of the well-known verse :

چه نسبت خاکرا با عالمِ پاک

كجا.....كجا is a very common idiom, to express contrast.

ه جوان — i.e. flourishing.

دادنِ جانِ کارِ ما — cf. Hāfiz (i. 476. 7) :

Not here, O Hāfiz, thou should'st timidly deny
 The lover's lightest duty, for love's sake to die.

مُصطَفَى — 'the Chosen one' : Mohammed, whom the Sūfis identify with Universal Reason (عقلِ کُلِّ), the first emanation from the Absolute. See *Gulshani Rāz*, 19.

وَالضَّحَى ٦ — Kor. xciii. 1.

مه شکافت ٧ — a famous miracle of the Prophet's.

کداست — because her light is borrowed from the sun.

در دلِ ما الخ ۸—referring to the dissolution of personality in the divine effulgence. 'The fissure of the moon typifies nothing else but renunciation of the external for the internal' (*Dabistān*, Vol. III. p. 201).

کز...چشمِ تو زان سو چراست
eye on the side further from...?'

أَلَسْتُ بِرَبِّكُمْ—the words ۹ أَلَسْتُ بِرَبِّكُمْ, Am I not your Lord? (Kor. VII. 171), were addressed by God, as the commentators inform us, to all future generations of men, who were drawn forth from the loins of Adam in the shape of small ants. They answered بَلَى, Yes, and thus acknowledged God's right to judge their actions and to punish their sins. Such is the interpretation of Mohammedan orthodoxy. The Sūfis, while accepting it in the main, lay more stress on the love, less on the power and vengeance, of God. It was the Beloved who claimed authority over the assembled souls (not insects), and love was the obligation which they avowed. Hence phrases like مَسْتُ أَلَسْتُ (note on v. ۴). Cf. Ibnu 'l Fārid, *Tā'iyya*, beyt 156 :

'Twas given me to draw nigh to Her on a day that
had no yesterday;

I saw Her when I made the covenant in the first
moment of my existence.

کِشْتِي قَالِبِ شِكْسْت
glory of the divine presence.

باز چو کِشْتِي شِكْسْت—i.e. in death.

۱۰ دريایِ جان may be understood either as Universal Soul (نفسِ کُلِّ), which comprehends all particular souls, or

as Absolute Being (see *Gulshani Rāz*, 562 seq.). But these alternatives are only different aspects of the One.

|| دَرِيْمَ دَرِيْمَ—or دَرِيْمَ? The double preposition is common in older Persian.

مَوْجِ پَيَايِي—the continual efflux of Being by which phenomena are renewed. Cf.

عَالَمِ جانِ بحرِ صفا صورتِ قالبِ کفِ او
 بحرِ صفارا بِنِگَرِ چَنکِ ذَرِيْنِ کفِ چِه زدی
 هِيچِ قَرَارِي نَبُوْدَ بَرِ سِرِ دَرِيَا کَفِ رَا
 زَانکِه قَرَارِش نَدِهْدِ جُنَيْشِ مَوْجِ مَدَدِي
 کفِ هَمِثِي اَبِ شُوْدَ تَا بَکِنَارِي بَرُوْدِ
 زَانکِه دُوْرَنگِي نَبُوْدَ دَرِ دِلِ بَحْرِ اَحَدِي
 (T. 354. 9^a).

The world of soul is a pure sea, whereof bodily form is the foam.

Contemplate the pure sea; why have you plunged your hand into the foam?

The foam never rests on the surface of the sea,

Because the motion of the replenishing wave does not allow it to rest.

All the foam becomes water, that it may reach the shore,
 Because there is no bicolority in the heart of the ocean of Unity.

|| ۲—|| ۳—a figurative description of حال (ecstasy).

|| ۳—this couplet is مَسْجَعٌ, i.e. it contains three middle rhymes in addition to the end-rhyme.

صورتِ تصویر الخ ۱۴—referring to such allegories as we find, e.g. in Jāmī's *Salāmān ū Absāl*, where Shāhi Yūnān typifies the First Intelligence (عقلِ کُلِّ) and Prince Salāmān the soul of Man, while خردِ پیر will correspond to the Sage, who is above them both.

این همه روپوشاست—a 'veil' is whatever prevents union with the Deity. "Some one said to Junaid (ob. 297 A. H.): 'I find that the shaikhs of Khorāsān recognise three species of veils; the first is human nature (خلق), the second is the world, and the third is concupiscence (نفس).' 'These,' answered Junaid, 'are veils on the hearts of the vulgar; the elect are veiled otherwise, namely by regarding works, by seeking future recompense for them, and by considering the favour of God'" (Jāmī, *Nafahātu 'l Uns*, p. 92).

در سر و چشمِ شهاست ۱۵—see note on XVII. ۱۱.

هست شمارا دو سر ۱۶—all visible objects are but shadows of their archetypes in the Ideal world.

۱۷ That phenomena derive from the Ideal what partial existence they possess is shown by the myriads of سرهای پاک ریخته در زیر خاک, i.e. of those who have annihilated self and embraced death in order to gain perfect union with the Ideal. Cf. note on II. ۳.

۱۹ خُمِ مِی, wine-jar, is opposed to مشک, water-skin, as Reason, logic, scientific method, to Love, illumination, intuitive knowledge.

سقا—for 'cup-bearer' in the translation read 'water-bearer.' The word usually has a tashdīd : سَقَا, but may be scanned as an iambus whenever the metre requires it (cf.

T. 211. 4, 277. 8, 304. 5^a, 307. 4^a). So **صِيَاد** instead of **صَيَاد** (R. 190. 7). Conversely, a tashdid is sometimes added (see note on xxiii. ۰).

۲۰ **نورِ تو الخ**—although the rays of the sun of Being are diffused and woven through creation, yet the sun itself must be distinguished from the objects which vanish as soon as its rays are withdrawn.

X.

۲ **سزای آنکه الخ**—lit. 'the punishment of him who lives without thy face—is there a worse (punishment) than that?'

زید—aorist of **زیستن**.

بدتر = بتر. In the second *miṣrā'* there is a play on the double meaning of **سزا**.

۳ **حوادث**—phenomena, the outward shows of things.

بآشنا . . . آشنای تو نیست—I have noted this ambiguous use of **آشنا** in the following passages of the *Divān*: T. 82. 4, 83. 5, 96. 2^a, 100. 3^a, 162. 8^a (cf. also *Hāfiz*, i. 392. 3, ii. 510. 6). The words are not connected by derivation.

۴ **بقا ندارد عالم الخ**—see VIII. ۹, note.

۵ **رُخ تَرا**—the pun is obvious.

۶ **خاک بر سرِ جانی**—i.e. 'woe befall it!' Orientals throw earth upon their heads as a sign of mourning.

۷ **مُرغان**—we shall often meet with this comparison of the soul to a bird.

در هوای تو—see II. ۱۱, note.

۸ خام—a novice in the mysteries of divine love, opp. to پخته.

سوخته آتش بلا—cf. with the use of the izāfat to denote agency expressions like ‘born of a woman.’ بلا is love regarded as a probation.

۱۰ نظامی—Nizāmī (535—599 A. H.) composed, while yet a young man, the mystical poem entitled *Makhzanu 'l Asrār*, but his fame rests mainly on four great romances, *Khosrau ū Shīrīn*, *Lailā ū Majnūn*, *Iskandar-nāma*, and *Haft Paikar*. See Bacher, *Nizāmī's Leben und Werke*, Ouseley's *Notices of Persian Poets*, p. 43, and the *Encyclopaedia Britannica* under ‘Nizāmī.’

آنکه بنظم میگوید—probably Lailā.

XI.

بافر—Persian is exceedingly rich in these prepositional adjectives, and their number might be increased to almost any extent.

۳ با این همه = nevertheless, cf. Italian ‘con tutto ciò,’ and Spanish ‘con todo eso.’

به پیش وصالش مگردست—see the explanation of سواد آوجه, VI. ۱, note, and cf. the passages quoted from Dionysius the Pseudo-Areopagite and Ludovic Blosius in Vaughan's *Hours with the Mystics*, Vol. I. pp. 287—290.

دهان باز—the nīmfaṭha (ă) is not pronounced after ن preceded by a long vowel, unless that vowel is a

diphthong, e.g. **کون**, xv. ۳, but the older poets do not always observe this condition.

اَللّٰهُ اَكْبَرُ—an exclamation of astonishment.

ه دل يافت ديده الخ—this is the *oculus cordis* described by Hugo of St Victor: ‘an eye within...one that beholds at once the past, the present, and the future; which diffuses through all things the keen brightness of its vision; which penetrates what is hidden, investigates what is impalpable; which needs no foreign light where-with to see, but gazes by a light of its own, peculiar to itself’ (Vaughan, *Hours with the Mystics*, Vol. I. p. 305).

دل و ديده پرور—a compound adjective (noun + aorist stem).

چا کرنوازیست ۶—Man is a plaything of the Deity: the favours which he receives are not the reward of merit, for whatever in him is good belongs to God.

در هوای تو ۷—cf. x. ۷.

هوا زو منورست—the pure soul is a mirror reflecting and radiating the divine sunbeams.

هر کس که بی مُراد شد الخ ۸—cf. *Maṣnavī*, 232, 23:

I recognise another class of the saints

Who, closing their mouths, refrain from prayer.

On account of the contentment which these exalted ones command

Endeavour to avert what is decreed they hold unlawful.

They take an especial delight in what is decreed;

It is infidelity for them to seek escape.

Cf. the ‘*sainte indifférence*’ of the French Quietists, and

Eckhart in *Deutsche Mystiker*, Vol. II. p. 623 (translated by Vaughan, *Hours with the Mystics*, Vol. I. p. 152).

Nothing can fall out contrary to the desire of him who desires nothing: he may answer, like the darvish whom Bahlūl asked how he fared (*Maṣnavī*, 233, 3):

I fare as one by whose majestic will
The world revolves, floods rise and rivers flow,
Stars in their courses move; yea, death and life
Hang on his nod and fly to the ends of earth,
His ministers of mourning or of joy.

۹ هر دوزخی الخ—referring to the ḥadīṣ: On the day of resurrection when some shall enter Paradise and others Hell, whoever has in his heart so much faith as a millet-seed, God will command that he be taken from the fire and cast into Kauṣar.

او فتاد—it is impossible to decide whether the poet wrote this or اوفتاد, the older form of افتاد.

که عشق تو کوثرست—cf.

ای دل ار آبِ کوثرت باید

آتشِ عشق را تو کوثر کثیر (T. 202. 13).

O heart, if thou must needs have the water of Kauṣar,
Deem Kauṣar to be the fire of love.

۱۰ پایم نمی رسد بزمین—the soul in her longing
'spernit humum fugiente penna.'

دست بر سرست—this gesture denotes sorrow and despair, cf. 'Aṭṭār, *Manṭiqu 'ttair*, 215, 864; Hāfiz, II. 76. 1;
'Omar Khayyām, Quatrain 76. دست بر سر کُرفتَن or نهادن also means 'to salute.'

۱۲ وُردِ احمر—cf. Burns :

O my love's like a red red rose
That's newly sprung in June.

۱۵ کَانَ—که آن—کَانَ, which some MSS. read, is inadmissible. Two short syllables, namely, the last of the second and the first of the third foot, coalesce and make one long syllable (see I. ۶, note). It may be laid down as an invariable rule that when the second foot in *Muzāri'* is | - ۰ - - | instead of the normal | - ۰ - ۰ |, the third foot becomes | - - ۰ |. Cf. XIII. ۶, ۱۴, ۱۵; XXXIX. ۴, ۵, ۸, etc.

کز قمران من اقمرو : T. 70. 2^a—cf. اقمروست.

XII.

۱ هر نقش را الخ—this is the Platonic theory of Ideas.
Cf. *Maṣnavī*, 32, 7 :

When waves of thought from Wisdom's sea profound
Arose, they clad themselves in speech and sound.
The lovely forms a moment's sparkle gave,
Then fell and mingled with the falling wave.
So perish all things fair, to re-adorn
The Beauteous One whence all fair things were born.

۲ دل بد مدار—like بددل مشو (Hāfiz, II. 498. 4).

۵ میندیش—for مندیش.

۱—۱۰.—the evolution of Man. Cf. a fine passage in the *Maṣnavī* (278. 8, translated by Whinfield, p. 159) :

از جمادی مُردم و نامی شدم
و ز نما مُردم بَحیوان سر زدم

مردم از حیوانی و آدم شدم
 پس چه ترسم کی ز مردن کم شدم
 حمله دیگر بمیرم از بشر
 تا بر آرم از ملائک بال و پر
 وز ملک هم بایدم جستن زجو
 کُلُّ شَيْءٍ هَالِكٌ إِلَّا وَجْهَهُ
 بار دیگر از ملک قربان شوم
 آنچه اندر وهم ناید آن شوم
 پس عدم کردم عدم چون ارغنون
 گویدم کاتا إلیه راجعون

۶ آمدستی—see Platts, *Persian Grammar*, Part I. § 98.

۱۰ برو در آن یمر—lose your individuality in the Absolute.

عُمانست—the sea of ‘Omān is the southernmost of three—the others are the *بَحْرُ الْفَارِسِ* and the *بَحْرُ الْبَحْرَيْنِ*—known collectively as the Persian Gulf.

۱۱ وُلد—see VI. ۱۳, note, and cf.

منم عیسی خوش‌خنده که عالم شد بمن زنده
 ولی نسبت ز حق دارم من از مریم نمیدانم
 (T. 255. 2).

I am sweet-smiling Jesus by whom the world is revived,
 But my lineage is from God: I know nought of Mary.

XIII.

۱ **شِعَار**—the inner garment, opp. to **دِثَار**.

نابوده به—this terse construction is very frequent, cf. Hāfiz (I. 350. 2): **دردم نهفته به**, 'tis best to hide my woe, and Sa'dī, *Gulistān*, p. 24: **خوابش برده به**, 'tis best that sleep should overtake him.

بودن او غیر عار نیست—cf.

نیست شو نیست از خودی زبیراک

بتر از هستیت جنایت نیست

(T. 139. 12^a).

Become nought, nought from selfhood, because
There is no crime worse than thy being.

۲ **بر یار**—**بر**, originally a substantive meaning 'breast,' 'side,' is used with the *izāfat* as a preposition = beside, towards. It must be distinguished from the preposition **بر** = up, on, etc., which is prefixed to verbs.

۳ **هر کاو الخ**—Man proposes, but God disposes, therefore freewill is absence of self-will. See XI. ۸, note.

۵ **مستعار**, lit. 'used as a metaphor (استعاره)', = مجاز (profane) contrasted with **حقیقی** (divine). The subject understood is **غیر این**, i.e. all except love.

۶ **معشوقِ مُرده را**—the world, which Hāfiz (I. 80. 7, II. 232. 8) likens to a *γυνή πολυάνωρ*. In the second *miṣrā'* **کنار** = (a) bosom, (b) limit.

۷ **مدد**—see VI. ۱۲, note.

۸ **آن کُل که از بهار بود الخ**—the celestial Rose

and Wine, unlike their counterfeits on earth, are wholly free from defect : which is Not-being.

۹ نظاره کُر—for the tashdīd see XXIII. ۵, note.

راه درین—see I. ۲, note.

هیچ مرک بتر ز انتظار نیست—cf. the proverb: فی

التاءخیر آفات, 'in delay are calamities.' Procrastination in love implies a lack of devotion, for as Sa'dī says (*Gulistān*, p. 21):

فرقت میان آن که یارش در بر

با آن که دو چشم انتظارش بر در

How blest is he who folds the loved one to his breast,
O'er him whose waiting eye still on the door doth rest!

The Sūfī must live in the present, regarding neither yesterday nor to-morrow, but absorbed in the 'eternal Now' of divine energy. Cf. Whinfield's *Masnavī*, p. 6, note on

أَبْنُ الْوَقْتِ.

۱۰ بر نقد قلب زن الخ—a play on قلب, which means 'heart,' and also 'adulterated coin.'

کُرَت کُوشوار نیست—'if you are not a slave' i.e. of a base disposition. Among Orientals a ring in the ear is the badge of servitude (cf. حلقه بکُوش = thrall). The phrase corresponds to اَكْر قلب نیستی in the preceding line.

۱۱ بر اسپ تن الخ—this metaphor explains itself.

Let the soul refuse to be led astray by the senses, that she may soar up to God on the wings of love.

۱۲ اندیشها—not only worldly thoughts, but also intellectual apprehensions and all operations of the mind.

۱۳ چون ساده شد ز نقش الخ—when the soul has thoroughly purified and emptied herself of sensible forms and images, she will be transformed to the pure and simple light and there dwell in a state of perfection. This light is always ready to be communicated to the soul, but cannot pour in so long as she is masked and hampered with natural forms and veils (Juan de la Cruz). Cf.

روح چو از مهر کِنارت کُشِرت

روح شود پیش تو جمله نقوش (T. 74. 9^a).

When the spirit lovingly embraces thee,
In thy presence all images become spirit.

ساده روی—one who has no hair on his face, effeminate. Cf. the use of 'glaber' in Latin (Catullus, LXI. 142, etc.).

۱۴ کورا ز راست گشوی الخ—Kor. xxxiii. 53: **وَاللَّهُ لَا يَسْتَحْيِي مِنَ الْحَقِّ** and God is not ashamed of the truth.

۱۵ ز تمیز—i.e. by being cleaned. Cf.

آینهات دانی چرا غماز نیست

زانکه زنگار از رخس مُمتاز نیست

(*Masnavi*, 5. 8).

Dost thou know why from the mirror glancing rays are furnished not?

'Tis because the rusty surface, where they strike, is bur-nished not.

کورا غبار نیست—but cf.

جان چو آئینه صافی است برو تن کُردست
 حُسن در ما ننماید چو بزیر کُردیم
 (T. 238. 11^a).

The soul resembles a clear mirror: the body is dust upon it;

Our beauty is invisible, since we are under the dust.

۱۶ کین رازدار آمد الخ — the heart cannot reveal the bewildering rapture of divine knowledge, whereas the mirror is a tell-tale (غمّاز).

XIV.

This poem affords an example of the rhetorical artifice called جواب و سؤال, Question and Answer.

۲ جوشی — i.e. with fervid love.

۵ گواه جرحست — cf. the Arabic expression: جَرَحَ الشَّهَادَةَ he (the judge) invalidated the testimony (see Lane under جرح).

تردامن — like دامن آلوده (cf. Jeremiah, ch. ii. 34). In T. 310. 6^a the word is used in its literal sense:

چشمِ عَشَّاقِ زِ چشْمِ رُخِ تو تردامن

By the eye of thy countenance the eyes of lovers are fringed with tears.

عدند — for the adjectival force cf. ترازو عدلست, the balance is just, and see Lane under عدل.

غرامت — the ordinary meaning is 'penalty,' 'forfeit,' but according to the *Ghiyāṣu 'Ulughāt* it sometimes = پشیمانی, 'shame,' 'contrition.' Thus بی غرامت may be translated 'having no cause for shame,' i.e. 'innocent.'

٨ قَيْصِر—the Arabicised form of Cæsar.

٩ آن ملامت—worldly censure, which is apt to produce backsliding. Cf. Hāfiz, II. 496. 6 :

I said, 'They blame my fond pursuit of thee ;
Who ever loved and lived from slander free?'

١٠ ره سلامت—cf. the proverb (Freytag, Vol. I. p. 14): إِنَّ السَّلَامَةَ مِنْهَا (الدُّنْيَا) تَرُكُ مَا فِيهَا, Salvation from the world is to renounce the things of the world. But the poet, be it remarked, does not value زهد except as a means (ره) of gaining the ultimate knowledge of God which only union can give. Cf.

زهد اندر کاشتن کوشیدنست
معرفت آن کشت را روئیدنست
(*Maṣnavī*, 541, 5).

Striving to sow is abstinence,
Making the seed grow is knowledge.

١١ آفت—see notes on III. ٣, V. ٧, X. ٨.

استقامت—Jurjānī (*Kitābu 'tta'rifāt*, p. 19) gives three definitions of this word. The last is: 'continuance, the non-preference of any thing to God.' Here, I think, it signifies the permanent spiritual condition (مقام), which never 'deviates into sense,' opposed to the momentary state of exaltation (حال).

١٢ This beyt occurs in Hāfiz, II. 496. 3, where the first miṣrā' reads :

هرچند کازمودم از وی نبود سودم

The proverb will be found in Freytag, Vol. II. p. 730.

XV.

The uncontracted rhyme, —انه است, where however the ه is elided in pronunciation, does not appear in any of the MSS. except V.

Lines ۱—۶ give an allegorical picture of the Temple of Love.

چغانه—the *Burhāni Qāṭi* describes this instrument as 'a piece of wood resembling a weaver's comb (مشته), split at one end and adorned with bells.'

۲ این صورتِ بُتِ الخ—indifference of religious is a cardinal Sūfī doctrine. All forms and objects of worship are regarded as 'broken lights' of the One Being: hence idolatry is essentially unification (*Gulshani Rāz*, 867), and the sincere idolater more praiseworthy than the orthodox hypocrite. Cf. the following quatrain (T. 365. 5):

در بُتکده تا خیالِ معشوقهٔ ماست
رفتن بطوافِ کعبه از عینِ خطاست
گر کعبه ازو بوی ندارد کُنش است
با بویِ وصالِ او کُنش کعبهٔ ماست

While my loved phantom dwells in the pagoda's bound,
'Twere mortal sin, should I the Ka'ba compass round.
The Ka'ba is but a church, if there his trace be lost;
The church my only Ka'ba, while he there is found.

۳ که در کون ننگد—alluding to the ḥadīṣ:
لَا يَسْعُنِي أَرْضِي وَلَا سَمَائِي وَلَكِنْ يَسْعُنِي قَلْبُ عَبْدِي
أَلْمُؤْمِنِ, My earth and heaven contain me not, but the
heart of my believing servant contains me.

همه فعل و بهانست—i.e. these names are wholly metaphorical.

این خانه طلسمست ۴ — because it protects a 'hidden treasure' (cf. the last beyt and see notes on IV. ۲, VIII. ۳). Prof. Bevan proposes to take the words in a different sense: 'this house is under a charm' and therefore dangerous to one who should imprudently violate its sanctity (see Tabarī, p. 829, Nöldeke, *Geschichte der Sasaniden*, p. 38). طلسم is probably the Greek τέλεσμα.

(T. مخمور ز باذه شبانه — مسیت شبانست 299. 8^a), or مخمور از شب گذشته, which I prefer.

بیت و ترانست ۵ — love is expressed in music and song. The *Maṣnavī* opens with an invocation to the reed-flute (نای). Cf. Rousselot, *Les Mystiques Espagnols*, p. 298, note.

بجان تو ۸ — as the value of an oath depends upon the dignity of its object, the Persians, who are born flatterers, swear by you or something of yours, e.g. بمهرک خودت, by thy father's grave, بقبر پدرت, by thy death (the greatest possible calamity), etc.

۹ This couplet describes the dazzling effect of divine beauty.

زهره — see v. ۶, note.

سر زلف تو ۱۱ — phenomena which veil God are likened to the tresses with which a coquette conceals her face. The poet means to say that, when the internal mirror is cleansed from 'self,' the illusion of plurality disappears.

زنان دست بریدند ۱۲ — Kor. XII. 31: 'and she (Zulaikhā) said (to Joseph), "Come forth to them." And when they beheld him they marvelled at him and cut their hands and said, "God forbid! this is not a man, but an exalted angel."' By cutting their hands the women showed that they had lost their senses and were absorbed in the Beloved.

١٤ **تاریک بُود الخ**—cf. the story (Whinfield's *Maṣnavī*, p. 47) of the lover who came to his friend's house and sought admittance. 'Who is there?' 'Tis I.' 'Then begone.' After a year he returned and being asked the same question replied, 'Tis thou who art at the door,' whereupon his friend received him, saying, 'There is no room for two "I's" in one house.' See also XIII. ٩, note.

١٥ **دوگانست**—unity is incompatible with the existence of the fleshly nature (هوا).

١٦ **در بیشه شیران رَو**—engage in the 'Greater Warfare' against the passions, each one of which is a **شیر باطن** or moral lion (*Maṣnavī*, 37. 4). Cf. Redhouse's *Maṣnavī*, p. 101 seq. Juan de la Cruz (p. 180) in his commentary on stanza xx. of the *Cántico Espiritual*, l. 2, 'Leones, ciervos, gamos saltadores,' explains 'leones' as 'the fierceness and violence of the irascible faculty,' and again (stanza xxxvi. last line, 'Entremos mas adentro en la espesura') he says (p. 207): 'Hence this thicket (espesura), which the soul desires to enter, may very properly be understood to mean the throng and multitude of troubles and tribulations, entrance into which is desired by the soul, because nothing delights and profits it more than suffering.' Some may prefer to take **در بیشه شیران رَو** as meaning: Join the ranks of fearless lovers (cf. *Maṣnavī*, 37. 12: 'the true lion is he who conquers himself'), and this interpretation agrees better with **انجا** in beyt ١٧.

١٧ **پس در وهیم تو الخ**—you invest the dark wood of sensuality with imaginary terrors; it is not so formidable as you suppose. The love and mercy of God will enable you to overcome every danger.

Avert thy face from fancy, by the code
Of Love convicted, whether fancy's slave
Or foul idolater, of equal crime. (Jāmī.)

Cf. the verses (*Maṣnavī*, 6. 8; Redhouse, p. 6, l. 34 seq.)
in which imagination is described as governing all human
actions :

نیست و ش باشد خیال اندر جهان
تو جهانی بر خیالی بین روان
بر خیالی صلحشان و جنگشان
بر خیالی نامشان و ننگشان

XVI.

۳ The طبلِ باز is used to startle water-fowl, which,
as they fly into the air, are attacked by a hawk (*Bahāri*
'*Ajam*). According to a gloss on the *Maṣnavī*, 'when
the huntsman wishes to call his bird back, he beats a
drum: the hawk, having an affection for the drum, returns
speedily' (بهوای آن معاودت کند).

۵ دفع کُفتن—to repulse. Cf. ترك کُفتن, to abandon.

۶ مُژده ریحانم آرزوست ۶—an allusion to Kor. LVI.
87-88: 'and if he be of those who draw nigh unto God,
he shall enjoy peace and bounty (ریحان) and a garden of
pleasure.'

۷ آن نان و آبِ چرخ—the petty doles of Fortune,
contrasted with divine beneficence.

نهنگ—نهنگ is the crocodile, or, generally, any large

fish. For **عَمَان** see XII. ۱۰., note, and for what may be called the 'metrical' tashdīd, XXIII. ۰., note.

۸ **وَإِسْفَاهَا**—Kor. XII. 84: 'and he (Jacob) turned from them and cried, "O how I grieve for Joseph!"'
(**يَا أَسْفَى عَلَى يُوسُفَ**).

۹ **آوارگي کوه الخ**—cf. Sa'dī, *Gulistān*, p. 62:

Since God was my sole occupation, I ran
To bare crags and moors undiscovered of man.

۱. This couplet probably refers to Shaikh Najmu'ddīn Kubrā (see his life in Jāmī's *Nafahātu 'l Uns*, pp. 480—487), who was murdered by the Moguls (**کُفَّارِ تَتَارِ**) in the year 618 A.H. 'At the moment of his martyrdom he had seized the forelock of an infidel, and after his death ten men could not release it from his grasp. Some say that in the following lines Maulānā Jalālu'ddīn Rūmī alludes to this event and his (spiritual) relationship to the Shaikh':

(۱) **ما از آن مُحْتَشَمَانِیْرِ کِه ساغرِ کَیْرِنْدِ**

نِه از آن مُفْلِسْتَمَانِ کِه بَزْ لَآغِرِ کَیْرِنْدِ

(۲) **بِیْکِی دِسْتِ مِی خَالِصِ اِیْمَانِ نِوَشَنْدِ**

بِیْکِی دِسْتِ دِکْهَرِ پَرچَمِ کَافِرِ کَیْرِنْدِ

The ode from which these beyts are taken begins in T at p. 164. 6^a. They are not immediately connected: (۱) is 164. 6^a, and (۲) 165. 1. As we are chiefly concerned with (۲), I add to my translation the beyt (164. 12^a) which precedes it in T.

We are of the lords who lift the goblet,
Not of the beggars who grasp at a lean goat.

Make fast the door and give us wine, for the hour is
come

When the sallow-cheeked receive crimson wine.

With one hand they quaff the pure wine of faith,

With the other they grasp the forelock of an infidel.

Thus (۲) corresponds exactly to the first *miṣrā'* of ۱۰. For
پَرچَمِ كَافِرِ we have جَامِ بَادِه, and for مِي خَالِصِ اِيْمَانِ
(the dark tresses of the Beloved are called 'infidel' because
they veil his unity) زُلفِ يار. The reference to *Najmu'ddīn*
is confirmed by the fact that *Sulaimān Khān*, the *Bābī*,
recited this couplet (يَكِ دَسْتِ جَامِ بَادِه الْخ) at his execu-
tion. See *Browne's Episode of the Bāb*, Vol. II. p. 334.

رقصی—cf. *Hāfiz*, I. 470. 5:

Come, let us under the sword go merrily dancing to-
gether ;

Fortunate he at the last whom thou, Beloved, hast
slain !

|| شیر خُدا —'Ali. It is noteworthy that our poet,
notwithstanding his *Sunnī* prepossessions, should have left
more than one eloquent ode to testify his admiration for
the *Shī'ite* chief. The language of the following extract
is quite similar to that habitually used by *Sūfīs* in praising
Mohammed:

'Ali existed since the world assumed a form,

'Ali existed since the beginning of space and time.

'Twas for 'Ali's sake that Man was worshipped by
the angels :

Man was like a *qibla* and 'Ali was the object of
worship.

‘Alī was Adam and Seth and Job and Enoch
And Joseph and Jonah and Hūd.

(T. 174. 2, 4, 5.)

Cf. the poem (T. 6. 1 seq.) which is the exordium of the first *Dīvān*. ‘Alī’s bravery was never doubted, and he is therefore fitly joined with Rustam, the national hero of Persia. Both stand here as types of the divine perfection.

دستان—for the story of Zāl, see *Shāhnāma*, Vol. I. p. 131 seq. This name was given to Zāl by the Simurgh, his legendary foster-nurse, who explains it (*ib.* p. 138):

I called thee Dastāni Zand
Because thy sire wrought with thee deceit (**دستان**)
and guile.

۱۲ در دستِ هر که هست الخ

این بهار و باغ بیرون عکسِ باغِ باطن است
یک قُراضه است این همه عالم و باطن هست کان

(T. 54. 10).

This outward spring and garden is the reflexion of the garden spiritual;

All this world is a filing, and the spiritual is the mine.

۱۳ لرزان عقیقِ خُرد—i.e. earthly goods, Mammon. لرزان describes the sparkling lustre of the stone.

۱۴ زین خلقِ پُر شکایت—زین خلق الخ is here a noun = complainant, but if we read

زین خلقِ پُر شکایتِ گُریانم و ملول

it becomes an adjective qualifying خلق. For the scansion, in this case, see XI. ۱۰, note.

زارى مستانم آرزوست—cf. notes on v. ۷, l. ۹.

۱۵ فرعون—Pharaoh is to Moses as خیال (imagination) to حقیقت (divine truth).

ظلم—suggesting ظلمت (darkness), and hence appropriately followed by نور in the second miṣrā'.

۱۶ یافت—the abbreviated form of یافته. As a rule, the past participle retains final ۰ except in some compounds. Cf. e.g. پاك زاد, خُداداد, خواب آلود.

۱۷ ز رشكِ عام—not 'because of vulgar envy' (as in the text), but 'because I am jealous of the crowd.' The sentiment is that of Horace: Odi profanum vulgus et arceo.

۱۸ دى شيخ با چراغ الخ—this anecdote of Diogenes the Cynic (الْكَلْبِيُّ) is found in the *Lives of the Philosophers* by Diogenes Laertius, whose words are: λύχνον μὲθ' ἡμέραν ἄψας περιήει λέγων "ἄνθρωπον ζητῶ" (ed. C. G. Cobet, p. 142). It is told at greater length in the *Maṣnavī*, p. 459. 15 seq.; Whinfield's *Maṣnavī*, p. 257. Mirkhwānd (*Rauzatū 'ṣṣafā* translated by Rehatsek, Vol. II. p. 279 seq.) gives a short notice of Diogenes and quotes a number of his sayings. The variant نامزاج means 'ill-tempered.'

کز—often introduces a speech, without any preceding verb, such as کُفتن or پُرسیدن.

۱۹ خُود کارِ من الخ—cf. VI. ۱۱.

۲۰ پنهان ز دیدها—as the past participle in Persian has both an active and a passive signification, دیده is the seeing eye as well as the object seen.

آن آشکارصُنعتِ پنهان—cf. *Maṣnavī*, 118. 5:

کارکن در کارگه باشد نهان
 تو برو در کارگه بینش عیان
 کار چون بر کارکن پرده تنید
 خارج آن کار نتوانیش دید

The Worker is hidden in the work-shop;
 Enter the work-shop and behold him face to face.
 Since a veil is drawn over the Worker by his work,
 Apart from his work you cannot see him.

(The 'work-shop,' as the poet proceeds to explain, is *عَدَم*,
 Not-being, and 'enter the work-shop' = annihilate self.)

۲۱ *قُلْ*—perhaps an imitation of the Koranic *قُلْ*.

۲۲ *من خود ربابِ عشقمر*—cf.

من چنکِ تو ام بر هر رُکِ من

(T. 236. 3). *تو زخمه زنی من تنتنم*

I am thy lute, on every vein (chord) of mine
 Thou striketh the quill, and I vibrate.

And the beautiful lines of the Silurist :

Thus doth God key disorder'd man,
 Which none else can,
 Tuning his breast to rise or fall;
 And by a sacred, needful art
 Like strings stretch every part,
 Making the whole most musical.

یایِ فاعِلِ ربابی is the *ی* in *ربابی*—*عشقم ربابی است*
 (*ی* of the agent), not the *وحدتِ یایِ*. Translate: 'Love
 is my rebeck-player.' *ربابی* in this sense is found again

(T. 335. 3^a). See a description and drawing of the rabāb in Lane's *Modern Egyptians*, Vol. II. p. 70 seq.

عُثْمَان—the Caliph 'Othmān was famous for his personal beauty, and may therefore, like Joseph, represent symbolically the divine Beloved. 'Othmān's name occurs in 'the apostolical succession of saints and prophets' (*Maṣnavī*, 121. 11 seq.; Whinfield, p. 73 seq.). But why should it be used here in connexion with the rabāb? I can only suggest that نَغْمَةُ عُثْمَانَ may have been the name of a particular tune called, perhaps, after some contemporary musician.

مَنْ هُدِّدَ مِنَ الْخ ٢٥—see II. ٦, note.

XVII.

With this magnificent ode, which has been admirably rendered in English verse by Professor Falconer (*Forbes's Persian Grammar*, p. 159), the reader should compare two poems of Henry Vaughan, entitled 'The Search' and 'The Dwelling-place' (Vol. I. pp. 33 and 241 of the Muses' Library Edition). Unfortunately the text is not found in any of the MSS. which I have consulted except V; that given by Forbes (p. ٣٨) agrees with R.

مَنْ أَنْ رُوزِ بُوْدَمِ الْخ ١—referring to the pre-existence of the soul (cf. the ḥadīṣ: أَنَا نَبِيٌّ وَ أَدَمُ بَيْنَ الْمَاءِ وَ الطِّينِ: I was a prophet when Adam was water mingled with clay). In the beginning 'God was, and there was nought beside him.' The first thing created was the soul of man (أَوَّلَ مَا خَلَقَ اللَّهُ رُوْحِي), which lived and moved and had its being in God: mankind were ψυχὰὶ καθαρὰὶ καὶ νοῦς

συνημμένος τῇ ἀπάσῃ οὐσίᾳ, μέρη ὄντες τοῦ νοητοῦ, οὐκ ἀφωρισμένα οὐδ' ἀποτεταγμένα, ἀλλ' ὄντες τοῦ ὄλου (Plotinus, quoted by Ritter and Preller, 6th Ed. p. 509). The *Dīvān* is full of passages affirming the soul's original purity, lamenting its fallen state in the world, and bidding it 'flow back to the burning fountain whence it came.' Cf. with this beyt:

پیش از آن کاندَر جهان باغ و رز و انثور بود
 از شرابِ لا یزالی جانِ ما مخمور بود
 ما ببغدادِ ازل لافِ انا اَلْحَق میزدیم
 پیش از آن کاین دار و کُیَر و نُکتَه منصور بود
 پیش از آن کاین نقشِ دل بر آب و کِلِ معمار شد
 در خراباتِ حقایقِ عَیْشِ ما معمور بود
 (T. 185. 2^a).

Ere there was garden and vine and grape in the world,
 Our soul was intoxicated with immortal wine.

In the Baghdād of eternity we proudly were proclaiming
 "I am God"

Before the tumult and mystery of Mansūr.

Ere this image of the spirit became a builder on water
 and clay (the body),

Our life was founded in the tavern of celestial truths.

(For Mansūr Hallāj cf. vi. ۱۲, note, and see Herbelot's *Bibliothèque Orientale* under Hallage, Ibn Khallikān, Vol. i. p. 423, Jāmī's *Nafahātu 'l Uns*, p. 168, 'Aṭṭār's *Tadhkiratu 'l Auliyā* in Tholuck's *Blüthensammlung*, pp. 310—326. He was executed at Baghdād in 309 A.H.)

اسما—'and He taught Adam the names of all things'
 (Kor. ii. 29).

٢ ز ما سُد الخ —i.e. Man was the final cause of creation. Cf. the ḥadīṣ: **لَوْلَاكَ لَوْلَاكَ مَا خَلَقْتُ الْأَفْلَاكَ**.
But for thee, but for thee, I had not created the heavens.

٣ كَانْجَا مِنْ و ما نبود —cf. Jāmī's *Yūsuf ū Zulaikhā*,
p. 16:

In solitude, where Being signless dwelt,
And all the Universe still dormant lay
Concealed in selflessness, One Being was
Exempt from 'I'- and 'Thou'-ness, and apart
From all duality.

(Translated by Mr E. G. Browne.)

٤ زُف —phenomena. See note on xv. ١١.

٥ چلیبا —Arabic صلیب.

٦ بُتْخَانَه —a centre of Hindoo idol-worship.

٧ دیر —a Magian fire-temple.

٨ كوه قاف —according to popular belief, this mountain, which Oriental geographers have localised in Caucasus, is five hundred parasangs high, and encompasses the whole earth. It is the fabled haunt of the dīvs and perīs, as well as of the

عَنْقَا —or Simurgh, a mysterious bird, perhaps identical with Sindbād's Roc (رُخ), by which the Sūfis (e.g. 'Aṭṭār in the *Mantiqū 'ttair*) often represent the unknown God. See Lane's *Arabian Nights*, Vol. III. p. 91, and Muṭarrizī's commentary on **أَعْرَبَ مِنَ الْعَنْقَاءَ** (Ḥarīrī, Vol. II. p. 678), the text of which, accompanied by a translation, will be found in Garcin de Tassy's *Les Oiseaux et les Fleurs*, p. 218 seq.

از ابن سینا حال ۹—the pronominal suffix belongs to حال. Abū ‘Alī Ḥusain Ibn ‘Abdullāh Ibn Sīnā (Avicenna) was born near Bokhārā (370 A.H.), and soon became celebrated for his researches in science, medicine, and metaphysics. As the champion of free-thought against dogma, he gave great offence to the ‘ulamā, who accused him of blasphemy. He concluded an adventurous and somewhat Bohemian life, at the age of fifty-eight, in his patron’s gaol. Consult for further information Herbelot’s *Bibliothèque Orientale* under Sina, Ibn Khallikān, Vol. i. p. 440, and the article ‘Avicenna’ in the *Encyclopaedia Britannica*.

قَابَ قَوْسَيْنِ ۱۰—then he (Gabriel) approached (the Prophet), and drew nigh, until he was at the distance of two bow-lengths, or nearer’ (Kor. LIII. 8–9). But the Sūfīs interpret the passage as signifying the approach of Mohammed himself to the divine presence.

مَنْ عَرَفَ نَفْسَهُ ۱۱—cf. the ḥadīṣ: مَنْ عَرَفَ رَبَّهُ, He who knows himself knows his Lord (and see xv. ۳, note). The idea, common to all mystics, of the immanence or indwelling of God in the soul, is by Jalāl-u’d-dīn and other Sūfī writers pushed forward unfalteringly to the inevitable conclusion:

دلا جستیم سر تا سر ندیدم در تو جز دلبر
 مخوان ای دل مرا کافر اگر گویم تو خود اوئی
 (T. 331. 2^a).

O heart, we have searched from end to end: I saw
 in thee nought save the Beloved.

Call me not infidel, O heart, if I say, ‘Thou thyself
 art He.’

آنانکه طلبگارِ خدائید خدائید
 حاجت بطلب نیست شمائید شمائید
 چیزی که نکردید کُمر از بهر چه جوئید
 کس غیر شما نیست کُجائید کُجائید

(T. 188. 6^a).

Ye who in search of God, of God, pursue,
 Ye need not search, for God is you, is you!
 Why seek a something which was missing ne'er?
 Save you none is, but you are—where, O where?

بجز شمسِ تبریز الخ ۱۲ —as subject and object, lover
 and Beloved, are really identical (cf. T. 331. 2^a, above),
 love itself cannot be predicated of any being except the
 One, symbolised here by Shamsi Tabriz.

XVIII.

میریزد و میروید ۱ —just as the existence of the
 phenomenal world is renewed every instant by a fresh
 influx from the fountain of Being, there is in the soul
 also a perpetual ebb and flow of divine grace. Cf.

پیمانه ایست این جان پیمانه این چه داند
 گز پاک میپذیرد در خاک میرساند
 در عشق بیقرارش پیمودنست کارش
 از عرش میستاند بر فرش میفشاند

(T. 177. 8).

This soul is a measure: how should the measure know
That it is receiving of spirit and conveying to dust?
Its task is to measure in restless love,
Taking from heaven above, scattering o'er earth below.

از خاک بروید سر ۲ — 'a new life is born.' So Hāfiz says, alluding to spiritual regeneration (I. 430. 3):

Authority for union with thee is given to any one
Who under thy sword continually receives a new head,
like the candle.

Cf.

زهی خورشیدِ جان افزا که یک تابش چو شد پیدا

هزاران جانِ انسانی بروید از کُل تیره

(T. 93. 12).

Welcome, soul-producing sun! When a single ray of
thine hath appeared,
Thousands of human souls shoot forth from black
(barren) clay.

No doubt the poet had in his mind, if not before his eye,
the sudden growth and blossoming of spring flowers:
hence بروید سر is the natural antithesis to پائی.

This seems the most probable explanation of a rather
enigmatical phrase. Other passages, however, suggest that
the meaning may be: Why, for the sake of one poor life,
lose Him, whose love has claimed so many victims that he
cannot take a step without a severed head (cf. II. ۳)
starting up at his feet?

جان داند و جان داند ۳ — perhaps a reminiscence
of 'Omar Khayyām, Quatrain 401:

او داند او داند او داند او.

Cf.

آن چیز که دارد او او داند و او داند
(T. 161. 2^a).

خانهٔ جان—i.e. خانه ه

کز رخت بپردازم—in order to become devoid of 'self.'

Cf.

رختی که داشتیم بیغما ببرد عشق
از سود و از زیان و ز بازار فارغیم
(T. 146. 11).

Love carried off as plunder the chattels which we possessed ;

We are independent of profit and loss and market.

میگاهم—cf. v. ٦, and

رها کن تا که چون ماهی کُدازانِ غمش باشم
که تا چون مه نگاهم من ز مه زان پس نیفزایم
(T. 246. 1).

Let me, like the moon, melt away in anxious love of him ;

For until I wane like the moon, I cannot wax more than the moon thereafter.

(T reads بیفزایم ; if this be correct, we must also read بگاهم.)

افزوید—the grammars do not mention this anomalous form. Only two other examples are known to me, viz.

نفرسوید and نیفزوید, which occur as rhymes (T. 167. 1 seq.).

همان ارزد الخ ٦—here the poet would seem to have anticipated Walpole's maxim that every man has his price: he means to say that the worth of a man is higher in

proportion to the excellence of his ideal. . Cf. Eckhart (*Deutsche Mystiker*, Vol. II. p. 199): 'The words of Augustine, "Man is what he loves," are to be understood in this way. If he loves a stone, he is a stone; if he loves a man, he is a man; if he loves God—I dare not say more, for if I said that he would then be God, ye might stone me.' Freytag (Vol. III. p. 644) gives a proverb to the same effect: *قَدْرُ الرَّجُلِ عَلَى قَدْرِ هِمَّتِهِ*, the dignity of a man depends upon the height of his aspiration. The view of Jalālu'ddīn himself is plainly expressed in the following beys:

بر هرچه همیلرزی میدان که همان ارزی

زین روی دل عاشق از عرش فزون باشد

(R. 64. 2).

Know that your value is equal to the object for which you are quivering with desire;

On this account the lover's heart is higher than the empyrean.

(Cf. the ḥadīṣ quoted by Whinfield on *Gulshani Rāz*, 214).

جنیش هر ذره باصلِ خود است

هر چه بود میل کسی آن شود

جان و دل از جذبۀ میل و هوس

همصفتِ دلبر و جانان شود

(T. 184. 10).

The motion of every atom is toward its origin;

A man comes to be the thing on which he is bent.

By the attraction of fondness and yearning the soul
and the heart

Assume the qualities of the Beloved and the soul of
souls.

XIX.

This poem is a metaphorical description of the mystic's journey to and in God (see *Gulshani Rāz*, 288 seq.).

۱ یکی ماه — the Beloved.

۲ بر بود مرا — i.e. transported me out of 'self.' The first stage is فنا, return from phenomenal to Absolute Being.

۵ کشتیِ قَالِب — like کشتیِ وجودم (ix. ۹).

۶ In the second stage of his journey (بقا) the pilgrim abides in God and experiences with Him the differentiation of Unity into plurality.

آن بحر بزد موج — God revealed himself by successive emanations. For موج see ix. ۱۱, note.

خرد — Universal Reason, the first emanation.

آوازه در افکنند — proclaimed the majesty of its Maker.

۷ کفی کرد — He created phenomena. Cf. the passage, T. 354. 9^a seq., quoted on p. 225.

۸ هر پاره کف جسم الخ — outward form is an illusion which dissolves at the command of God.

۹ شمس الحق تبریز — see xvii. ۱۲, note. Vision and union are not to be grasped by intellectual effort. They are acts of grace.

XX.

امکش تو چو تیرش | — he who seeks God must not rely on his own exertions, but rather allow himself, wisely passive, to be swept along by the unseen current of divine energy in which all finite existences are flowing backwards to their original source. Cf.

جذبۀ شاخ آبرا از بیخ تا بالا کشید
همچنانکه جذبہ جانرا بر کشد بی نردبان
(T. 54. 1).

The bough's attraction drew the sap from root to summit,
Even as attraction draws the soul upward without a ladder.

که یک جذبِ حقِ به ز صد کوشش است
نشانها چه باشد بر بی نشان
(T. 282. 9^a).

Since one impulse from God is better than a hundred efforts,
How should there be clues to Him who has no clue?

چو عنکبوت ز دوده لعابِ اندیشه
دگر مَباف که پوسیده بود و تار بُود
چو تو نگوئی کُفتِ تو کُفتِ او باشد
چو تو نبافی بافنده کِرْدِگار بُود
(T. 181. 4^a).

Weave no more with soot, like the spider, a web of care
Wherein both woof and warp are rotten.
While thou art silent, His speech is thy speech ;
While thou weavest not, God is the weaver.

ه چو مرغ کُمانت — quick as the flight of fancy.

یقین — truth known intuitively and not depending on logical demonstration.

۶ این و آن — phenomena, plurality.

۷ ز عشق کُئل — see XI. ۱۲, note.

۸ که کُفت نیز نتابی — as it seems uncertain whether the construction کُفت نتابی is admissible, I now prefer to read نتانی, the shorter form of نتوانی.

آن فلان — cf. VI. ۸.

XXI.

۱ شیوه آموزد — surpasses in coquetry.

فریب چشمِ جادویت — cf. Hāfiz, I. 218. 1: بجادوئی and III. 376. 1:

May thine eye, schooled in Babylonian magic,
Never, O Lord, forget its enchantments!

بردوزد — for the meaning 'shut' cf. Nizāmī, *Iskandar-nāma*, 55. 9: کُشاده دل و دیده بر دوخته, and for the interpretation 'fascinate' cf. the use of چشم بند (Vullers, sub voc.). There may be an allusion to the practice of sorcerers, who deprive a man of sleep by making his effigy in wax (که از مومِ خود خواب را دوختند), *Iskandar-nāma*, 58. 18), sticking it while hot into his eye, and uttering a charm over it (Clarke's *Sikandar-nāma*, p. 46). Possibly, however, the literal sense of بر دوختن is 'pierce' (see e.g. a passage from the *Anvāri Suhailī* in Spiegel's *Chresto-*

mathia Persica, p. 39, ll. 17—19), and the frequent comparison of glances to arrows supports this view.

باری ۲—once, once for all. It modifies or restricts a statement (برایِ تقلیلِ وِانحصار), like القَصه حال, بهمه حال, and بهر حال.

نیامیزد—in Arabic prosody the long vowels و and ی, when they form the ridf, are treated as rhymes. Persian poets do not avail themselves of this liberty. The present examples are perhaps unique.

هلا رُو بر رسن بازی ۴—the heart entangled in the Beloved's tresses typifies (1) Man bewildered and held captive by worldly illusions (see xv. ۱۱, note), and (2) as here, the lover spell-bound in contemplation of the mysterious beauty of God. For the simile of زلف and رسن cf. T. 90. 5:

رسن زلف تو گر زآنکه درین دام افتد
صد دل و جان بزند دست بهر پیچ و شکن

If the rope of thy tress should fall into this snare (pit),
A hundred hearts and souls would clutch every loop and
twist.

کجا پروانه تا سوزد—where is one who will devote his life for love's sake? Sa'dī has a delightful version of this allegory (*Būstān*, p. 224 seq.).

زو ۵—short for زود. Cf. بُود for بو in the phrase بو که.

چنبر شو—I have translated these words literally in order to preserve the play on چنبر and رسن, which occurs again (T. 70. 6^a, 340. 10^a). چنبر is (1) a ring or hoop such as acrobats use in performing their feats, (2) a ringlet

(چنبر زلفش, Hāfiz, III. 216. 2). چنبر شدن is equivalent to کُرفتار شدن, i.e. to be made captive, and this, probably, is the meaning which the poet himself attached to the words, although he must have been conscious of their double ambiguity.

شکيفتن از چیزی — نشکيبی از آتش — صَبْرَ عَنْ شَيْءٍ = to bear patiently the want of anything, like the Arabic

آبِ حَيَاتِ—the Fountain of Life in the Land of Darkness. Nizāmī tells how Alexander, guided by the prophet Khizr, sought it in vain (Clarke's *Sikandar-nāma*, p. 798 seq. Cf. Semelet's *Gulistān*, p. 144).

XXII.

Sanā'ī is also distinguished by the titles of خواجه and شَيْخِ حَكِيمِ.

سنائی—Abū 'l Majd Majdūd ibn Ādam Sanā'ī, the first great poet of Sūfiism, began his career at the court of Sultān Ibrāhīm, the Ghaznavite. Stung by the chance words of a half-witted buffoon, he abjured the society of princes and applied himself to solitary meditation. His chef-d'œuvre, the *Hadīqatu 'l Haqīqat* (finished in 535 A.H.), which formed the model for the *Manṭiqu 'ṭṭair* of Farīd-u'ddīn 'Aṭṭār and the *Maṣnavī*, ran the gauntlet of theological censure until its orthodoxy was certified by a special decree. Sanā'ī died in 545 A.H. (see Ethé's *Catalogue*). The date 576 A.H., given by Daulat Shāh, is erroneous. Further details will be found in the *Encyclopædia Britannica* under 'Sanā'ī,' Ouseley's *Notices of Persian Poets*, p. 184, and Jāmi's *Nafahātu 'l Uns*, p. 693.

۲—۳ گاه, آب, شانه, and دانه are metaphors of the perishable phenomenal element in Man.

۵ جان و خرد—human soul and reason, regarded as the embodiment of their Universals (عقل and جانِ کُلّ), emanate directly from, and eventually are re-united with, Absolute Being. Observe the different scansion of سوي in each misrā'.

۶ صاف... دُرْدَمِي—the divine principle pervading 'this muddy vesture of decay.'

۷ جانِ کُلّ—جانِ دُومرا که ندانند خلق (see note on جان, above), the Neo-platonic πνεῦμα as عقلِ کُلّ is λόγος, which may be ranked among the few items of popular ignorance that we have not yet parted with. Cf. Whinfield's *Maṣnavī*, p. 148, note 3.

۸ در سفر—in the upward progress of the soul from the Many to the One.

مرّوزی و رازی—these are opposing types: spirit and flesh, Being and Not-being.

مَرُو الشّاهجان—so called to distinguish it from مَرُو الرّود, was before the Moghul invasion a large and flourishing city in Khorāsān, peculiarly important because of its vicinity to the northern frontier. Rai (Rhages) is said to have rivalled Bāghdād in magnificence: its site near Teherān is now covered with ruins (see a résumé of its history in Brugsch's *Reise nach Persien*, Vol. 1. p. 233).

Concerning the anomalous formation of مَرّوزی and رازی cf. Wright's *Arabic Grammar*, Vol. 1. p. 153 D, Ibn Khallikān, Vol. 1. p. 7.

The *Maṣnavī* (11. 18 seq.) offers a striking parallel to this passage :

مؤمنان را بُرد باشد عاقبت
 با مُناقِ مات اندر آخِرَت
 كِرچِه هر دو بر سَرِ يَك بازيَنَد
 ليك باهم مرغزِي و رازِيَنَد
 هر يَكِي سويِ مَقامِ خَود رَوَد
 هر يَكِي بر وَفِيقِ نامِ خَود رَوَد

Victory falls to the believers at last,
 The hypocrites have death in the next world.
 Although both parties are engaged in one game
 Yet, as regards one another, they are natives of Marv
 and Rai (i.e. far asunder).
 Each goes to his own place,
 Each fares according to his name.

The edition of the *Maṣnavī* (Bombay, 1863), which I have used throughout, agrees with B in reading مرغزِي for مروزِي. The word is correctly explained in the margin : مردِمِ منسوبِ بَشهرِ مرو. Doubtless it is a dialectical variety of the common form. Others (cf. the *Burhāni Qāṭi'* under لاش and the *Būstān*, p. 345, l. 5 of the commentary) derive it from مرغز, the locality of which they are candid enough to leave *in nubibus*.

روم—رومی is a general term for the territories of the Byzantine Empire.

۹ خانَه خَود الخ —cf. Shelley's

Dust to the dust : but the pure spirit shall flow
 Back to the burning fountain whence it came.

اطلس—old, outworn. The term is generally used of a garment, and it may be so here. But see below.

مُرد—plural of اُمرد. On consideration I prefer the variant بُرد, which enables us to give اطلس the meaning commonly attached to it in Persian, viz. satin. Translate: How should satin accompany (match) a garment of wool? If مُرد be retained, we must render اطلس by 'worn out apparel.' The translation 'an old man' is not, I think, justified.

۱۰. چون نُقط —cf. Nizāmī, *Iskandar-nāma*, p. 504, l. 15:

ز پرگارِ آن حلقه مدهوش ماند
در آن حلقه چون نقطه خاموش ماند

He was amazed at the compass of the circle (of nobles round the king);

In that circle he remained silent, like the (central) point.

'A silent (closed) mouth is compared to a point. Some explain this simile by the fact that a point is incapable of partition, or because beauties make their mouths small when they are not speaking. Khān Ārzū says: نُقطه means a cipher (صفر), and we know from arithmetic that, while the other figures have numerical value, a cipher is nought. Accordingly نُقطه گویا and خاموش are synonymous' (Commentary ad loc.).

Cf. also

نُقطهٔ دل بی عدد^۱ و کُردش است
کُفتِ زبان جز یک پرگار نیست

(T. 73. 2^a).

^۱ T. om. و contra metr.

The heart is the point (in the centre) without number or motion ;

Speech of the tongue is only the compass (circumference).

مَلِكْ -- مَلِكْ is a possible reading.

XXIII.

صَفَّهٔ ٤ — see Lane under صف, and for the jingle with صفا cf. I. ٣, note.

فنا کُشت ٥ — passive of فنا کرد, which is a compound transitive verb. This usage may sometimes lead to misapprehension. E.g. in the lines of Sa'di (*Gulistān*, p. 33) :

ناسزائی را چو بینی بختیار
عاقلان تسلیم کردند اختیار

Mr Platts, taking اختیار as the object of تسلیم کردند, translates :

If thou see an unworthy man fortunate
(Thou wilt also see that) the wise have resigned authority.

تسلیم, however, as the context shows, is the object of کردند اختیار, and the second miṣrā' should be rendered :

The wise (in such a case) adopt resignation.

نظاره — the tashdīd is written metri causā. Cf.

هر سو پئی نظاره سر بر کرده از دیوارها (Jāmi)

which Rückert (*Grammatik, Poetik, und Rhetorik der Perser*, p. 108) translates correctly :

Die überall, um zu schauen, das Haupt heben über die Mauern.

Pertsch's statement (*ibid.*), that 'nur das letzere (نظاره)

heisst das Zuschauen, das erstere (نظاره) dagegen die Zuschauer,' is not in accordance with the facts. Cf. قَطَّارَه (xxxvi. ٢, note).

جَزُ خُدا نَكِرْدُ—cf. xix. ٣—٤. None have vision of God but he who can say with Mansūr, 'I am God' (vi. ١٢, note).

آن چِراغِ ٦—referring, probably, to the sun. Cf. Kor. xxv. 62.

چون این بهر رسید الخ—cf. *Maṣnavī*, 21. 1 :

There is no 'two,' unless you are a worshipper of form:
Before Him who is without form all becomes one.

When you regard form, you have two eyes ;

Look on His light, which is single.

Necessarily the eye, when it falls on One,

Itself is one: 'two' is out of sight.

The light of the two eyes cannot be divided

When a man's eye is fixed upon His light.

√ In beyt ٦ the poet used a metaphor implying dualism. He now corrects himself by affirming that all apparent difference is the manifestation of divine unity.

بیانست و مغلطه—translate rather: 'is mere explanation and error.' بیان is often opposed to عیان as inferential to intuitive knowledge.

برشکِ نورِ رُخش—God was jealous of his hidden beauty and desired to display it (cf. iv. ٢, note).

وَالضَّحَى—these words introduce and give their name to the 93rd Sūra of the Kor'ān. They express here the revelation of God in the phenomenal world.

٨ خَيَّاطِ رُوْزْكَارِ الْخ —cf.

از بقا كُردون قبائی بر قد يك تن ندوخت

خلعتی بس فاخر آمد عمر عیبش کوتهست

(Jāmī).

Fortune never stitched on any one's stature a garment
of permanence ;

Life is a very splendid robe : its fault is brevity.

چاك نكرد = قبا نكرد

XXIV.

٢ بَدَامِ دِيُو — the variant دُوغ, meaning literally
'butter-milk,' is used, as appears from this passage, in the
secondary sense of 'deception.' Cf. the phrase دُوغ خُورْدَن =
غَلَطَ خُورْدَن.

٣ جِنَان — plural of جَنَّة. Owing to the absence of
vowel points in the MSS. we cannot determine whether
جِنَان or جَنَان has greater authority here. جِنَان, how-
ever, is a word seldom met with in Persian.

٦ لَحْد — an oblong trench, where the corpse is de-
posited, in the side of a grave.

٧ بَدَانَهُ اِنْسَان —cf.

دانه دل کاشته زیر چنین آب و کِلای

تا بیهارت نرسد او شجری می نشود

(T. 163. 12^a).

The seed of the spirit, sown beneath this water and clay
(the body),

Becomes not a tree until it reach Thy spring.

۸ چاه—Kor. XII. 15.

۹ در جَوّ لامکان—cf. I. ۱۴ for a similar division of the MSS. between جَوّ and جَوّف.

XXV.

۴ شبِ غریب—probably we should render: 'On the strange night...thou wilt escape.'

آوازِ آشنا—lit. 'the Beloved's voice.' I have slightly modified the translation in order to bring out the contrast between غریب and آشنا. In the following *miṣrā* 'مار' and مور form one of those assonances, like شور و شور below, which are so pleasing to the Persian ear.

۵ خَمَارِ عشق—خَمَار for خَمَار (cf. IX. ۱۹; note) would make the meaning plainer.

۶ بکیرانند—'on allume.' The poet regards death as a spiritual resurrection.

۸ کُشَوِشِ خُودِ از بيمر—cf. Kor. II. 18: 'they put their fingers in their ears because of the crashing thunder, for fear of death.'

نَفْحَهٗ صُور—Kor. LXIX. 13.

۹ عَيْنِ نَاطِرِ و مَنظُورِ—complete union involves the identification of subject and object (see notes on IV. ۱۱, XXIII. ۶; *Gulshani Rāz*, 123 seq., 139 seq.).

۱۰ آن شَر و شور—the bewildering variety of phenomena by which Being is manifested.

۱۱ احولی — seeing double, dualism. Cf. *Maṣnavī*,
12. 14:

گُفت اُستاد احولی را کاندرا آ
 رو برون آر از وثاق آن شیشه را
 چون درونِ خانه احوّل رفت زود
 شیشه پیشِ چشمِ او دو مینمود
 گُفت احوّل زآن دو شیشه تا کدام
 پیش تو آرم بکن شرحی تمام
 گُفت اُستاد آن دو شیشه نیست رو
 احولی بگذار و افزون بین مسو
 گُفت ای اُستا مرا طعنه مزن
 گُفت اُستا زآن دو یکرا بر شکن
 چون یکی بشکست هر دو شد ز چشم
 مرد احوّل گردد از میلان و خشم

A master said to one who squinted, 'Come in,
Go and fetch that bottle from its place.'

When the squint-eyed man made haste to enter the house,
There seemed to be two bottles before his eye.

'Which of those two bottles,' said he,

'Shall I bring to you? Give me a clear explanation.'

'There are not two bottles,' replied the master, 'go,
Cease to squint and do not see more than one.'

'O master,' he said, 'rebuke me not.'

Said the master, 'Break one of those two.'

When one was broken, both vanished from sight;

'Tis lust and anger that make a man see double.

چشمِ بد = چشمِ احوال (1) and (2) the 'evil eye' (see Lane's *Modern Egyptians*, Vol. i. p. 315).

بصورتِ بشرم الخ ۱۲—referring to the doctrine of حُلُول (Incarnation), and particularly to the incarnation of God in Christ. The Sūfis distinguish between حُلُول and اِتِّحَاد. Cf. *Maṣnavī*, 439. 2 :

این انا هو بود در سِرِ ای فضول
ز اِتِّحَادِ نور نَزْرَاهِ حُلُول

This 'I am He' was mystical, O babbler,
Expressing union with the Light not by way of incarnation.

عشقِ سختِ غیور—it is high treason against the majesty of Love to suggest that He, who is a pure spirit, can ever dwell in a mortal body. Cf. Whinfield's *Maṣnavī*, p. 29, and the ḥadīṣ there quoted: "Verily Sa'd is a jealous man, and I am more jealous than he, and God is more jealous than I, and of His jealousy He prohibits 'all pollutions both outward and inward'" (Kor. vi. 152).

صورت—چه جای صورت ۱۳ in this line = the Platonic *idea*. How is it possible, asks the poet, for Man, wrapt up as he is in phenomenal attributes, to reflect even a glimpse of the divine archetype? Cf.

لَیْلَى وِ مَجْنُونِ عَجَبِ هَرِ دُو بِيكِ پُوسْتِ دَرُونِ
آيِنَهٗ هَرِ دُو تُوئِي لِيكِ دَرُونِ نَمْدِي
(T. 279. 12^a).

A marvel! Lailā and Majnūn both under a single coverlet!
Thou art the mirror of both, but thou art muffled in felt.

تو—fold, has in modern Persian become a preposition meaning 'inside.'

آینه جان—for the فَكِّ اِضَافَتِ see Platts, *Persian Grammar*, Part I. § 29.

جُستندی ۱۴—this and نَدیدئی in the next *misrā'* belong to the Past Conditional (Platts, *ibid.* § 97). The Present Conditional, which is not mentioned by Platts, occurs several times in the *Dīvān* and forms the rhyme of a *ghazal* (T. 337. 12^a) beginning:

ره بنمودمی بتو کُهر هم‌ثَمی نه جانمی
دیده شدی نِشانِ من کُهر نه که بی نِشانمی

کنده—*خندق* Arabicised. When Sa'dī fell into the hands of the Franks, he was set to work in the fosse of Tripoli (*در خندقِ طرابلس*—*Gulistān*, p. 62).

یک کور—a beggar who has lost his sight. Kings and blind men, says Dumas, are born deceivers.

غَمَّالْخَانَه ۱۵—a compound noun, like *غَمَّالْخَانَه*, wash-house.

دهان بَبسته و غَمَّاز. Cf.

ز طَنَازِی شِکُوفِه لب کُشاده است

(T. 47. 9^a). *بغمازی* زبان بسته است سوسن

The blossom has opened its lips in pleasantry,
The lily has closed its mouth in coquetry.

غَمَّاز also means 'tell-tale' or, as an epithet of light, 'ray-scattering' (see XIII. ۱۰, note).

غَیْرِ اَهْلِ ۱۶—the uninitiated.

اهل جُمله—these words bear a double sense: (1) all that is worthy, (2) all people.

راز شد ز من مستور—I, as an individual, am non-existent: God is the totality of Being, and therefore of Knowledge.

۱۷ مشرق—cf. XVI. ۲۰.

كوكبة فتح (pl. فتوحات and فتوح) is employed by the Sūfis to denote all kinds of extraordinary favours which God bestows upon the spiritual adept.

رایت منصور—alluding probably to Mansūr Hallāj (the title of Shāh or Sultān is often usurped by famous 'men of the Path'). Cf. منصور من = my soul (T. 57. 5) and باده انثوری, mystical wine, opp. to باده انثوری (T. 112. 3).

As regards رایت cf. Ibn Khallikān, Arabic text (Ed. De Slane), p. 357, l. 1:

وَبَدَتْ رَايَةَ الْوَفَا بِيَدِ الْوَجْدِ وَ نَادَى أَهْلَ الْحَقَائِقِ جُولُوا

And the banner of fulfilment was displayed by the hand of ecstasy,

And the champions of Truth gave the signal to charge.

In the *Masnavi* (542. 16; Whinfield, p. 301) Jalālu'ddīn illustrates his doctrine of manifestation *per contraria* by the metaphor of two standards, a white and a black, which are set up in successive periods, e.g. Adam and Iblis, Abraham and Nimrod, Moses and Pharaoh.

XXVI.

از کنار خویش ا—'self' refers here, not, as it commonly does, to Man's phenomenal individuality, the

cheating mask which prevents him from seeing things as they are, but to the divine spark or spirit which dwells within him and cannot die. This is the true 'self.' Cf. xvii. ۱۶, note, and Kor. L. 15: We (God) are nearer to him than the jugular vein.

۲ باغِ عشقِ بودم —the preposition is more usually omitted with verbs of motion, as in xxii. ۹.

مهرِ او الخ —cf. xxxiii. ۲.

روان شد جویبار —i.e. I wept for joy. Cf. Hāfiz, I. 64. 3:

چندان گریستیم که هر کس که بر گذشت

در اشکِ ما چو دید روان گفت کین چه جوست

۳ خندان —full-blown. Arabic poets employ ضَحَكٌ and تَبَسَّرَ in the same sense.

خار هستی —cf. xiii. ۸, note. هستی signifies here Contingent or Phenomenal Being.

ذو الْفِقَارِ —the famous sword given by Mohammed to 'Alī, here used figuratively = death, corruption.

شاهدِ خوشِ قد و = سرو) آن سرو ما ه (قامت).

دست برهم زد —in ecstasy. The words may also be translated 'rustled its leaves' (see Vullers under دست and کف).

۷ این عددرا —referring to برهم آتشیای in the last beyt.

گنجیدن —from گنج.

پنج و چار—the five senses and the four elements.

۸ صد هزاران سیب شیرین الخ—plurality is a phantom (cf. xxiii. ۱, note). This illustration recurs in the *Masnavi* (21. 5):

گر تو صد سیب و صد آبی بشمری
صد نماید يك شود چون بفشری

۹ بی شمارِ حرفها ۹—never mind the parts: look at the whole. Cf.

بر اهلِ صورت شد سُخْنِ اِجمالها تفصیله
بر اهلِ معنی شد سُخْنِ تفصیله اِجمالها
(T. 116. 4^a).

With men of form the word is: Synthesis by analysis;
With men of spirit the word is: Analysis by synthesis.

این نطق در دل—the language of the heart is—silence.
See I. ۱۸, note.

ساده‌رنگی—

'Life, like a dome of many-coloured glass,
Stains the white radiance of eternity.'

(Shelley).

The same thought is found in Schiller's epigram, entitled "Licht und Farbe":

Wohne, du ewiglich Eines, dort bei dem ewiglich Einen!
Farbe, du wechselnde, komm freundlich zum Menschen
herab!

Cf. with this passage the following lines (T. 332. 10^a):

روح یکی دان و تن کُشته عدد صد هزار
همچو که بادامها در صِفَتِ روغنی

چند لغت در جهان جمله بمعنی یکی
 آب یکی گشت چون خابِها بشکنی
 جان بفرستد خبر جانبِ هر با نظر
 چونکه بتوحید تو دل ز سخن بر کنی

Deem the soul a unit and the body a hundred thousand numbers,

Even as almonds in the form of oil.

How many words are there in the world! Yet all are essentially one;

Water becomes one when you break the jars.

The soul sends intelligence to every person of insight:

When by acknowledging Unity you pluck away your heart from speech.

(فَاعِلِ حَقِيقِي) — God is the only real agent — اصلِ کار

Cf. Whinfield's *Masnavi*, pp. 15, 78, 91, 242.

XXVII.

This poem is headed in T. : فِي صِفَةِ الْمَسَافِرَةِ :

٤ — چو قطره الخ — cf. VIII. ٥, note.

وَطَنِ خَوِيش — the sea (of Absolute Being).

باز آمد — as a rain-drop.

٦ مُصْطَفَى — see note on IX. ٥.

رفت جانبِ يَثْرِب — on the occasion of his departure (هجره) from Mecca, A.D. 622. يَثْرِب is the older name for the city which obtained at this time the honourable designation of مَدِينَةُ النَّبِيِّ, or briefly, Medina.

√ سَفَرٌ كُزَيْنٌ در خویش—introrsum ascende. Cf. the hadīṣ: He who knows himself knows his Lord.

چو کانِ لعلِ الخ—for the idea that rubies are coloured by the sun cf. Hāfiz, i. 46. 8:

Thy curving lip reveals that rubies borrow
Their lustre from the world-enlightening orb.

‘When the ruby, coming white from the mine, is dipped in fresh blood (تازه قانلی چمگه) and exposed to the sun, it turns red’ (Sūdi, Commentary, *ad loc.*).

پذیرا شو—lit. ‘become recipient of’ (see Platts, *Persian Grammar*, Part i. § 92).

∧ ز خویشانِ الخ—cf. xxvi. ۱, note.

خاکِ کُشتِ معدنِ زر—the earthly nature is transmuted by self-annihilation into the pure spiritual essence, which is its real and everlasting self. Cf. iv. ۷.

XXVIII.

۱ شبان—this is not an irregular plural, but is composed of شب + ان, the contracted form of the adverbial suffix, انه. Cf. شبانروز and شبانهروز = νυχθήμερον.

دلِ خانه—although دل and جان are often used synonymously by mystical writers, it is convenient in translating to keep a separate word for each.

۲ پُر همه نقشست—because the soul is the mirror of God, in whom all images are contained.

شمعِ چمگل—the radiant beauty of thy face illumines even Chigil in Turkistān, the home of beauty.

محرم ۴—literally, 'one who enjoys free access to the حَرَم.' Hāfiz calls the soul صَیْدِ حَرَمِ (I. 178. 2).

بِحِلِّ—بِ + Arabic حِلٌّ. The text is uncertain here. Perhaps we should read بِنُّن and take بِحِلِّ كَرْدن in its ordinary sense: to forgive. With مَكُن, it must mean: to make common property, to desecrate. Notice the word-play; حِلِّ and حَرَم are opposites in Arabic.

سر زلف = سر رِشته — داد سر رِشته بمن الخ ۵ the Beloved's curl, entwining the amorous soul and leading it towards him (cf. XXI. ۴, note). Hāfiz says:

بی کُفت و گُوی زلفِ تو دلرا همی کشد
با زلفِ دلکشِ تو کِرا رویِ کُفت و کُوست
(I. 64. 5).

Thy curl is ever drawing the heart silently;
Who hath power to speak (quarrel) with thy heart-ravishing curl?

Cf. ib. I. 116. 4; I. 676. 3.

بکش تا بکشر — 'respect the bond (IX. ۹, note): be faithful in love, and I will not fail.' Cf. Hāfiz, I. 386. 2:

کُرت هواست که معشوق نگیسد پیمان
نگاه دار سر رِشته تا نگه دارد

If it is thy desire that the Beloved should not break the covenant,

Keep thy end of the thread that he may keep his end.

هم بکش و هم مگیسل — see XX. ۱, note, and cf. Jāmī's *Bahāristān*, p. ۱۰, ll. 16—21; Hāfiz, II. 450. 6.

٦ خَرگِه جان—the Turkmāns are a people of tent-dwellers: hence the metaphor.

٧ تَرش مصلحتم—literally, ‘I am harsh in a good cause, or affair.’ The use of the izāfat is remarkable; it seems to be imitated from the Arabic construction in cases like مَحْمُودُ السَّيْرَةِ (Wright’s *Arabic Grammar*, Vol. II. p. 221). For the poet’s view of the probationary and corrective purpose of suffering—τῶ παθεὶ μάθος—cf. Whinfield’s *Maṣnavī*, p. 90 seq., 114, 295.

٨ كه منم—egoism, by asserting the reality of the phenomenal self, involves the denial of Unity. There is a proverb, مَنْ قَالَ أَنَا وَقَعَ فِي أَلْعَنَاءِ, Whoever says ‘I’ falls into trouble (Freytag, Vol. III. Part I. p. 424). Cf. xv. ١٤, note, and Hāfiz, II. 258, 8:

بیا و هستیِ حافظِ ز پیش او بر دار

که با وجودِ تو کس نشنود ز من که منم

Come, lift the mask of my being from before me;
Let none, while thou art, hear me say, ‘I am.’

٩ صلاح دل و دین—see II. ١٤, note.

صورتِ آن تَرک—a type or manifestation of divine beauty.

صورتِ دل—the soul is identified with God. Cf. note on XVII. ١١.

XXIX.

١ لُطْفِ چو شکر ا—for the izāfat see VII. ٧, note.

تعال—‘come’ is perhaps an adequate rendering. Cf. Lane under علا.

إِرْجِعِي إِلَى رَبِّكَ رَاضِيَةً : Kor. LXXXIX. 28: —إِرْجِعِي ٣
مَرْضِيَّةً (O soul), return to thy Lord, well-pleased and well-
pleasing. Cf.

سَهْ مِنْ كُفْتِ اَيْنِ مَجْنُونِ بَجَزِ زَنْجِيرِ زُفِّ مِنْ

دِگَرِ بِنْدِي بِنِزِيرِدِ تُو خُوِيِ اَو نَمِيدَانِي

هَزَارَانِ بِنْدِ بَرِ دَرْدِ بَسُوِيِ دَسْتِ مَا پَرْدِ

إِلَيْنَا رَاجِعُونَ كَرْدِدِ كِه اَو بَازِيَسْتِ سُلْطَانِي

(T. 343. 11^a).

Said my King: 'This Majnūn (the soul) will accept no
gyve

But the chain of my tress; thou knowest not his nature.
He will break a thousand gyves, he will fly to our hand,
He will be "to us returning," for he is a royal falcon.'

طَبِل—see xvi. ٣, note. According to Kaempfer (*Amoenitates Exoticae*, p. 743 seq.) 'طَبِلِ بَازِ', i.e. tympanum falconum, parvulum est, aeneum, in appendicem productum, reticuloque densissime munitum.' He adds that it is carried by kings and nobles on the left side of their saddles.

صُوفِي ٤—this word has been erroneously connected with صُفَا, صُفَّه, and σοφός. It is derived from صُوف, wool. Cf. the phrase, لَبَسَ الصُّوفَ, he donned the wool, i.e. devoted himself to a monastic or contemplative life, and see the article 'Sūfi' by T. Nöldeke, Z.D.M.G., Vol. XLVIII. p. 45.

٥ جَانِ بَخْشِي—cf. Hāfiz, i. 184. 5:

از رَوَانِ بَخْشِي عَيْسِي نَزْمِ پِيَشِ تُو دَمِ

زَانَكِه دَرِ رُوحِ فَزَائِي چُو لَبْتِ مَاهِرِ نِيَسْتِ

and *Maṣnavī*, 370. 13 :

کارِ من سربخشی و بیخویشی است
کارِ شاهنشاهِ ما سربخشی است

'Tis my business to yield up life unselfishly,
To bestow life is the business of our King of kings.

۶ قفس—cf.

مُرغِ باغِ مَلْکوتِ نَیمِ از عَالِمِ خَاکِ
دو سه روزی قفسی ساخته اند از بدنم

(T. 256. 7).

I am a bird of the heavenly garden : I belong not to the
earthly sphere ;

They have made, for two or three days, a cage of my
body.

۷ پايِ ماچان *صَفِ نَعَالِ*, otherwise called *کفشکن*, is the lowest part of the room, beyond the carpet, where visitors remove their shoes on entering; the least honourable place, where people of the humbler sort stand (Browne, J. R. A. S., 1895, p. 806). It is also a place of penance and humiliation. The *darvīsh* who has committed a fault must stand here on one foot, holding his left ear in his right hand, and his right ear in his left, until the Director (*بیر*) allows him to go. *صَدْرُ الْجَلَالِ* is contrasted with *صَفِّ النَّعَالِ* in a passage from the *Kitābi Aqdas* of Bahā'ullāh (*ib.* p. 808).

۱۰ ز کودکی الخ —cf. I Corinthians, ch. xiii. 11 :
'When I was a child, I spake as a child, I understood as a child, I thought as a child, but when I became a man,

I put away childish things.' Commenting on this text Juan de la Cruz remarks (*Subida del Monte Carmelo*, p. 41): Objects of sense and the knowledge derived from them are the occupation of a child; and therefore, if the soul will attach itself to these and refuse to forsake them, it will never cease to be a little child, and it will always speak and think of God, as a child does, because, fixing its attention on the outward sensible husk, which is the child, it will never reach the spiritual essence, which is the perfect man. See also Law, *The Spirit of Love*, p. 140 (quoted in *Characters and Characteristics of William Law* by Alex. Whyte, D.D., p. 127).

۱۱ جُوَال — جُوَالِا بِشِكاف ۱۱, a sack, is used metaphorically to denote the human body.

۱۲ بدستِ راست — on the day of judgement the righteous will receive the book, wherein their actions are recorded, in their right hand. Cf. Kor. xvii. 73; LXIX. 19—26; LXXXIV. 7—12.

این نامه — Cf.

کتابِ حسِ بدستِ چپِ کتابِ عقلِ دستِ راست

تُوِ نامه بچپ دادند بیرون ز آستانستی

(T. 59. 8^a).

In thy left hand the book of sense, the book of reason
in thy right;

Had the scroll been put into thy left, thou wouldst be
outside the threshold.

تو پستان نامه از چپم بدستِ راستم در نه

تو تانی کرد چپرا راست بنده ناتوانستی

(T. 59. 12^a).

Do thou take the scroll from my left hand and lay it in my right;

Thou canst make the left right: thy servant would not be able.

۱۳ خردرا—human reason (see iv. ۱۰, note).

۱۴ Observe the jingles: روان, spirit, روان, moving; منال, from Arabic نال, and منال from نالیدن; کُنْج and رنج.

XXX.

۲ قَلْبُ الْمُؤْمِنِ—alluding to the ḥadīṣ: بَيْنَ الْأَصْبَعَيْنِ مِنْ أَصَابِعِ الرَّحْمَنِ يَقْلِبُهُ حَيْثُ يَشَاءُ, the heart of the believer is between the two (first and second) fingers of the Merciful; He turneth it wheresoever He pleaseth. Cf. Whinfield's *Maṣnavī*, p. 242 seq.

۶ در آن خُمی الخ—the world resembles a dyeing-vat in which the soul is coloured (i.e. blackened by association with Not-being). Cf.

بیرنگ فرو رفته در عشق تو ای دلبر

بر کش تو ازین خُم تا رنگ دیگر گیرم

(T. 250. 3^a).

Without hue I descended in desire of thee, O Beloved;
Draw me forth from this vat that I may take another hue.

For رنگ see xxvi. ۹, note.

۸ The mystic is alternately rapt to the shining heights of vision and plunged in the dark abyss of separation: these opposite states, resulting from the conflict of Being

and Not-being, are to him what faith and infidelity are to common men. Cf. Sa'di, *Gulistān*, Book II. Story 9.

۹ ز جیب و آستینم —the bosom of the shirt serves as a pocket, and loose money is often carried in the sleeve.

XXXI.

'The purpose of negation of self is to clear the way for the apprehension of the fact that there is no existence but the One' (Whinfield's *Maṣnavī*, p. 284). 'I am nought' means 'God is all.' Cf. Vaughan, *Hours with the Mystics*, Vol. I. p. 95. To this poem, one of the most splendid and sublime productions of his genius, Jalāl'uddīn has written a counterpart, scarcely less astonishing, the burden of which is echoed in Emerson's lines:

I am owner of the sphere,
Of the seven stars and the solar year,
Of Caesar's hand and Plato's brain,
Of Lord Christ's heart and Shakespeare's strain.

(See a version in English: *Dabistān*, Vol. I. p. clxvi and in German: Von Hammer, *Schöne Redekünste Persiens*, p. 191. The original text does not occur in any of the editions or MSS. used by me.)

۱ کُبر —a Magian.

۳ نه از خاکم الخ —cf. VIII. ۴, note.

۴ بُلغار —for 'Bulgaria' in the translation read 'Bulghār.' This town was situated on the Volga, about 100 miles south of Kazan (see *Géographie d'Aboulfēda* by Reinaud and Guyard, Vol. II. Part I. p. 324 seq.; Mouradja D'Ohsson, *Des Peuples du Caucase*, p. 73).

سَقْسِنین —there were two cities of this name, one on

the borders of China, and the other, evidently referred to here, in the land of the Khazars, who occupied a vast and ill-defined territory, extending at different periods from the Crimea to the Caspian Sea (D'Ohsson, *Des Peuples du Caucase*, p. 190 seq.; *Géographie d'Aboulféda*, Vol. II. Part I. p. 286, and note 2; Qazvīnī, *Kosmographie*, ed. Wüstenfeld, Part II. p. 402).

عِرَاقِ عَرَبِيّ — the two 'Irāqs, عِرَاقِ عَجَمِيّ and عِرَاقِ عَرَبِيّ.

The former, also called Jibāl and Kūhistān, is the great central province of western Persia, and is bounded on the east by Khorāsān, on the north by Māzanderān, Ghīlān, and Ādharbaijān, on the west by Ardilān and Lūristān, on the south by Khūzistān and Fārsistān. 'Irāqī 'Arabī lies between the Tigris and the Euphrates, and stretches westward to the borders of the Syrian desert.

۵ فِرْدَوْس — Greek παράδεισος (but see Lane under فردوس).

۶ رِضْوَان — the angel who has the keys of Paradise.

۶ مَن اَز جَانِ جَانَانِم — when every trace of finite existence is swept away, the Infinite remains.

۸ يَا هُو — 'O He' (Jahve, Jehovah), one of the most familiar darvīsh-cries.

۸ يَا مَن هُو — 'O He who is.'

۹ رِنْدِي وَ قَلَّاشِي — spiritual rapture and ecstasy.

۱۰ اَكْثَرُ دَرِ عُمَرِ خُودِ الْخ — cf.

كُثْرُ بَرَّازِنْدِ يَكِ نَفْسِ بِي دُوسْتِ

دَلَقِ وَ تَسْبِيحِ شَانِ شُودِ زُنَّارِ (T. 26. 7).

If they pass one moment apart from the Beloved,
Their mantle and rosary become a Christian girdle
(they are guilty of infidelity).

اگر دست دهد مرا—i.e. اگر دستم دهد الخ ۱۱
دست دادن = to come to hand, to accrue. The subject is
دمی.

همیشه—here in its original meaning = همیشه. For the
sentiment cf. Hāfiz, i. 710. 4.

۱۲ نباشد هیچ دستاورد—this may be translated: 'I
have no device.'

XXXII.

۲ آتش تو—the celestial fire of love.

بو لهب—'Abdu 'l Uzzā, surnamed Abū Lahab (father
of flame), was the uncle and bitter enemy of Mohammed,
who denounced him as follows: 'The hands of Abū Lahab
shall perish and he shall perish. Neither his wealth shall
profit him, nor what he hath gained. He shall enter into
the flaming fire' (نَارًا ذَاتَ لَهَبٍ). See Kor. cxl. with Sale's
notes.

۳ درِیچہ دل—cf.

دوری ز تن لیک از دل در پیش رویت روزنست
ز آن روزن دزدیده همچون مه پیامت میکنم
(T. 261. 12).

From the body thou art far, but in my heart, fronting
thy face, is a window;
Thro' that secret window, like the moon, I am
sending thee a message.

'The soul resembles this window, in which is ever being reflected, or rather is dwelling, the divine light of the all-pervading presence of God' (Juan de la Cruz, *Subida del Monte Carmelo*, p. 23).

For the exact signification of درِیچه see *Gulistān*, translated by Platts, p. 7, note.

نثار ۴—v. ۱, note.

ای نورِ هر ۵—a term of endearment. So نورِ هر ۵ دو دیده (Hāfiz, II. 502. 1; 512. 7).

عجم—properly, all who are not Arabs, then specially, the Persians. Cf. the double sense of βάρβαρος.

باده ۶—see *Gulshani Rāz*, 805 seq.

ای مادر و پدر تو ۷—cf.

چون پدر و مادر عقلست و روح

هر دو توئی چون شوم اندر تو عاق

(T. 224. 8).

Reason and Soul are as father and mother ;

Thou art both : how should I be disobedient towards thee ?

در خود طلب ندیدم ۹—see XVII. ۱۲, note, and cf.

خود است جمله طالب و ما همچو سایها

این گفتگوی ما همگی گفتگوی دوست

(T. 137. 3).

We are even as shadows, He is all who seek,

Lo, by Him is spoken every word we speak !

عاشقانرا جستجو از خویش نیست

در جهان جوینده جز او بیش نیست

(T. 150. 4^a).

۱۰. فضل و ادب رها کن—VIII. ۷, note.

بخواندی، and translate: 'Since thou hast taught me culture, I know no culture but thee.' For this meaning of خواندن cf.

بخواندهای مُعَلِّمِ تمام بگذاشتم

مُعَلِّمِ آنچه نخواندست من ز بر دارم

Tho' all my teacher's lessons are forgot,
I have by heart whate'er he left untaught.

خواندن, like قَرَأَ in Arabic, is originally 'to read with a musical intonation,' 'to chant.' Ben Jonson supplies an interesting parallel in *The Fox*, Act II. Scene 1:

that vulgar grammar,
Which he that cried Italian to me, taught me.

جَزْ تو ادب ندیدم—Shakespeare, Sonnet LXXVIII:

But thou art all my art, and dost advance
As high as learning my rude ignorance.

ادب is a difficult word to translate. Jurjānī (*Kitābu 't-ta'rifāt*, p. ۱۴) defines it as 'the knowledge by which one is guarded from committing any kind of fault.' Cf. *Nafahātu 'l Uns*, p. 52, l. 17; p. 104, l. 16; p. 159, l. 6; p. 320, l. 7.

XXXIII.

۲. بکه چشم باز دارم—these words may also mean: 'in whom shall I have hope again?'

۴. منم آن که الخ—translate: 'Am I one whose heart...?' i.e. 'I am not one whose love admits of cure.' Cf.

خدای پهلوی هر درد دارویی داده
 ۱ چو درد عشق قدیمست ماند بی ز دوا

(T. 9. 13).

God hath given a physic for every pain ;
 Since the pain of love is old (eternal), for it no
 remedy hath been found.

XXXIV.

۱ صورتگر نقاشم — the human mind, by the necessity of its nature, cannot form any idea whatsoever except through the medium of symbols, images, and impressions. All these, whether sensual or spiritual, partake of Not-being, and therefore veil and obstruct the divine light. See on this subject Juan de la Cruz, *Subida del Monte Carmelo*, Bk. II. Ch. 12.

هر لحظه بتی سازم — as regards the educative value of 'forms' cf. Whinfield's *Maṣnavī*, p. 76, p. 270. 'Beholding in many souls the traits of the divine beauty, and separating in each soul that which is divine from the taint which it has contracted in the world, the lover ascends to the highest beauty, to the love and knowledge of the Divinity by steps on this ladder of created souls' (Emerson).

۲ چون نقش تو را بینم الخ — the divine idea effaces all others and fills the soul. Cf. XIII. ۱۳, note.

۳ In what terms can I describe thee? As the spirit of love, or the foe of reason, or the destroyer of earthly imaginations?

۴ چون بوی تو دارد جان — cf. XVIII. ۳.

¹ T. reads چه.

۵ هر خون که ز من روید — every drop of my blood, that thou sheddest (cf. دلبرِ خون خواره را, III. ۳), as it sinks into the earth proclaims its union with thee.

با مِهَرِ تو هم رنگم — Unity is called a sea of blood (*Gulshani Rāz*, 499) 'because of the continual annihilation in it of its waves, viz. phenomena and plurality.'

۶ خانه آب و گل — the body.

XXXV.

۱ صد پرده الخ — see IX. ۱۴, note.

۲ از نفس گسستن ... از قدم بُریدن — to renounce self (فنا) and to travel abidingly in God (بقا), which are the beginning and end of the mystical journey (see notes on XIX. ۲ and ۶; *Gulshani Rāz*, 307 seq.). In the *Bahāristān* (p. ۱۰, l. 16 seq.) faith is defined as **کندن و کندن**, i.e. 'to sever the heart from created things and unite it with God.'

۳ نادیده گرفتن این جهانرا — cf.

تو مبین جهان ز بیرون که جهان درون دیده است
چو دو دیده را ببستی ز جهان جهان نماند
(T. 164. 3^a).

Look not on the world from outside, for the world is within the eye;

When you shut your eyes to the world, the world remains not.

مر دیده خویش را ندیدن — this *miṣrā'* allows of another

interpretation, viz. 'not to see your own eye,' whence all objects derive their unreal existence.

۵ در کُچهٔ سینها دويدن — 'introrsum ascendere.'
کوچه is the diminutive of کو.

۶ ز کُجاست اين طيبدن — cf.

مُرعِ دلر مي‌طپيد هيچ سُکوني نداشت
مسکنِ اصليش ديد يافت درو ساکنی
(T. 340. 3^a).

Returning to its ancient nest
My restless fluttering soul had rest.

۷ ای مُرعِ — x. ۷, note.

بگو زبانِ مُرغان — use the language of mystics, speak in parables. For the allusion to Solomon see II. ۶, note.

۸ بکارخانه بودم — in the presence of, and not yet separated from, the divine artificer. Cf. note on XVII. ۱.

۹ تا خانهٔ آب و گل پزیدن — see XXXIV. ۶, note. According to an ḥadīṣ, 'He kneaded the clay of Adam forty days.'

۹ خانهٔ صنع — the phenomenal world.

۱۰ می کشیدند — because the soul was reluctant to enter the world, and hated the body in which it was doomed to captivity.

چون کُويم — this simile may have been suggested by the words *چون پای نماند*: the epithet *بی پای*, footless, is frequently applied to a ball. The personal suffix belongs to *صورتی کشیدن*. As regards the scansion of this *miṣrā'* see XI. ۱۰, note.

XXXVI.

۱ کوچ کردن — to decamp, to migrate.

۲ قَطَّارها — the tashdīd is required by the metre. See notes on IX. ۱۹, XXIII. ۰.

جلالی خواستن از کسی — از ما جلالی خواسته means: asking a person to make such and such a thing lawful to the asker, i.e., according to the context, either to give him permission to act in a certain manner, or to release him from all obligations which he may have incurred with respect to the person addressed. Here the camel-driver begs to be excused for having disturbed the travellers' repose.

Prof. Bevan suggests that جلالی (جَلّ pl. جلال), which is found in one of the MSS., may be the correct reading. In this case we must imagine the saddle-cloths to have served as blankets; at dawn the sārban comes to reclaim his property.

چه خفته اید ای کاروان — Cf.

چرا ز قافلہ یک کس نمیشود بیدار
 که رختِ عمرِ زکی باز میبرد طرار
 چرا ز خواب و ز طرار می نیازاری
 چرا از آنکه خبر میدهد کشی آزار
 ترا هر آنکه بیازرد شیخ و واعظِ تُست
 که نیست مهرِ جهانرا چو نقشِ آبِ قرار
 (T. 26. 12).

Why is no one in the caravan awake,

When the cutpurse is bearing away the baggage of pure
 life?

Why art thou not troubled by sleep and the cutpurse,
 Why art thou aggrieved by him who gives thee warning?
 He who troubles thee is thy shaikh and monitor,
 Saying, 'The world's dowry, like a reflection in water,
 has no permanence.'

(Probably *مهرِ جهان*, the worldly sun or the love of the world, is a better reading, on account of *نقشِ آب*.)

شمعهایِ سرنگون ۴ — Cf. Shakespeare, Sonnet XXI.:
 'those gold candles fixed in heaven's air.'

— خلقى

And yet as angels in some brighter dreams
 Call to the soul when man doth sleep,
 So some strange thoughts transcend our wonted
 themes

And into glory peep. (Henry Vaughan.)

عجب — adjectival, as in the phrase, *عجب حالیست*.

(T. 62.) تا چند آب ریزد *دولابِ آسمان* — *چرخِ دولابی* ۵

12^a). *هفت آسمان = هفت دولاب* (Lakh. 29. 1).

آمد کُران خوابی ترا — 'our birth is but a sleep and a forgetting.' The same idea is developed in a passage of singular beauty (*Maṣnavī*, 385. 22; Whinfield's *Maṣnavī*, p. 217):

کرچه خفته کُشت و ناسی شد ز پیش

کی کُذارندش در آن نسیانِ خویش

باز از آن خوابش ^۱بیداری کشند

که کُند بر حالتِ خود ریشخند

¹ The text has *بپنداری*.

که چه غم بود آنکه میخوردم بخواب
 چون فراموشم شد احوالِ صواب
 چون ندانستم که آن غم و اعتلال
 فعلِ خوابست و فریبست و خیال
 همچنین دنیا که حلیم نایب است
 خفته پندارد که این خود قائم است
 تا بر آید ناگهان صبح اجل
 وا رهد از ظلمتِ ظنّ و دغل

For the repetition of *ترا* to complete the rhyme, cf. vi. ۴.

۶ ای پاسبان—Shakespeare, Sonnet LXI. :

It is my love that keeps mine eye awake,
 Mine own true love that doth my rest defeat,
 To play the watchman ever for thy sake.

خفته نشاید—Cf. the analogous construction of *به* with a participle, XIII. ۱, note.

۷ جهانِ حامله الخ—this world is passing away and in its death-throes will bring forth the world without end.

۸ تو گِل بُدی و دل شدی—Cf. XII. ۶—۱۰; *Paradise Lost*, Bk. v. 479 seq.

۹ اندر کشاکشهای او الخ—in the sweet anguish of love, which 'carries a Man out from himself, as insufficient to be his own Good, towards Good without him' (Norris, *Theory and Regulation of Love*, p. 18).

۱۰. تَوْبَهُ شِکِستَن —by repentance the poet means renunciation of love.

اگر زمین بسراسر بروید از توبه
بیک دم آن همه را عشق بدرود چو گیاه
(T. 9. 11).

If the whole world should burgeon with repentance,
Love in a moment will reap it all like grass.

Cf. 'Omar's rebuke to the Harper (Whinfield's *Maṣnavī*, p. 34).

این ذرها لرزان دِلان — *Gulshani Rāz*, 165 :

Each atom doth invisibly enshrine
The deep-veil'd beauty of the Soul divine.

۱۱—۱۳ These lines are addressed to the sober worldly man whose heart, devoid of warmth and sincerity, is satisfied with mere observance and ceremonial; who has nothing but contempt for raptures, ecstasies, and illuminations; to whom it is incredible that religion should ever rise to a passion or become an 'affaire du cœur.'

۱۱ ریشخندِ ای ریشخندِ رخنه چه is (1) laughing-stock, (2) mocker. In my translation I have given it the former sense, but the second is equally appropriate. Cf. below. افسوسها میداشتی رخنه چه seems to be an ἀπαξ λεγόμενον.

ده — سالارِ ده is the old Persian dahyāush (land, province). Like شهر, it has lost in men's mouths even the memory of its birthright.

۱۳ دینگی — your soul, which should reflect the truth, is obscured by pride and self-will. Cf. *Maṣnavī*, 176. 9 :

زَنُكُ تو بر توت ای دِيكُ سِيَاه
 كَرْد سِيَمَايِ درونت را تَبَاه

Thy rust, coat on coat, O black kettle,
 Has corrupted thy interior aspect.

۱۴ در من كَسِي دِيكُر بُود —cf. Hāfiz, I. 276. 3:

در اندرونِ منِ خسته دل ندانم كِيست
 كه من خموشم و او در فغان و در غوغاست

۱۵ خَوشم چون كُليستان —the quietist is at peace
 with all men. Cf. XI. ۸, note.

۱۶ اين سو جهان آن سو جهان الخ —Man is the
 meeting-point of two worlds: on one side the baser ele-
 ments of his nature attach him to the shows and apparitions
 of mortality, but in virtue of his 'divine spark' he passes
 beyond them into the spiritual universe, and knocks at the
 door of Being.

۱۷ كو ناطقِ اخرس بُود —whose love is too deep for
 utterance. Cf. I. ۱۸, note.

XXXVII.

۲ تو در جهان غريبی الخ —cf. IX. ۲۰, note. God is
 foreign to the world, yet never absent from it, i.e. He at
 once transcends and pervades all phenomenal existence.
 Cf. *Nafahātu 'l Uns*, p. 183, l. 2.

۳ دُرِيده —the participle is used adverbially.

۶ سِپَر ميكنی —'why defend your constancy by words,

when you break it in deed?' But I am inclined to believe that *سپَر کردن* here = *سپردن*, trample under foot.

√ پایتَماه—synonymous with *صِفِ نِعَال* (xxix. v, note).

از *وُجود*—from the state of manifestation to that of occultation.

۱۰ *كوره*—this reading, which involves a very slight change, is due to Prof. Bevan. *كوره*, being comparatively a rare word, would readily become *كوزه*: we may disregard the evidence of MSS. in such cases, where the *ductus litterarum* is identical, and the pointing rests, as is likely, on the caprice or hasty conjecture of the scribe.

چو زر—yellow (*زرد*) is the hue of paleness in the East, as in Italy. Cf. *saxum quoque palluit auro* (Ovid, *Metamorphoses*, xi. 110), *luridus, lūteus pallor*, etc.

۱۳ *عقیله عشاَق*—I have erred in my translation of this line. *عقیله* seems to admit two meanings in Persian, (1) = *شریف و نفیس*, excellent and choice (Sūdī on Hāfiz, III. 28. 2) and (2), like *عقال* = *پابند*, shackle, tether, according to a marginal gloss on *Maṣnavī*, 60. 10:

چون که عقلِ تو ^۱عقیله مردم است

آن نه عقل است آن که مار و کژدم است

Since thy reason is the fetter of mankind,
'Tis a snake and a scorpion, but not reason.

Cf. *بگذر از لافِ عقل و فضل که هست*

عقل اینجا عقیله فضل فُضول (Jāmī).

¹ For *عقیله*, by *فکِ اِضافت*.

Cease to boast of your reason and learning:
Here reason is a shackle, and learning a folly.

أَشْتَرُ دِيَوَانَهُ سَرْمَسْتِ مِنْ
سِلْسِلَهُ عَقْلٍ دَرِيدِن كُفْرَتِ (T. 140. 4).

My frenzied intoxicated camel (the soul)
Began to rend reason's tether.

It appears from these passages that the correct translation of the first *miṣrā'* in the text is:

Since thou canst not endure a shackle for lovers,
i.e. if thou desirest that none who seek union with thee
shall be hindered and trammelled in their search, why then
dost thou make Reason no better than a blind guide?

۱۵ سزای دزدِ بَصْرِ میکنی — viz. by withdrawing the
light of thy countenance.

۱۶ در بی سربِ عشق — 'headlessness,' in mystical language,
is equivalent to self-annihilation, utter absorption
in the divinity. Cf.

بِرِ مِنْ نِیْسْتِ مِنْ وَ مَا عَدَمَرِ بِي سِرِ وَ بِي پَا
سِرِ وَ دَلِ زِ آنِ بِنِهَادِمِ كِه سِرِ اَزِ یَارِ بَرِ آرمِ
(T. 265. 2^a).

In me is no 'I' and 'We' (personality), I am Nought,
without head and without feet;
I have sacrificed head and soul to gain the Beloved.

(Cf. the phrase, سِرِ اَزِ خَوِیْشِ بَرِ آوَرْدِن, to recover one's
senses.)

كُفْرِ زِ آنِكِه and كُفْرِ چُنَانِكِه occur frequently in
poetry instead of the simple كُفْرِ.

XXXVIII.

١ بيكى جان—cf. the lines attributed to Manṣūr Hallāj (*Ibn Khallikān*, Arabic text, Ed. De Slane, p. 217, l. 1):

أَنَا مَنْ أَهْوَى وَ مَنْ أَهْوَى أَنَا
 نَحْنُ رُوحَانِ حَلَلْنَا بَدَنًا
 فَإِذَا أَبْصَرْتَنِي أَبْصَرْتَهُ
 وَإِذَا أَبْصَرْتَهُ أَبْصَرْتَنَا

I am he whom I love, and he whom I love is I;
 We are two souls dwelling in one body.
 When thou seest me, thou seest him,
 And when thou seest him, thou seest us both.

٢ أَبِ حَيَاتِ—xxi. ٦, note.

٣ اخترانِ فلك الخ—so Tennyson:

the summer night that paused
 Among her stars to hear us; stars that hung
 Love-charmed to listen.

٦ بعراقيمرو خراسان—our souls, united with the omnipresent deity, are no longer subject to the laws of Space and Time.

XXXIX.

١ خواجه—the allusion in beyt ٦ (آن آفتاب) points to Shamsi Tabriz, and not another of the poet's spiritual teachers.

٢ فريضة دارم—cf.

بر عاشقان فریضه بود جستجوی دوست

(T. 137. 2).

Lovers are bound in duty to seek the Beloved.

۳ آن باغبان—the Keeper of the garden of created things, i.e. God.

۵ ماهی که آب دید الخ—this metaphor represents the soul as remembering her heavenly origin (xvii. ۱, note), and scorning the world.

بماند—بماند would be contra metr. See note on xi. ۱۰.

دورِ رنک و بو—the earth, where all is fleeting and unsubstantial.

۶ آن آفتاب—cf. iv. ۸, note.

پاک خوردش—‘utterly consumed it.’ Cf. the English use (archaic or slang) of ‘clean’: e.g. clean gone out of mind.

اکثر هست تو بتو—the manifold phenomenal attributes, which envelop and benumb the soul, melt away like snow in the sunbeams of divine beauty. Cf.

فُسرده ماند یخی کآن بزیر سایه بود

ندید شِشِعهٔ آفتابِ تابانم

تبسمِ رُخِ خورشید هر یخی که بدید

بخویش بالذ و گوید که آب حیوانم

(T. 240. 13).

The ice that remains in the shade is frozen:

It saw not the brilliance of my glowing Sun.

All ice that has seen the smile of the Sun's face

Grows itself again, and says, ‘I am the Water of Life.’

۷ خاصه کسی الخ—these words are connected with عاشق کجا بماند الخ in beyt °.

۸ آن کیمیای بی حد الخ—cf. IV. ۷, note.

مسی... زر شد—IV. *ibid.*, XXVII. ۸, note.

بَارْجَعُوا—*ibid.* is found several times in the Kor'an, but I do not think that the poet had any of these passages in his mind. Probably the reference here is to Kor. LXXXIX. 28, which is a favourite Sūfī text (see XXIX. ۳, note).

۹ در خواب شو ز عالم—let the senses sleep that the soul may awake. Cf. Hāfiz, I. 220. 7 :

بر دوخته ام دیده چو باز از همه عالم
تا دیده من بر رخ زیبای تو بازست

I have shut mine eye, like a falcon, to all the world,
Since my (inward) eye is open to thy beauteous countenance.

هر شبی از دام تن ارواح را
میرهانی^۱ میکنی الواح را
میرهند ارواح هر شب زین قفس
فارغان بی حاکم و محکوم کس
شب ز زندان بیخبر زندانیان
شب ز دولت بیخبر سلطانان

^۱ کندن نقوش را از الواح = کندن الواح را. Cf. *eradere* *genas* (Propertius, IV. 8. 26).

نی غم و اندیشهٔ سود و زیان
 نی خیالِ این فلان و آن فلان
 حالِ عارفِ این بُود بیخواب هم
 کُفت یزدان هم رُقُودُ زین مرم
 خُفته از احوالِ دُنیا روز و شب
 چون قَلَم در پنجهٔ تَقْلِیبِ رَبِّ

(*Masnavi*, 14. 4).

Spirits every night from the body's snare
 Thou freest, and makest the tablets clean (by erasing all
 sensual impressions).

Spirits are set free every night from this cage,
 Independent, neither ruled nor ruling.
 At night prisoners forget their prison,
 At night kings forget their power.

There is no sorrow, no brooding over gain and loss,
 No thought of this person or that person.

This is the state of the mystic, even when he is awake:
 God hath said, "(Thou would'st deem them awake) while
 they slept¹." Flee not from this².

He is asleep, day and night, to the affairs of the world,
 Like a pen in the controlling hand of the Lord³.

شش چِهت—the world is regarded as a cube, and its
 six sides or faces are: before and behind, right and left,
 above and below.

¹ Kor. xviii. 17.

² Alluding to the words, *لَوَلَّيْت مِنْهُمْ فِرَارًا*, verily thou would'st
 have turned from them and fled (*ibid.*).

³ Cf. xxx. ٢, note.

رَأْسُ الْحِمَارِ—this expression (in Arabic سرِ خری ۱۱) is applied to one whose presence in a company creates embarrassment and checks the flow of conversation. The poet means to say that, while 'self' exists, the highest knowledge is unattainable.

رَوِ نِهَانِ ۱۲—the supernatural way of 'illumination' and 'intuition.' See XI. ۵, note.

XL.

دِرْخَانَهُ دَلِ الْخِ ۱—see xv. ۳, note.

هُوَ الْحَقُّ ۳—Kor. xxii. 6.

دِغْلِ فَرُوشَانِ ۴—impostors in the guise of spiritualists (باده‌نوشان). Cf. *Maṣnavī*, 12. 7:

رَوِي هَرِيكِ مِينْگَرِ مِيدَارِ پَاسِ
 بُو كِه كُردِي تُو ز خِدْمَتِ بُو شِنَاسِ
 چُون بَسِي اِبْلِيسِ اَدْمَرُويِ هَسْتِ
 پَسِ بَهْرِ دَسْتِي نَشَايِدِ دَادِ دَسْتِ

Look on every one's face, and keep watch:

It may be that by devotion you will grow familiar with
 the scent (of Truth).

Since there are many devils with human features,
 'Tis wrong to give your hand to every hand.

قِلَاشِي ۵—drunken revelry. For the dropping of the tashdid cf. IX. ۱۹, note.

چُونِ آيِنِه اسْتِ عَالَمِ الْخِ ۶—each atom of Not-being reflects a divine attribute: the sum of these reflected rays of Being is 'the perfect image' of God.

جُزوی ز کُل زیاده — cf. *Gulshani Rāz*, 635 :

وَجُودِ آن جُزوَ دَانِ کَزِ کُلِّ فُزُونَسْتِ
کِه مَوْجُودَسْتِ کُلِّ وِیْنِ بَازِکُشُونَسْتِ

Regard Absolute Being as the part which is greater than the whole,

For the whole is actual being—and this is absurd (contrary to rule).

Lāhijī says, ‘Absolute Being, **وَجُود**, by the individualisation, **تَشَخُّص**, and phenomenalisation, **تَعْيِين**, which occur to it, gets the name of **مَوْجُود**, actual being, and therefore **وَجُود** is a part of every **مَوْجُود**; for **مَوْجُود** is **وَجُود** plus **تَعْيِين**. Absolute Being, again, is greater than its whole because it contains all **مَوْجُود**’ (*ibid.*, Whinfield’s note).

۷ چون سبزه شو پیاده — be lowly and obedient. Cf.

سبزه پیاده کُشته سَمَنِ پَیْکِ کُلِّ شُدِه
اندر رِکَابِ کُلِّ چو غُلامانِ و کُلِّ سَوارِ

(R. 76. 12).

۸ تیغ کشنده — i.e. کشنده.

هم عقل باد داده — Reason is annihilated in the mystical union of the soul with God. **بیاد داده** stands for **داده**. Cf. **خواهد باد دادن سر** (T. 94. 3).

۹ در کُردنم قِلَادِه — cf. the phrases **نِعْمَتُکَ، قَلَدُهُ نِعْمَهُ** **طُوقِ، قِلَادَةُ فِي عُنُقِي** (Lane, under **قلد**), and see note on **طُوقِ**, II. ۶.

For **Ṣalāḥu 'ddīn** see II. ۱۴, note.

XLI.

۲ زخمه چو آتش — با زخمه is the Arabic مضرب, the Roman plectrum.

۳ پرده عراقی — this musical mode, like the Dorian measure, has a solemn and grave character suitable to war and religion.

مقصود باده بودش الخ — he sang 'as mortal lovers do,' but there was a deeper meaning in his words. Wine is an emblem of the Divinity. Cf. 'Omar Khayyām, Quatrain 287 :

چه کُفرو چه اسلام چه طاعت چه گناه
مقصود توئی بهانه بردار از پیش

آب رز — here آب — آب ۵

زند زبانه — literally, 'darts a tongue of flame.'

۶ از بهر عاشقانرا — را is redundant in this construction, which is not uncommon.

۷ از آن پی — most of the 'nominal' prepositions may be thus used, e.g. از آن پس.

۸ چشم بدرا — xxv. ۱۱, note.

۹ شمس الحق جهانم — iv. ۸, note.

XLII.

۱ همرنك جماعت شو — the interpretation of these words is doubtful. (1) جماعت means 'the community or brotherhood of saints and spiritual men.' Cf. *Nafahātu*

'Uns, p. 206, l. 5: 'Associate with God, or if ye cannot, with those who are the associates of God, in order that the blessing of their society may lead you to him.' Jalāl'uddīn gives the same advice in the *Maṣnavī* (22. 4; Redhouse, p. 53, l. 412):

يك زمانى صحبتى با اوليا
 بهتر از صد ساله طاعت بى ریا
 کَر تو سنکِ خاره و مرمر شوى¹
 چون بصاحبِ دل رسی گوهر شوى
 مِهَرِ پاكان در میانِ جانِ نشان
 دل مده الا بمِهَرِ دلخوشان
 کويِ نوميدي مرو اميدهاست
 سويِ تاريكى مرو خورشيدهاست
 دل تُرا در کويِ اهلِ دل کشيد
 تن تُرا در حبسِ آب و گل کشيد
 هين غذايِ دل بده از همدلی
 رَو بجو اقبال را از مُقبلي

(2) جماعت is used mystically = divine unity, the All. Cf. 'Attār, *Mantiqū 'ttair*, 1315:

هر که او همرنکِ یارِ خویش نیست
 عشقِ او جز رنگ و بوئی بیش نیست

Whoever is not of one essence with his Beloved,
 His love is no better than colour and perfume.

¹ The text has بوی.

For the *جماعت* of Mohammedan Theology = 'consensus of opinion in the Church,' see Dozy, *Supplément aux Dictionnaires Arabes*, under *جمع*. Naturally Jalālu'ddīn, in his condemnation of schism, is not speaking as one of the orthodox.

کوی خرابات—the tavern signifies God. Cf. *Gulshani Raz*, 839 seq.

دردکشان—like *باده‌نوشان* (xl. ۴), those who drain to the lees the cup of celestial love.

هل تا نشوی—cave ne fias. *هل* and *هله* (xxxiv. ۴) are lightened (*مُخَفَّف*) forms of *هلا*.

چشمِ نِهان—see xi. ۵, note.

بِکِشایِ دو دستِ خُود—this may also mean: 'be open-handed, sacrifice all that you have.' Cf. note on *جان‌بخشی* (xxix. ۵).

بِشکنِ بُتِ خاکی را الخ—destroy 'self,' which veils you from God.

از بهرِ عَجُوزی را—for this construction see xli. ۶, note, and for the meaning of *عَجُوز*, xiii. ۶, note.

چندین چه کُشی کابین—why do you consent to pay so heavy a price? By Mohammedan law the dowry is paid to the wife (see Lane's *Arabian Nights*, Vol. i. p. 321; *Modern Egyptians*, Vol. i. p. 202). Cf. Hāfiz, i. 438. 5:

خَوشِ عَرُوسِیستِ جِهانِ از رِهِ صُورتِ لیکن

هَر کِه پَیوستِ بَدو عُمَرِ خَوشِ کابین داد

The world is a fair bride as to outward looks,
But he who weds with her gives his life's joy in exchange.

So 'Omar Khayyām, Quatrain 59 :

گُفتم بعروسِ دهر کابینِ تو چیست
گُفتا دلِ خُرّمِ تو کابینِ من است

To Destiny, my bride, I said: 'What is thy dowry?'
'My dowry,' she answered, 'is thy heart's happiness.'

سه نان—cf. XVI. v, note.

ه خشخاش—Virgil's 'soporiferum papaver.'

طعمِ دهان—the fragrant lips of the Beloved. Food
and sleep produce spiritual lethargy.

۶ ساقی—cf. III. v, note.

دور—در مجلسِ او دُوری, like *circulus* in Latin, denotes
any company for social and convivial intercourse. Here
it may refer to the mystic dance (سَماع). Cf. Brown's
Dervishes, p. 225: 'They (the Mevleves) commence by
forming a circle, seated on sheep-skins spread on the floor
at equal distances from each other; they remain nearly
a half-hour in this position, the arms folded, the eyes
closed, the head inclined, and absorbed in profound
meditation.'

۷ اینجاست ربا الخ—cf.

بتو گھر جانِ دهر باشد تجارت (T. 241. 9).

که بدهی بهر جانی صد جهانم

۸ ترکِ فلانی—فُلانی is here an abstract noun.

The *mişrā'* should be rendered :

Go, renounce personality, that you may regard the being of the Person.

For **فُلَان** used of God cf. VI. ۸.

۱۰. **أَلَمْ تَكُنْ أَرْضُ** — Kor. iv. 99: **بَا وَسَعَتِ اَرْضِ اَللّٰهِ**, Was not God's earth wide enough that ye might take refuge therein? **بَا** = notwithstanding (XI. ۳, note).

در حبس چه خُسپیدی — why are you fast asleep in the chains of sense and worldly illusion? See note on XXXVI. ۴.

ز اندیشه کَرِه کَم زَن — do not bewilder yourself by useless thinking. Cf. XIII. ۴۲, note. **مَزَن = کَم زَن**. But it seems probable that **ز اندیشه کَرِه** stands for **ز اندیشه** (by **فَكِّ اِضَافَتِ**, XXV. ۱۳, note), and that **کَم زَدَن** is synonymous with **تَرَكَ كَرَفَتِن**. Translate:

Pass away from thought of the knot (problem), that you may see the solution in Paradise.

This rendering brings out more clearly the double contrast of **کَرِه** with **شَرَح**, and of **اندیشه** (opinion) with **بینی** (actual vision).

۱۱. **سَكَّتْ عَنِ اَلْکَلَامِ** — like the Arabic **خَامُوشٌ شَوَّ اَزْ كُفْتِن**.

XLIII.

۲. **قَمَرِیَسْتِ رُو نَمُودِه** — VII. ۱, note.

۳. **رَسَدِ اَزْ کِمَانِ پَنَهَانَ اَلْخ** — Man is defenceless against the shafts of divine love: he must die to the world. Cf.

ای بہر ہنگامہ دایمِ عشقِ تو ہنگامہ شیر
وی چکیدہ خونِ ما برِ راہِ رہرورا نشان
صد ہزاران زخمِ بر سینہ ز زخمِ تیرِ عشق
صد شکاری خستہ و نہ تیر پیدا نہ کمان

(T. 52. 11^a).

O thou, the snare of whose love is eternally fascinating,
And O thou, who hast spilled our blood upon the way
for a sign to the wayfarer,
Innumerable are the wounds on the bosom pierced by
the arrow of love,
Many the wounded victims, but neither arrow nor bow
is to be seen.

۴ —مِسِ هَسْتِیْتِ الخ —cf. IV. ۷; XXVII. ۸; XXXIX. ۸. The
base phenomenal alloy, which enters into the composition
of every creature, is purified and spiritualised by love, as
was Moses, when God revealed himself in glory to Mt Sinai
and made it dust, and Moses fell in a swoon (Kor. VII. 139).

۵ —چو قارون —Qārūn (Korah) points to Mohammedans
the moral of riches that 'grow in hell' and pride that goeth
before destruction. See Kor. XXVIII. 76—81, with Sale's
notes.

۵ —بَدْرُونِ تُسْتِ مِصْرِی الخ —within you is a divine
element producing sweetness and harmony and love, just
as the plantations of Egypt produce sugar-candy (نبات;
see Rosenzweig's note on Hāfiz, I. 282. 5). شکر and مِصر
are often found together. Cf. T. 219. 6^a (VII. ۱, note), and
Masnavī, 122. 2:

چونکہ ذو النون از غمش دیوانہ شد
مصر جانرا همچو شکرخانہ شد

When Dhū 'l Nūn grew wild with longing for it (the light of inspiration),

It became, as it were, a sugar-shop to the Egypt of the soul (it filled his soul with sweetness).

۶ شده غلام صورت الخ—your adoration is fixed on something external, whereas that which you seek is, in reality, your better self. Cf. the notes on XVII. ۱۱, XXVI. ۱.

تو چو یوسفی الخ—you are the mirror of divine beauty—and you turn away from the mirror! Cf. Whinfield's *Masnavi*, p. 48 seq.

۹ شش فتیلہ—eyes, ears, nose, and mouth.

آن شرر—'divinae particula aurae,' Eckhart's 'funkelîn der sêle.' See Vaughan, *Hours with the Mystics*, Vol. I. p. 147.

۱۰ بکعبه دل—the soul, being the house of God (بیت اللہ), is the Ka'ba to which Sūfis make their pilgrimage.

ز خری الخ—it is not helplessness, but stupid obstinacy, that prevents you from travelling towards the Truth.

۱۱ سعادت حق بفرماید تا ترا = بکشاندت سعادت بکشند. For this personal use of سعادت cf. Dozy, *Supplément aux Dictionnaires Arabes*, under سعد.

XLIV.

۲ تو یار خلوت نازی الخ—the soul, before she entered

the world, enjoyed intimate union with God. See xvii. ۱, note.

۳ سفری کن — cf. XIX. ۱—۶.

۴ فی مَقْعِدِ — cf. Kor. LXIV. 55: **فِي مَقْعِدِ**, (the pious shall dwell) in an assembly of Truth. **اُنْسُ** conveys the idea of perfect friendship and devotion. It is defined by Junaid as ‘freedom from shyness (**اَلْحِشْمَةُ**) without loss of reverence’ (**اَلْهَيْبَةُ**); by Dhū 'l Nūn as ‘absence of reserve between lover and beloved’ (**اِنْسَاطٌ اِلَى الْمَحْبُوبِ**); by Ruwaim (*Nafaḥātu 'l Uns*, p. 107, l. 12 seq.), as ‘holding aloof from all but God, even from yourself’; and by Muḥyiyu' ddīn Ibnu 'l 'Arabī (*Kitābu 'ttaw'īfāt*, p. 287), as ‘the effect produced in the heart by contemplation of the divine beauty.’

۵ که ره بری بنشانه الخ — in order to penetrate the inmost sanctuary of Absolute Being the pilgrim must brush aside all phenomenal illusions.

ببار اشک و چو مُشتاق کُردرا بنشان

که روی ماه نه بینیم تا درین کُردیم

(T. 259. 1).

Shed tears and lay the dust, like a passionate lover,
For while we are in this dust we cannot see the
Beloved's face.

Cf. *Gulshani Rāz*, 195; Hāfiz, i. 324. 6; and note on **روپوشها**, IX. ۱۴.

١٠ حواس پنج نماز است الخ—the senses are to the heart as outward observance to deep spiritual faith. For the five daily prayers performed by Moslems see Sale's *Preliminary Discourse*, p. 147 seq.; Lane's *Arabian Nights*, Vol. I. p. 18 seq. The parallel between the five senses and the five prayers corresponds to that between the seven divisions of the heart (see Vullers under هفت خلیفه) and the seven verses of Al Fātilā (note on vi. ۰; Nöldeke's *Sketches from Eastern History*, p. 38).

١١ فرو خورَد الخ—the glimmering contingent universe melts away and vanishes in the full glory of Being.

سَهِيلِ جان—Canopus rises in the south; hence the allusion to

رُكْنِ يَمَانِي—the south-west corner of the Ka'ba. Burckhardt says south-east, but this is a mistake (see the Plan in Burton's *Pilgrimage to El Medīnah and Meccah*, Vol. III. p. 288).

١٢ سعادت is said to mean 'escaping from self by vision of God' (*Nafahātu 'l Uns*, p. 472, l. 11).

١٣ حديث عشق الخ—keep silence concerning the high mysteries of love, which are revealed only to those far advanced on the spiritual path (سَالِكَان = رَهْ كُذْرَان).

تو بندگی خدا کن—'do thou, who art less divinely gifted, learn obedience' (عُبُودِيَّت). This is the first lesson, and also the last; therefore even the perfect man must not linger in the state of فنا, but throw off his intoxication and comply with the law. See *Gulshani Rāz*, 347—368.

XLV.

۲ نقد—the pure gold of the spirit.

۴ مشارِقْ (plural of مَشْرِقْ) signifies 'the different points of the horizon, from whence the sun rises in the course of the year' (Sale's Kor'ān, Vol. II. p. 309, note).

۵ بخواب—the sleep of phenomenal existence. See xxxvi. ۵, note.

دیار—دیاری, literally, a dweller, is mostly used with a negative, and seldom occurs in Persian except in the phrase دیار نیست, there is no one.

۶ چشمِ خرد—the 'intelligentiae oculus' described by Richard of St Victor (Vaughan's *Hours with the Mystics*, Vol. I. p. 128). Cf. xi. ۵, note.

نفس همچو خر افتاد الخ—the animal soul is driven blindly along by its ruling passion. Cf.

هوایِ نفس مہار است و خلق چون سُتران

بغیرِ آن سُترِ مست را مہار مٹیر

(T. 204. 5).

Sensual desire is a bridle, and men are as camels:

Do not suppose that there is any bridle, except that, for the senseless camel (the soul of Man: cf. T. 140. 4, quoted in the note to xxxvii. ۱۳. In other words, the body and its passions are the only obstacles to union with the Divinity).

۷ عقیده شیرین—probably عقیده here means ‘honey’ (cf. *یَعْقِد*), or ‘date-syrup’ (*رُبّ*). The name عقیده is given to a sort of dried curds, which the Arabs drink melted in water, but this beverage, although ‘cooling and refreshing’ is ‘vile-tasted’ and ‘boasts few attractions to the stranger’ (Burton, *Pilgrimage to El Medinah and Meccah*, Vol. 1. p. 362). The only meaning of عقیده recognised by the dictionaries, viz. ‘article of faith,’ ‘doctrine,’ is inappropriate: the poet obviously contrasts عقیده with *سِرْکِه* and *غوره*, as the sweet fruits of the spirit with the bitter gall of worldly lusts.

۸ طیب—cf.

آمد عشق چاشتی شکلِ طیب پیش من
دست نهاد بر رگم کُفت ضعیف شد مَجَس
(T. 210. 12^a).

Love came to me at morn in the guise of a physician ;
He laid his hand on my vein and said, ‘The pulse is weak.’

۹ سر...دستاری—for this word-play cf. T. 247. 2 ; 251. 12. From Prof. Cowell’s MS. (C²) I quote the following beyt, because it affords another example of عقیله (xxxvii. ۱۳, note):

تو در عقیله ترتیبِ ریش و دستاری
چگونه رطلِ کُرانِ خوار را بدست آری

You are in the bonds of (absorbed in) the arrangement
of beard and turban :
How will you gain Him who quaffs the mighty flagon
(of love)?

۱۰ سیاه—buried in the dark attributes of Not-being.
Cf. note on *دیشی*, xxxvi. ۱۳.

۱۱ كُجاست تاجر مسعود الخ—cf. XLII. ۷, and note.

مُشتری طالع—a compound adjective = ‘born under a happy star.’
مُشتری means (a) the planet Jupiter, (b) purchaser (*خریدار*).

گُرم دار—cf. Sa’dī, *Gulistān*, p. 23, fourth line from the foot:

گُرم تا کی بماند این بازار

How long will this mart remain busy?

۱۲ كه كف ز بحر وِست—I have rendered *كف* by ‘hand,’ in order to show the symmetry of this line with the two preceding it.

XLVI.

۱ سردان—such as dogmatic theologians and rationalising philosophers. Cf. xxxvi. ۱۱, note.

۲ صورت—see Whinfield’s *Masnavī*, p. 70.

همره همدرد—cf. Sa’dī, *Gulistān*, p. 114:

Thou hast no pity. Then God send
A fellow-sufferer for my friend,
To mourn with me and ne’er have done;
Two faggots higher blaze than one.

۳ ار بشکنی—if you destroy the earthly chrysalis.

۴ كه تُرا = كت.

کِی دَهرِ فردِ شوی — each individual entity is finally absorbed in the All. Perhaps, however, دَهرِ فرد should be translated 'a single pearl.' Cf.

بَصَدَفِ مَانِرِ وِ خَنَدَمِ چَوِ مَرَا دَرِ شِکَنَدِنْدِ

کَارِ خَامَانِ بُودِ اَزِ فَتَحِ وِ ظَفَرِ خَنَدِیدِنِ

(T. 275. 10^a).

I am like a shell and laugh when they break me;
To laugh in triumph and victory is a trait of the inexperienced.

(خندم refers to the sound caused by crushing the shell.)

جایِ تو صدرِ بُودِ ۶ — cf. Hāfiz, II. 254. 3:

دَرِ جَاهِ عَشَقِ وِ دَوْلَتِ رِنْدَانِ پَاکَبَازِ

یَبُوسْتَه صَدْرِ مَیْکَدَهَا بُودِ مَسْکَمِ

جا بجا بر گُذری ۷ — Man, during his phenomenal extrusion, is a homeless vagabond in the world. Cf. *Gulshani Rāz*, 281, and note.

عددِ عددِ نرد — عدد is either 'die' (as numerus in Latin poetry), or 'piece,' which gives a better sense.

در آن گُرد ۸ — گُرد sometimes = گُردون, but here, I think, = گُردِ آفتاب, the atoms floating in a sunbeam, with an allusion to Shamsi Tabrīz.

XLVII.

اَلْعَطْفُ عَلَی شَیْءٍ = بِرِ سِرِّ چِیزِی بُودِنِ — بِرِ سِرِّ کِینِی ۲
to incline towards a thing. Cf. Surūrī's commentary on

تو بر سرِ قدرِ خویش میباش و وقار

(*Gulistān*, p. 27).

Attend to (be mindful of) your rank and dignity.

Similar phrases are سر در سرِ چیزی داشتن and سر در سرِ چیزی کردن.

۳ سببِ غَیْرِتِ تُسْتِ الخ —see notes on IV. ۲, XXIII. ۷.

۴ و اکثرِ پرده دری تو الخ —cf. *Maṣnavī*, 8. 2; Whinfield's *Maṣnavī*, p. 7 :

پرده بر دار و برهنه گُو که من
می ننگم با صنم در پیرهن
گُفتم ار عُریان شُود او در عیان
نی تو مانی نی کِنارت نی میان

مست = سرخوش —cf. سرِ ایمان به مَیّتِ خَوش ۵.

—cf. هم‌هرا گوش کشیدی

چونکه در آید بقُصورِ دِماغ
اُفتد از بامِ نِگونِ هوشِ هوش
چونکه کشد گوشِ خِردِ سَویِ خُود
شُوید از دردِ خِردِ گوشِ گوش

(T. 74. 12).

When he enters the chambers of the brain,
Reason falls headlong from the roof.
When he pulls the ear of Intelligence towards him,
It cries in pain, 'My ear, my ear!'

۷ چه روی تو الخ—cf. Shakespeare, Sonnet LXVII.:

Why should poor beauty indirectly seek
Roses of shadow, since his rose is true?

If تو is addressed to the reader, the change of person, though harsh, is not unexampled. It may, however, denote the Beloved, whom the poet upbraids for having forsaken him.

۸ نفری کف ببریدند—xv. ۱۲, note.

۹ ز پلیدی و ز خوبی—of flesh and spirit, Not-being and Real Being.

۱۰ چو درو روح دمیدی—Kor. xv. 29: فَإِذَا سَوَّيْتَهُ وَنَفَخْتُ فِيهِ مِنْ رُوحِي فَقَعُوا لَهُ سَاجِدِينَ (God said to the angels:) When therefore I shall have completed him (Adam) and breathed of my spirit into him, do ye fall and worship him. روح is probably used here of the reasonable soul (نفس ناطقه). See *Gulshani Rāz*, 318 and note, 493.

۱۲ ز نومیدی اول الخ—when Man reflects of what he was created, and what, by gradual evolution, he has become, can he doubt the ultimate reality of his deepest aspirations, wild and impracticable as they seem at present? See XII. ۶—۱۰, and note, XVIII. ۶, note, Whinfield's *Maṣnavī*, pp. 216, 231, *Gulshani Rāz*, 317—338.

۱۳ کلید—Greek κλείς (κλειῖδ-), Arabic اِقْلِيد. The 'key' is Love.

XLVIII.

٢ قفص—Latin capsa or capsus (Nöldeke, *Persische Studien*, p. 38; Fraenkel, *Die Aramäischen Fremdwörter*, p. 118). As *s* in loan-words may be represented either by *س* or *ص*, the form قفص is equally correct.

٣ تو بازِ خاصِ بَدی الخ—the story of the ‘white falcon,’ whose beak and claws were cut by a ‘vile old woman’ (کُوژ کمپیری), is told in the *Maṣnavī*, 362. 18 seq.; Whinfield’s *Maṣnavī*, p. 203. For the allegory cf. x. v, note, XLII. ٤, note.

طبلِ باز—see notes on XVI. ٣, XXIX. ٣.

٤ بُلْبُلِ مستی میانه جُغدان—I cannot find this in the *Maṣnavī*. But cf. the tale of the Falcon and the Owls (*ibid.* 126. 13; Whinfield’s *Maṣnavī*, p. 76).

٥ بسی خُمار کشیدی الخ—XIII. ٨, note.

خراباتِ جاودان—XLII. ١, note.

٨ تاجِ را... آفتاب—cf. IV. ٨. He who is eternally glorified by union with the source of all light, desires no earthly crown.

از میان کمرب... میان—one meaning of میان is ‘waist.’ از میان رفتن = e medio abire (to die).

٩ دو چشمِ کُشته—obliquis oculis, enviously.

سویِ جانِ نِگری—you look back with regret on the life of your individual soul, which is now exalted above life.

١٠ خَرَجْتُ أَبْتَغِي—در شِکارِ شُکور—cf. the saying, خَرَجْتُ أَبْتَغِي رِيحَانَ اللَّهِ, I went forth to seek the bounty of God (Lane

under راح). شُكُور is the plural of شُكْر, which, as applied to God, means, 'requitai,' 'recompense.' شُكُور, the Giver of rewards, is a possible reading.

پر با دو—i.e. with hope and fear. According to the Sūfis, أَلْخَوْفُ وَالرَّجَاءُ لِلْمَرْءِ كَأَلْجِنَاحَيْنِ لِلطَّائِرِ (Būstān, p. 31, last line).

سِرِّ پَر—چو سِرِّ پَر is followed by سِرِّ پَر (suggesting سِرِّ پَر), which leads up to سِنَان. These trifles would hardly be worth notice, if they did not illustrate the artificial character even of the best Persian poetry.

جَانِبِ سِنَانِ رَفْتِي—this strange metaphor may perhaps allude to the sport of hunting the antelope with hawks. 'The buck is seldom taken. The Arabs, are, indeed, afraid to fly their hawks at the latter, as these fine birds, in pouncing, frequently impale themselves on its sharp horns' (Malcolm, *Sketches of Persia*, p. 54).

كِه پِيَشِ بَادِ خِزَانِي الْخِ ۱۱—all things tremble and flee before the wind of death; only the soul, conscious of immortality, remains unmoved and triumphant.

خَمُوش... از ۱۳—see XLII. ۱۱, note.

رَنَجِ كُفْتِ وَ كُوِي—speech is finite, silence infinite.

مُخَسِبِ—the soul, waking from the dark night of the world, enjoys eternal day in the bosom of God. Cf. xxxvi. e, note.

ADDITIONAL NOTES.

I. | (note). Cf. the ḥadīṣ : لَا أَنْظُرُ إِلَى صُورِكُمْ وَإِنَّمَا : أَنْظُرُ إِلَى قُلُوبِكُمْ, I do not look at your outward forms, but only at your hearts.

I. | . . . The variant نَتَمِينِ كُنِي (L.) must be taken as a compound. Translate: If thou art the Bezel-maker's thrall, O master. So we find (T. 133. 7^a):

با تو ز زیان چه باک داریم
ای سودگن همه زیانها

With Thee how should we be afraid of loss,
O Thou, who turnest every loss to gain?

II. | | (note). See also *Nafahātu 'l Uns*, p. 539.

IV. | . Cf. *Nafahātu 'l Uns*, p. 422, l. 4: Shaikh Aḥmad Ghazzālī relates that his shaikh, i. e. Abū Bakr Nassāj, exclaimed in his prayers, "O God, with what design was I created?" Answer came: "The design was that I might behold myself in the mirror of thy soul, and plant my love in thy heart."

IV. v. کردست مس را کیمیا : 'has converted copper

into the Philosophers' Stone.' For the derivation of کیمیا see Dozy, *Supplément*, sub voc.

IV. ۱۱. Cf.

کردم از حیرت سُجودی پیش او
گُفت بی ساجد سُجودی خَوش بر آر
آه بی ساجد سُجودی چون بُود
گُفت بیچون باشد و بی خارخار
گُردنک را پیش کردم گُفتمش
ساجدی را سر بُر از ذو اَلْفِقار
تیغ تا او بیش زد سر بیش شد
تا بُوست از گُردنم سر صد هزار
(T. 206. 6).

I prostrated myself in bewilderment before him:
He said, 'Perform joyfully the act of prostration without
the agent.'

'Alas! how can there be an act of prostration without
an agent?'

He said, "'Tis an act involving neither method nor per-
plexity.'

I offered my neck and said to him,
'Sever the agent's head with Dhū 'lfiqār' (xxvi. ۳, note).
The more he plied the sword, the more my head increased,
Till there grew from my neck innumerable heads.

(For the last couplet, cf. xviii. ۳, note.)

According to Abū 'l 'Abbās Dīnavarī (*Nafaḥātu 'l Uns*,
p. 161, l. 18), "The first stage of prayer (اَلذِّكْر) is to

forget self, and the last stage is the effacement of the worshipper in the act of worship without consciousness of worship, and such absorption in the object of worship as precludes return to the subject thereof; this is the state of supreme annihilation ” (فَنَاءُ الْقَنَاءِ).

VI. † (note). Further definitions of فقر are found in the *Nafahātu 'l Uns*, p. 10, ll. 18—23; p. 11, ll. 3, 5, 14; p. 102, ll. 14—21; p. 242, l. 5; p. 301, l. 15; p. 303, l. 2.

VI. ‡ (note). The words مَا لَا عَيْنٌ رَأَتْ وَلَا أُذُنٌ سَمِعَتْ وَلَا خَطَرَ عَلَى قَلْبِ بَشَرٍ, What eye hath not seen, nor ear heard, nor hath it entered into the heart of man, are quoted from an ḥadīṣ, which is a mere translation of the passage in I. Corinthians.

VII. ۴. چون دیده پُر شُود, i.e. with tears.

VIII. ۳ (note). Cf. the saying of Ma'rūf Karkhī (*Nafahātu 'l Uns*, p. 43, l. 1): “Beware lest God behold thee save in the garb of a beggar” (فِي زِيٍّ مُسْكِينٍ).

IX. ۳ (note). Cf.

فَرِشْتَه رُست بَعْلَم و بَهيمه رُست بَجَهَل
 درين ميان به تَنَازُع بماند مَرْدَمَزاد
 كُشَي هميكشَدش عِلْم سَوِي عِلِّيِن
 كُشَيش جَهَل به پِستى كه هِرچِه بادا باد
 (T. 164. 8).

The angel grew with knowledge, the beast with ignorance; Man remained in dispute¹ between them.

Sometimes knowledge draws him to the seventh Heaven, Sometimes ignorance drags him down, so that (he says),

‘Come what will!’

(T. reads مَرْدَم راد, but this is plainly an error.)

¹ i.e., an object of dispute.

IX. ۱۴ (note). Shaikh Abū Sa'īd ibn Abī 'l Khair said: "The veil between man and God is not earth or heaven, not the empyrean (عرش) or the throne (کُرسی); the veil is thy conceit and egoism; when they are removed, thou hast arrived at God" (*Nafaḥātu 'l Uns*, p. 345, l. 15). See also *ibid.* p. 147, l. 3, p. 212, l. 21, p. 304, l. 6.

IX. ۱۹. کوزۀ ادراک: the expression, کوزۀ ادراک, occurs in a speech attributed to Jalālu 'ddīn (*Nafaḥātu 'l Uns*, p. 537, l. 15).

X. ۲. The longing for immediate vision of the divine beauty is illustrated by Shu'aib, to whom, 'when his cries and wailing and dewy tears passed beyond measure, there came at dawn a voice from Heaven':

شَرُّ مُجْرِمِی بِخَشِیدِمَتِ دَرِ جُرْمِ اَمْرِزِیدِمَتِ
 فِرْدَوْسِ خَوَاهِی دَادِمَتِ خَامَشِ رَهَا کُنْ اَیْنِ دُعَا
 کُفَّتَا نَهْ اَیْنِ خَوَاهِمِ نَهْ اَنِّ دِیْدَارِ حَقِّ خَوَاهِمِ عِیَانِ
 شَرِّ هَفْتِ بَحْرِ آتَشِ شَوْدَ مَنِ دَرِ شَوْمِ بَهِرِ لَقَا
 شَرِّ رَانْدَهٗ اَزِ مَنظَرِ مِ رَانْدَهٗ شَوْدَ چَشْمِ سَرْمِ
 مَنِ دَرِ جَحِیمِ اَوَّلِی تَرْمِ جَنَّتِ نَشَایْدِ مَرِ مَرَا
 جَنَّتِ مَرَا بَی رَوِی اَوِ هَمِ دَوَزَخَسْتِ وَ هَمِ عَدُو
 مَنِ سُوخْتَمِ زَیْنِ اَرْنَاکِ وَ بُو کُو فِرِّ اِنْوَارِ لَقَا
 کُفْتَنْدِ ۲ بَارِی کَمِ کُثْرِی تَا کَمِ نَگَرْدَدِ مَبْصَرِی
 کَا اَیْنِ چَشْمِ نَابِیْنَا شَوْدَ چَوْنِ بَنگَرْدَدِ اَزِ حَدِّ بُکَا

¹ See xxxix. ۵, note.

² (T.). یازی

گفت ار دو چشم عاقبت خواهند دیدن روی او
هر جزو من چشمی شود کی غم خورم من از عمی
(T. 12. 11^a).

XI. ۴. دهان باز : دهانِ باز, with omitted preposition, may be the correct reading.

XI. ۸. The following definition of مُرید is ascribed to Maṣṣūr Ḥallāj: هُوَ الرَّامِي بِأَوَّلِ قَصْدِهِ إِلَى اللَّهِ سُبْحَانَهُ : فَلَإِ يَعْرُجُ حَتَّى يَصِلَ, i.e., as Jāmī paraphrases it, 'The murid is he who from the first makes Almighty God the goal of his efforts, and is never satisfied or engrossed by anything until he attains it' (*Nafahātu 'l Uns*, p. 174, l. 3).

XIII. ۱۵ (note). تمیز = 'clean' in Turkish.

XIV. ۱۰ (note). زهد : cf. *Nafahātu 'l Uns*, p. 131, ll. 20—22.

XIV. ۱۱ (note). استقامت : cf. *Nafahātu 'l Uns*, p. 131, ll. 7—11; p. 158, last line.

XV. ۱۶ (note). بیشه شیران : cf. Dante, *Inferno*, Canto I. According to Boccaccio, the 'selva selvaggia,' where the poet lost his way, represents the path of contemplative life: the wild beasts are the sensual passions. But possibly بیشه شیران here = the World of Ideas (cf. Rosen's *Maṣnavī*, p. 154, note 533). Giordano Bruno, allegorising the story of Actaeon, describes Actaeon (the intellect) as letting loose his dogs (thoughts) 'upon the track of savage beasts in forests wild.' These 'savage beasts,' he continues, are 'the intelligible kinds of ideal conceptions, which are occult, followed by few, visited but rarely, and which do not disclose themselves to all those who seek them' (*The Heroic Enthusiasts*, translated by

Williams, Vol. I. p. 91). If this explanation be accepted, we must read with V. *مزن* in *beyt* ١٨.

XVI. ٩. *آوارشِي كوه الخ*: cf. the saying, Gnostics (*اهل معرفت*) are the wild beasts of God: in the world they do not associate with mankind (*Nafahātu 'l Uns*, p. 62, l. 8).

XVI. ١٦. Cf. *Nafahātu 'l Uns*, p. 181, l. 1: 'The ways to God are more than the number of the stars in heaven, yet I desire one of them and cannot find it'; and again, 'Be content with the pain of search: what have you to do with finding?' (*ibid.* p. 422, l. 2); 'He is not to be found by search, but the seeker finds him and does not seek until he finds him' (*ibid.* p. 83, l. 13).

XVI. ١٨ (note). Phaedrus (III. 19) tells this anecdote of Esop:

'Et quidam e turba garrulus,
Aesope, medio sole, quid cum lumine?
Hominem, inquit, quaero, et abiit festinans domum.'

In the *Maṣnavī* the heading is: *حِكَايَتِ آن رَاهِبِ الْخ*. Lévêque (*Les Mythes et les Légendes de l'Inde et la Perse*, p. 586) quotes from the Avadānas a very similar tale, of which a Brahman is the hero.

XVI. ٢١. Khwāja Bahā' u'ddīn Naqshband defines *ایمان* as 'the fixed determination of the heart to deny all things, whether good or evil, in the pursuit of which (human) hearts are absorbed, except God' (*Nafahātu 'l Uns*, p. 442, l. 16). For another definition, which, however, is only verbally different, see xxxv. ٢, note (*Nafahātu 'l Uns*, p. 434, l. 10).

XVII. The gist of this poem occurs in a passage from

Heywood's *Hierarchy of the Blessed Angels* (*England's Antiphon*, p. 135):

I have wandered like a sheep that's lost,
 To find thee out in every coast:
Without I have long seeking bin,
 Whilst thou, the while, abid'st *within*.
 Through every broad street and strait lane
 Of this world's city, but in vain,
 I have enquired. The reason why?
 I sought thee ill: for how could I
 Find thee *abroad*, when thou, mean space,
 Hadst made *within* thy dwelling-place?

XVII. ۸. مقصدِ پیر و برنا : cf. Kor. II. 119 : جَعَلْنَا
 الْبَيْتَ مَثَابَةً لِّلنَّاسِ

XVIII. ۱. وَز بهر یکی جانِ الخ : cf. *Nafahātu 'l*
Uns, p. 107, ll. 2—5: 'The Shaikhu 'l Islām (Abū Isma'īl
 'Abdu 'llāh ibn Abī Maṣṣūr Muḥammad Al-Anṣārī) said:
 "Spiritual sacrifice (بذلِ روح) does not consist in going
 forth to war that you may be slain, but rather in not
 disputing with God about your soul (که با آله تعالی بهر)
 (جانِ خود مُنازعت در نگیری
 soul, body, and heart, while you still have them, and in
 not complaining of any affliction that comes to you from
 him."'

XIX. ۹. و نی بحر توان شد : cf. VIII. ۰, note.

XX. ۱ (note). Cf. the saying of Abū 'l Qāsim Naṣrā-
 bādī (*Nafahātu 'l Uns*, p. 46, l. 16): جَذْبَةٌ مِنْ جَذَبَاتِ
 الْحَقِّ تُرْبِي عَلَى عَمَلِ الثَّقَلَيْنِ, "one pull from God is

better than (all) the actions of men and jinn" (quoted again, p. 441, l. 15, with the substitution of **تَوَازِي** for **تُرْبِي عَلَى**). For a discussion of the whole question see Whinfield's *Maṣnavī*, p. 18 seq. While he condemns those who busy themselves about worldly objects, Jalālu 'ddīn praises the divine aspiration, 'göttliche Bestrebung,' of the saints and prophets (Rosen's *Maṣnavī*, p. 133).

XX. ۳. It is related of Shamsi Tabrīz (*Nafahātu 'l Uns*, p. 536, l. 9) that when he arrived in the territory of Baghdād, he discovered Auḥadu 'ddīn Kirmānī, and asked him what he was doing. "I am beholding the moon," said he, "in a bowl of water." "Unless," replied Shamsu 'ddīn, "you have a boil on your neck, why do you not behold it in the sky?" The story is re-told p. 686, l. 17.

XXII. v. **جان دُوم** : Plotinus, following Plato in the *Timaeus*, distinguishes the immortal soul, which is derived immediately from God ($\eta \alpha\rho\chi\eta \tau\eta\varsigma \psi\upsilon\chi\eta\varsigma$) and the mortal soul, constructed by the offspring of God ($\psi\upsilon\chi\eta\varsigma \alpha\lambda\lambda\omicron \epsilon\iota\delta\omicron\varsigma$), which is 'subject to terrible and irresistible affections.' Jalālu 'ddīn refers here to the former— $\tau\eta \epsilon\tau\acute{\epsilon}\rho\alpha \psi\upsilon\chi\eta \tau\eta \kappa\alpha\theta\alpha\rho\acute{\alpha}$ (Plotinus, *Enneades*, II. 3. 9; Jowett's *Plato*, Vol. III. p. 653).

XXII. ۹. The Arabic proverb is: **كُلُّ شَيْءٍ يَرْجِعُ إِلَى أَصْلِهِ**, Every thing returns to its source.

XXII. ۱۰. This metaphor of a divine centre, round which the phenomenal universe revolves, is a favourite with Plotinus (e.g. *Enneades*, VI. 9. 8). See Rousselot, *Les Mystiques Espagnols*, p. 105 seq.

XXIII. ۵. Cf. the sayings: **لَا يَعْرِفُهُ أَحَدٌ غَيْرُهُ**, He is known by none save Himself, and **الْعِلْمُ فِي ذَاتِ اللَّهِ تَعَالَى**

جَهْل¹, the knowledge of God's essence is ignorance (*Nafahātu 'l Uns*, p. 243, ll. 11—12).

XXIII. ٦. آن چراغ : the reference may be to Kor. xxiv. 35.

XXV. ١٦. از غیر اهل بنهفتم : *Nafahātu 'l Uns*, p. 140, l. 20 : He is no gnostic (عارف), who utters the knowledge of divine cognition (علم معرفت) before the worldly.

XXVI. ٩. ساده رنگی : cf.

ندارد رنگ آن عالم و لیک از تابه دیده
چو نور از جام رنگ آمیز این سُرخ و کبود آمد
(T. 187. 9^a).

That world is colourless, but from the reflexion of the eye,

Like the light from a cup of coloured glass, these red and blue (tints) arise.

So Plotinus describes the Soul, which all true lovers desire, as : ἀχρώματον μὲν αὐτήν, ἀχρώματον δὲ καὶ τὴν σωφροσύνην ἔχουσαν (*Enneades*, I. 6. 5).

XXVIII. v (note). Cf. *Nafahātu 'l Uns*, p. 299, ll. 15—18 : God endows His servant with part of His own knowledge, and assigns to him suffering in proportion to the knowledge which He has bestowed, in order that he may support that suffering by virtue of knowledge. Cf. Plotinus, *Enneades*, III. 2. 4.

¹ عِلْمِ فِي for عِلْمِ ب is not classical Arabic. We might render, 'Knowledge, in comparison with God's essence, is ignorance,' but this, probably, was not the sense intended by Dhū 'l Nān, to whom the saying is ascribed. Cf. *Nafahātu 'l Uns*, p. 37, l. 3, where we find اَلْعِلْمُ for اَلتَّفَكُّرُ.

XXVIII. ٨ (note). Cf. the saying: **النَّفْسُ هِيَ أُمُّ الْأَصْنَامِ**, Self is the mother of idols.

XXIX. ٥ (note). In the first *miṣrā'* of the passage quoted from the *Maṣnavī* read, with the *Bulāq* Edition, **سربخشی** for **سربازی**.

XXXI. ٢ (note). *Saqṣīn* is found again (T. 192. 8^a):

شویند که در سقسین ترکی دو کمان دارد

گر زآن دو یکی کُمر شد مارا چه زیان دارد

They say that in *Saqṣīn* the *Turkmān* has two bows; If one of those has been lost, how am I the loser thereby?

It seems likely, from the mention of *Turkmāns*, that the city on the borders of China is here intended.

XXXI. ٨. The first *miṣrā'* is a quotation from Kor. LVII. 3.

XXXII. ٣ (note). Cf. the saying, **مِنَ الْقَلْبِ إِلَى الْقَلْبِ رَوْزَنَةٌ**, there is a window from one heart to another.

XXXIV. ١ (note). Cf. *Nafahātu 'l Uns*, p. 687, ll. 10—20; Plotinus, *Enneades*, I. 3. 2, I. 6. 2 and 4. According to the proverb: **الْمَجَازُ قَنْطَرَةُ الْحَقِيقَةِ**, Illusion is the bridge to Reality.

XXXVI. ٢ (note). So we find **عجائب** used adjectivally:

دل ما یافت ازین باده عجائب بوئی

(T. 253. 11).

XXXVI. ١٢. Cf.

کیست در گوش که او میشنود آوازم

یا کدماست سخن میکند اندر دهنم

کیست در دیده که از دیده برون مینگرد

یا چه جانست نگوئی که منش پیرهنم

(T. 256. 9).

Who is he in mine ear that hearkens to my voice,
Or who is he that utters words in my mouth?
Who is he in mine eye that looks out of mine eye,
Or what is the soul—wilt thou not say—of which I
am the garment?

XXXVI. ۱۵ (note). Cf. Junaid's definition of Sūfism:
که ساعتی بنشینى بی تیمار, to sit for a while without
repining (*Nafaḥātu 'l Uns*, p. 90, l. 20), and the saying of
Shaikh 'Abdu 'llāh Balyānī:

درویشی نرنجیدن است اکثر این حاصل کنی واصل کردی
(*ibid.* p. 295, l. 12).

XXXVI. ۱۶ (second *miṣrā'*). Cf.

جان چو روز است و تن ما چو شب و ما بمیان

واسطه روز و شب خویش مثال سحریم

(T. 252. 12).

The soul resembles day and the body night, and we in
the middle

Are like the dawn between our own day and night.

(The *izāfat* of *واسطه* is dropped in scansion.)

XXXVIII. ۶. Cf. the anecdote which is told of Shaikh
Mufarrij: He was seen by one of his companions on the
day of 'Arafa (9th of Dhū 'l Hijja) at 'Arafāt, and by
another, on the same day, in his own house, where they
spent the whole day together. When these individuals
met and communicated to each other what they had seen,
they began to quarrel. Said one, "On the day of 'Arafa

he was at 'Arafāt," and confirmed it with the oath of divorce. "He was at home all that day," retorted the other; and he too took the oath of divorce. The disputants went before Shaikh Mufarrij and told him what had passed between them. "You are both in the right," said he, "and neither of you has divorced his wife." A great personage relates: "I begged the Shaikh to explain how this could be, since the asseveration of each party seemed to involve the perjury of the other. The Shaikh desired a number of learned men, who were present, to speak on this point, and all did so, but none gave a final or sufficient answer. In the meantime it dawned upon me what the answer was, and, at the Shaikh's invitation, I spoke as follows: When a saint grows perfect in saintship, in the sense that his spirituality can be clothed in a visible shape, his power becomes absolute: he can show himself in many forms and in divers places simultaneously, just as he wishes. Therefore he may really have been seen in one form at 'Arafāt and in another form in his own house, and neither party has violated his oath." Shaikh Mufarrij said: "What you have spoken is the true answer" (*Nafahātu 'l Uns*, p. 676, l. 17—p. 677, l. 14).

XXXIX. ۱۱. There is in this couplet an allusion to the entry of Jesus into Jerusalem, riding upon an ass. See iv. ۹, note.

XXXIX. ۱۲. **فنينه**: see Kazimirski, *Dictionnaire Arabe-Français*, under **فن**. Cf. the phrase, **فَنَّةٌ مِنَ الدَّهْرِ**, a particular period of time.

APPENDIX I.

SOME ILLUSTRATIVE PASSAGES FROM THE DĪVĀN, WITH A LIST OF THE HISTORICAL AND AUTOBIOGRAPHICAL ALLUSIONS.

A. *The Mystical Union of the Soul with God.* Cf. Emerson: 'There is one mind common to all individual men. Who hath access to this universal mind is a party to all that is or can be done, for this is the only sovereign agent.'

- | | |
|---|---|
| با نه پدر در هر فلک یکچند دوران کرده ام | ۱ |
| با اختران در برجهای من سالها گردیده ام | |
| یکچند ناپیدا بدم با او بهم یکجا بدم | ۲ |
| در مُلکِ او اَدَنی بدم دیدم هر آنچه دیده ام | |
| مانندِ طفلِ اندر شکر من پرورش دارم ز حق | ۳ |
| یکبار زاید آدمی من بارها زائیده ام | |
| در خرقه تن پارها بودم بسی در کارها | ۴ |
| وز دستِ خود این خرقه را بسیار من بدریده ام | |
| با زاهدان در صومعه شبها بروز آورده ام | ۵ |
| با کافران در بُتکده پیش بُتان خُسپیده ام | |

۶ هم دزدِ عیّاران منم هم رنجِ بیماران منم
 هم ابرو هم باران منم در باغها باریده ام
 ۷ بردامنم گردِ فنا نشست هرگز ای گدا
 در باغ و بستانِ بقا گُلها فراوان چیده ام
 ۸ از آب و آتش نیستم و ز بادِ سرکش نیستم
 خاکِ مُنقَش نیستم من بر همه خندیده ام
 ۹ من شمسِ تبریزی نیّم من نورِ پاکم ای پسر
 زنهار اشرفِ بینی مرا با کس مگو من دیده ام

(T. 257. 11^a).

I have circled awhile with the nine Fathers¹ in each heaven,

For years I have revolved with the stars in their signs.

I was invisible awhile, I was united with Him,

I was in the kingdom of "or nearer²," I saw what I have seen.

* I have my nourishment from God, like a child in the womb;

Man is born once, I have been born many times³.

Clothed in the mantle of corporeal limbs, I have busied myself often with affairs,

And often I have rent this mantle⁴ with my own hands.

I have passed nights with ascetics in the monastery,

I have slept with infidels before the idols in the pagoda.

I am the theft of rogues⁵, I am the pain of the sick,

I am both cloud and rain, I have rained in the meadows.

¹ See *Gulshani Rāz*, 227 seq.

² xvii. ۱۰, note.

³ xviii. ۲, note.

⁴ cf. i. ۱۰, and note.

⁵ Prof. Bevan suggests *دردِ غیّاران*, 'the pangs of the jealous'—a very attractive emendation.

Never did the dust of annihilation settle on my skirt, O
dervish!

I have gathered a wealth of roses in the meadow and
garden of eternity.

I am not of water nor fire, I am not of the froward wind;
I am not moulded clay: I have mocked (transcended)
them all.

O son, I am not Shamsi Tabrīz, I am the pure Light;
If thou seest me, beware! Tell it not to any, that thou
hast seen.

B. *Traces of Neo-platonist influence.* In the Intro-
duction I have noticed the chief doctrines common to
Jalālu 'ddīn and Plotinus. The resemblance is often
obscured by metaphorical expression.

(a) Emanation.

ز جان تا تن بسی راهست و در تن مینماید جان
چنین دان جانِ عالمرا کز او عالم جوانستی
ز شخصِ عالمِ اَکْبَرِی چنین پرگار بیجانست
که چرخ از بی روانستی بدُنیا بی روانستی
زمین و آسمانها را مدد از عالمِ عقلست
که عقل اِقلیمِ نورانی و پاک و دُرْفِشانستی
جهانِ عقلِ رُوشن را مددها از صِفَتِ آمد
صِفَاتِ ذَاتِ خَلَاقِی که شاهِ کُنْ فَکَانَستی

(T. 58. 9^a).

¹ We should expect اَکْبَرِی, but cf. *Maṣnavi* (Būlāq Ed.) Bk 1.
p. 100, l. 5, where the Turkish translation reads عالمِ کُبْراده.

'Tis a long way from soul to body, and yet soul appears
in body :

Regard thus the soul of the world, whereby the world is
young (quicken'd).

Such is the material circumference¹ (depending) from the
Person² in the Greater World,

That, if the circle³ (itself) were not endued with life, there
would be no life in this world of ours.

To the earth and the heavens comes replenishment⁴ from
the world of Reason⁵,

For Reason is a realm luminous⁶ and pure and pearl-
scattering.

To the world of bright Reason come succours from Attri-
bute,

The Attributes of the Essence of the Creator, who is lord
of "*Be and it was.*"

(b) Emanation and Ecstasy.

۱ يك گُوهری چو بیضا جوشید و گشت دریا

کف کرد و کف زمین شد و ز دود او سما شد

۲ الحق نهان سپاهی پوشیده پادشاهی

هر لحظه حمله آورد آنکه باصل وا شد

¹ The region of formless matter (Not-being), in which the phenomenal world is reflected.

² Absolute Being.

³ The Neo-platonists represent God as a circle, but the poet may be thinking of the centrifugal devolution by which Being is communicated (cf. Plotinus, *Enneades*, i. 7. 1).

⁴ For *مدد* see vi. ۱۲, note.

⁵ The *νοῦς* of Plotinus, the *λόγος* of Philo.

⁶ Cf. *Enneades*, iii. 5. 9.

- ۳ گُرچه ز ما نِهان سُد در عالمی روان سُد
تا نیستش نخوانی اِگُر از نظر جُدا سُد
۴ هر حالتی چو تیراست اندر کمانِ قالب
زد در نِشانهُ خویش گُر از کمان رها سُد
۵ گُرچه صَدَف ز ساحلِ قطره رُبود و گُم سُد
در بحر جوید اورا غَوّاص کَاشنا سُد
۶ آنکه ز عالمِ جان آمد سِپاهِ اِنسان
عقلش وزیر گُشت و دل رفت و پادشا سُد
۷ تا بعد چند گَاهی دل یادِ شهِرِ جان کرد
وا گُشت جُمَله لَشکر در عالمِ فنا سُد
۸ گُوئی چگونهُ باشد آمد سُد معانی
اینک بوقتِ حُفتنِ بِنگرِ گِرِه کُشا سُد

(T. 162. 4^a).

The one Substance boiled, like an egg, and became the Sea²;

It foamed, and the foam became Earth, and from its spray arose the Sky.

In truth, a hidden army with a viewless king

Continually makes an onset, and then returns to its home.

Tho' it be hidden from us, it moves in the world;

Do not call it non-existent, tho' it be out of sight.

¹ T. has *سُد از عالمی جُدا سُد*, where *عالمی* seems to have come from the line above. The reading in the text is that of B².

² XIX. v.

Every instant there is, so to speak, an arrow in the bow of the body :

If it escapes from the bow, it strikes its mark.

Tho' the shell stole a drop from the shore¹ and vanished, The diver that is a friend² (of God) seeks it in the sea. Then from the spiritual world the army of Man descended, Reason was its vizier, and the Soul went forth and became king.

At last, after a while, the Soul remembered the spiritual city :

The whole army turned back and entered the world of death.

'How,' you may ask, 'is the coming and going of ideas?' Lo, consider the time of sleep³—it solves the difficulty.

C. *The Sleep of Phenomenal Existence*⁴.

۱ بَجُنْبِ بَرِّ خَوْرٍ اٰخِرِ كِه چاشْتگاه رسيد
از آنكه خفته چو جُنبيد خواب شد مهجور
۲ مَثْوِ كِه خفته نيمِ ناظِرْمِ بَصْنَعِ خُدا
نظر بَصْنَعِ حجابست از چنان منظور
۳ روانِ خفته اَكْثَرِ داندي كِه در خوابست
از آنچه دیدی نی خوش شدی و نی رنجور

(T. 32. 2).

¹ VIII. ۵, note.

² For the double meaning of آشنا (friend, swimmer or swimming) cf. x. ۳, note.

³ xxxix. ۹, note.

⁴ Cf. xxxvi. ۵, note.

⁵ T. reads خَوْد. But چاشْتگاه points to خَوْر, and خورشید occurs in the preceding couplet.

Come, move towards the Sun, for morning has arrived,
 Because, when the sleeper moves, sleep is banished.
 Do not say, 'I am not asleep, I am regarding the work
 of God':

Viewing the work is a veil over the Object of vision.
 If the sleeping spirit knew itself to be asleep,
 Whatever it might see, it would feel neither joy nor
 sorrow.

D. *The Theory of Ideas.*

زاده از اندیشه‌های خوبِ تو ولدان و حور
 زاده از اندیشه‌های زشتِ تو دیوِ کلان
 سِرِّ و اندیشه مَهِنْدِسِ بِنِ شده قصر و سرا
 سِرِّ تقدیرِ از لرا بِنِ شده چندین جهان

(T. 53. 5^a).

From thy good thoughts are born the boys of Paradise
 and the houris,

From thy evil thoughts is born the great demon (Iblis)².

See how the secret thought of the geometrician has become
 a castle or a palace,

See how the hidden Providence without beginning has
 become this mighty universe.

E. *The Strife of the Elements towards Unity*³.

هر چار عنصُرند درین دیک هم بجوش
 نه خاک بر قرار و نه نار و نم و هوا

¹ For فَكِّ اِضَافَتِ by اندیشه.

² It is well known that, according to Zoroaster, the souls of the pious after death are met by their own good thoughts, good words, and good deeds in the form of a beautiful maiden, whereas a vile and hideous woman represents to the souls of the wicked their evil thoughts, evil words, and evil deeds. This notion occurs repeatedly in Zoroastrian literature. See e.g. *The Book of Ardā Virāf*, pp. 167 and 311.

³ Cf. *Maṣnavī*, 290, 8 seqq.

گه خاک در لبایس گیا رفته از هوس
 گه آب خود هوا شده از بهر این ولا
 از راه اتحاد شده آب آتشی
 آتش شده ز عشق هوا هم درین فضا
 ارکان بخانه خانه بگشته چو بیدقی
 از بهر عشق شاه نه از لهو چون شما
 ای بیخبر برو که ترا آب روشنی است
 تا وا رهد ز آب و گلت صفوت صفا
 زیرا که طالب صفت صفوتست آب
 و آن نیست جز وصال تو با قلزم ضیا

(T. 10. 6^a).

All the four elements are seething in this caldron (the world),

None is at rest, neither earth nor fire nor water nor air.

Now earth takes the form of grass, on account of desire,

Now water becomes air, for the sake of this affinity.

By way of unity water becomes fire,

Fire also becomes air in this expanse, by reason of love.

The elements wander from place to place, like a pawn,

For the sake of the King's love, not, like you, for pastime.

Go, ignorant one, for thine is a bright water (a divine principle),

That the quintessence of purity (the soul) may escape from thy water and clay (thy body);

Because the water seeks the quality of quintessence,

Which is nought but thy union with the sea of Light.

F. *Historical and Autobiographical allusions.* As one might expect, these are very few. The following list, though not absolutely complete, contains the most important. I should say that in compiling it I have used only the Tabriz edition of the *Dīvān*.

- (a) به یاد و بود مُحَمَّدِ نِگَرِ که چون باقی است
 ز بعدِ ششصد و پنجاه سخت بُنیادست
 (T. 138. 3).

Behold, how enduring is the memory and existence of
 Mohammed!
 He is firmly established after six hundred and fifty years¹.

- (b) مرا واجب کُند کَرِ من برون آیم چو کُل از تن
 که عُمَرُ شُد بِشِصت و من چو شین و سین درین شستم
 (T. 242. 8^a).

It behoves me to come forth, like a rose, from the body,
 For my years are at sixty, and I am as 'shīn' and 'sīn' in
 this 'shast².'

- (c) باندیشه فرو بُرد مرا عقل چهل سال
 بشِصت و دو شُدَم صَید و ز تدبیر بجستم
 (T. 244. 1).

Forty years did Reason plunge me in care,
 At three score and two I was made a prey and eschewed
 (worldly) meditation³.

¹ Either 650 A.H. or 661 A.H., according as we reckon from the Prophet's flight (Hijra) or from his death.

² Probably the meaning is: 'I am entangled (alluding to the shape of the letters ش and س) in this net (the phenomenal world).'

³ This couplet is discussed in the Introduction.

- (d) خاقان اُردو خان اَکثر از جان نَکَرَدَد ایلِ من
 من پادشاهِ کِشورم بر خَیل و بر اُردو زنم
 (T. 255. 9^a).

Unless Khāqān Urdū Khān¹ becomes my devoted subject, I am sovereign of the land, I will charge on (his) cavalry and camp.

- (e) برِ رافِضی چَگونه ز بنی قُحافه لافم
 برِ خارِجی چَگونه غمِ بو تُرابِ کُویم
 (T. 260. 7).

How should I boast of the Banū Qūḥāfa² to a Shī'ite? How should I relate the woes of Bū Turāb ('Alī) to a Khārijite³?

- (f) تو بدآن خُدایِ بِنِکَرِ که صد اِعتقادِ بَخشد
 ز چه سُنّی است مِروى ز چه رافِضی است قُنْبی
 (T. 355. 7).

Look thou on the God who bestows a hundred forms of creed :

Why is the man of Marv a Sunnī, why is the man of Kūm⁴ a Shī'ite?

¹ Probably the reference is to Halākū Khān, who overthrew the Caliphate (656 A.H.). For اُردو see Herbelot, *Bibliothèque Orientale*, Vol. iv. p. 296 seq.

² The mention of this tribe recalls Abū Bekr, whose father was Abū Qūḥāfa. As is well known, the Shī'ites do not acknowledge the first three Caliphs.

³ The original Khārijites rebelled against 'Alī in the year 37 A.H. (Mure, *Annals of the Early Caliphate*, Ch. XL). Afterwards, the name was given to a number of sects.

⁴ Kūm lies half-way between Teherān and Qāshān. Its inhabitants, Shī'ites almost without exception, were regarded as desperately fanatical. See Barbier de Meynard, *Dictionnaire de la Perse*, p. 459.

Of the famous Sūfis who lived before him Jalālu'ddīn mentions Maṣṣūr Ḥallāj and Bāyazīd frequently; also Ibn Adham (T. 28. 2^a). Among the poets Niẓāmī (T. 136. 6^a), Sanā'ī (T. 175. 3^a), and Ḥarīrī (T. 337. 9^a). Other celebrated names are Abū Ḥanīfa and Shāfi'ī (T. 139. 9^a), Akhfash (T. 216. 3), Kisā'ī (T. 109. 7^a), and Plato (T. 303. 7; 349. 9). For 'Alī see xvi. ۱۱, note.

In T. 93. 10 we find a proverbial expression = 'carrying coals to Newcastle':

ببصره چون کشر خرمای بکرمآن چون برم زیره

How should I take a load of dates to Baṣra or bring cumin to Kirmān?

APPENDIX II.

Translations in Verse. My aim has been, without departing from the sense, to reproduce, as far as possible, the passion and melody of the Persian. The arrangement of the rhymes in (c) and (d) corresponds to that of the original: a closer imitation could not be attempted, owing to fundamental differences of metrical system.

(a) VII.

He comes, a moon whose like the sky ne'er saw, awake or
dreaming,
Crowned with eternal flame no flood can lay.
Lo, from the flagon of thy love, O Lord, my soul is
swimming,
And ruined all my body's house of clay!
When first the Giver of the grape my lonely heart be-
friended,
Wine fired my bosom and my veins filled up,
But when his image all mine eye possessed, a voice
descended:
'Well done, O sovereign Wine and peerless Cup!'
Love's mighty arm from roof to base each dark abode is
hewing
Where chinks reluctant catch a golden ray.
My heart, when Love's sea of a sudden burst into its
viewing,
Leaped headlong in, with 'Find me now who may!'
As, the sun moving, clouds behind him run,
All hearts attend thee, O Tabriz's Sun!

(b) XII.

Poor copies out of heaven's original,
 Pale earthly pictures mouldering to decay,
 What care altho' your beauties break and fall,
 When that which gave them life endures for aye?

O never vex thine heart with idle woes :
 All high discourse enchanting the rapt ear,
 All gilded landscapes and brave glistering shows
 Fade—perish, but it is not as we fear.

While far away the living fountains ply,
 Each petty brook goes brimful to the main.
 Since brook nor fountain can forever die,
 Thy fears how foolish, thy lament how vain!

What is this fountain, wouldst thou rightly know?
 The Soul whence issue all created things.
 Doubtless the rivers shall not cease to flow,
 Till silenced are the everlasting springs.

Farewell to sorrow, and with quiet mind
 Drink long and deep: let others fondly deem
 The channel empty they perchance may find,
 Or fathom that unfathomable stream.

The moment thou to this low world wast given,
 A ladder stood whereby thou mightst aspire;
 And first thy steps, which upward still have striven,
 From mineral mounted to the plant: then higher

To animal existence: next, the Man,
 With knowledge, reason, faith. O wondrous goal!
 This body, which a crumb of dust began—
 How fairly fashioned the consummate whole!

Yet stay not here thy journey: thou shalt grow
 An angel bright and home far off in heaven.
 Plod on, plunge last in the great Sea, that so
 Thy little drop make oceans seven times seven.

'The Son of God!' Nay, leave that word unsaid,
 Say, 'God is One, the pure, the single Truth.'
 What tho' thy frame be withered, old, and dead,
 If the soul save her fresh immortal youth?

(c) XXXI. 1—7.

Lo, for I to myself am unknown, now in God's name
 what must I do?
 I adore not the Cross nor the Crescent, I am not a
 Giaour nor a Jew.
 East nor West, land nor sea is my home, I have kin nor
 with angel nor gnome,
 I am wrought not of fire nor of foam, I am shaped not
 of dust nor of dew.
 I was born not in China afar, not in Saqsīn and not in
 Bulghār;
 Not in India, where five rivers are, nor 'Irāq nor Khorāsān
 I grew.
 Not in this world nor that world I dwell, not in Paradise,
 neither in Hell;
 Not from Eden and Rizwān I fell, not from Adam my
 lineage I drew.
 In a place beyond uttermost Place, in a tract without
 shadow of trace,
 Soul and body transcending, I live in the soul of my
 Loved One anew!

(d) XXXVI. 1—7.

Up, O ye lovers, and away! 'Tis time to leave the world
 for aye.

Hark, loud and clear from heaven the drum of parting
calls—let none delay!

The cameleer hath risen amain, made ready all the camel-
train,

And quittance now desires to gain: why sleep ye, tra-
vellers, I pray?

Behind us and before there swells the din of parting and
of bells;

To shoreless Space each moment sails a disembodied spirit
away.

From yonder starry lights and through those curtain-
awnings darkly blue

Mysterious figures float in view, all strange and secret
things display.

From this orb, wheeling round its pole, a wondrous slumber
o'er thee stole:

O weary life that weighest nought, O sleep that on my
soul dost weigh!

O heart, toward thy heart's love wend, and O friend, fly
toward the Friend,

Be wakeful, watchman, to the end: drowse seemingly
no watchman may.

(e) XLIV. †—v.

Why wilt thou dwell in mouldy cell, a captive, O my
heart?

Speed, speed the flight! a nursling bright of yonder
world thou art.

He bids thee rest upon his breast, he flings the veil away:
Thy home wherefore make evermore this mansion of decay?
O contemplate thy true estate, enlarge thyself, and rove
From this dark world, thy prison, whirled to that celestial
grove.

O honoured guest in Love's high feast, O bird of the
angel-sphere,

'Tis cause to weep, if thou wilt keep thy habitation here.

A voice at morn to thee is borne—God whispers to the
soul—

'If on the way the dust thou lay, thou soon wilt gain
the goal.'

That road be thine toward the Shrine! and lo, in bush
and briar,

The many slain by love and pain in flower of young desire,
Who on the track fell wounded back and saw not, ere
the end,

A ray of bliss, a touch, a kiss, a token of the Friend!

APPENDIX III.

TABLE SHOWING WHERE THE SELECTED POEMS
OCCUR IN OTHER EDITIONS OF THE DĪVĀN.

The first number refers to the page, the second to the couplet with which the poem commences. When 'a' is affixed, it denotes that the couplet in question is printed in the margin of the text. Thus T. 7. 12^a is the twelfth couplet, counted from the top, in the margin of page 7 of the Tabrīz Edition.

Number of the poem	Tabrīz Edition	Lakhnau Edition	Rosen-zweig's Auswahl
I.	T. 7. 12 ^a	Lakh. 24. 17 ^a	
II.	113. 9	14. 8	
III.	126. 9 ^a	8. 3 ^a	
IV.		4. 3	
V.	119. 7 ^a	21. 8	
VI.	134. 5		
VII.	20. 9 ^a	25. 12 ^a	
VIII.		28. 2	22
IX.	143. 5	41. 6	
X.	136. 9		
XI.	22. 2 ^a		
XII.			32
XIII.	146. 3 ^a	34. 10 ^a	
XIV.		47. 4	
XV.	148. 6	30. 12 ^a	
XVI.	146. 6	32. 1 ^a	
XVII.			58
XVIII.	159. 3		

Number of the poem	Tabriz Edition	Lakhnau Edition	Rosenzweig's Auswahl
XIX.	T. 199. 3	Lakh. 53. 7 ^a	
XX.	171. 3		
XXI.	157. 11 ^a	81. 12	
XXII.	175. 3 ^a		
XXIII.	178. 9 ^a	55. 10 ^a	
XXIV.	171. 9	93. 14	
XXV.	33. 9	107. 10 ^a	
XXVI.		97. 10	
XXVII.	33. 11 ^a		
XXVIII.	40. 12 ^a		
XXIX.	38. 11 ^a		
XXX.		152. 10	
XXXI.	257. 5		
XXXII.	250. 4	161. 14	
XXXIII.	262. 11	160. 15 ^a	
XXXIV.	247. 8		
XXXV.	267. 8		
XXXVI.	45. 7 ^a		
XXXVII.		171. 16	
XXXVIII.	290. 9 ^a		
XXXIX.	288. 12		
XL.	301. 6	214. 13 ^a	
XLI.	300. 7	216. 5	
XLII.	319. 6	234. 14	
XLIII.	320. 5		
XLIV.	349. 12		
XLV.		242. 15	
XLVI.	347. 9		
XLVII.	326. 1 ^a		
XLVIII.		220. 4	

APPENDIX IV.

COMPARATIVE TABLE OF PASSAGES QUOTED FROM THE MAŞNAVĪ.

The references given in the Notes are to the Bombay Ed. (1280 A.H.), of which the Lakhnau Ed. (1282 and 1291 A.H.) is a facsimile. The slight discrepancies shown below are due to defective pagination in the former. Both these editions are inferior to the text with Turkish translation published at Bülâq (1268 A.H.).

Quoted in the Notes	Bombay Edition	Lakhnau Edition	Bülâq Edition
page	page line	page line	Book page line
202 (II. †)	4, 7	4, 7	I. 2, 13
210 (IV. ††)	7, 23	7, 23	omitted
219 (VII. √)	8, 19	8, 19	I. 8, 25
223 (IX. ۳)	336, 5	336, 5	IV. 59, 3
229 (XI. ۸)	232, 23	231, 23	III. 72, 9
230 (XI. ۸)	233, 3	232, 3	III. 72, 13
231 (XII. †)	32, 7	32, 7	I. 47, 4
231 (XII. †)	278, 8	278, 8	III. 149, 6
235 (XIII. † ۵)	5, 8	5, 8	I. 3, 20
237 (XIV. † ۵)	541, 5	539, 5	VI. 79, 20
240 (XV. † †)	37, 4	38, 4	I. 56, 7
240 (XV. † †)	37, 12	38, 12	I. 56, 22
241 (XV. † √)	6, 8	6, 8	I. 5, 4
245 (XVI. † ۸)	459, 15	459, 14	V. 118, 1
245 (XVI. † ۵)	118, 5	117, 5	II. 29, 10

Quoted in the Notes	Bombay Edition	Lakhnau Edition	Būlāq Edition		
	page line	page line	Book	page	line
247 (xvi. ۲۲)	121, 11	120, 11	II.	34,	19
261 (xxii. ۸)	11, 18	11, 17	I.	13,	11
264 (xxiii. ۶)	21, 1	21, 1	I.	28,	10
267 (xxv. ۱۱)	12, 14	12, 14	I.	14,	22
268 (xxv. ۱۲)	439, 2	439, 2	v.	82,	3
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